

Bard College
Student Newspaper Archive
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OBSERVER

Vol. 19 No. 1 March 18, 1978

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observer

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On Wednesday, Feb. 22, John Burnett was elected as Senior Class President. Sabina Nordoff, professor of dance, was elected as Baccalaureate speaker. Also, Peter Skiff was elected as class advisor and George Dobbs elected class treasurer. It is unclear as yet who will be the speaker at graduation; Botstein claimed that after last year's unsuccessful attempt at getting Woody Allen as speaker and this year's failed attempts at getting either Carter or Mondale, it is most likely that the next attempt will be to get Daniel Moynihan.

Tuition Hike

At the beginning of this semester, departmental cutbacks were implemented as a result, supposedly, of inflation. According to Botstein, "the expenditures for academic programs and the enrollment correspond almost identically". Which, translated, means that for example, the AMDDFP enrollment encompasses "about 33%" of the students, hence the AMDDFP receives "almost identically" about 33% of the budget. However, if 66% of the budget/enrollment is to then be divided between the remaining three divisions, it would seem that there is a certain degree of injustice in the manner in which funds are distributed. If there are four divisions, each demanding a necessary amount of funding, then the budget would rationally be split up into 25% per division. More succinctly, the budget SHOULD be distributed

according to specific needs, as opposed to the basis of enrollment percentage. Granted, the AMDDFP is undergoing rapid, large-scale developments, and hence requires a corollary quantity of funds, yet other divisions must also be in the same situation. Botstein commented that the money problems are of course largely due to inflation, and the rising cost of living, which means that all faculty will be receiving an across-the-board salary increase of 1/2%. He explained that different divisions have differing expenditures, some of which are substantially more expensive (i.e., equipment for science laboratories, or an example he quoted, such as the cost of a Pissarro monograph which is much more expensive than the cost of the complete works of Plato).

cont' on pg. 5

Partisan Review At Bard?

Ed. Note: When asked about the possibility of the *Partisan Review* coming to Bard, President Botstein suggested that the chances are very slim. Botstein also said that the expenses would be financed by P.R. "INC." However, Gene Mason said that they approached us, and that the chances were very good about the *PR* coming here. Mason claimed that there was a required subsidizing fee (such as Rutgers currently supplies), but that "we don't know to what extent we would be underwriting [the *Partisan Review*] but it is clear that at some point we would definitely be underwriting it." The following article is a synopsis of the *Partisan Review*, for those of you who have never heard of it.

At the first faculty meeting of the semester, President Botstein announced the possibility that the *Partisan Review* may be edited at Bard next year. The *Partisan Review* is now published under the auspices of Rutgers University and is edited by William Phillips, who teaches English at the university. The *Partisan Review* has a distinguished editorial board, which includes John Ashbery, Susan Sontag, Richard Poirier, and Stephen Spender. Although it is edited at Rutgers, the magazine is published and financed by P.R. "INC", whose offices are in New York City.

The review has been a forum for liberal opinion for thirty years, and has published the work of such critics as Lionel Trilling, Irving Howe and Susan Sontag. In the 'Forties and 'Fifties, the *Partisan Review* was a forum for some of

the best leftist political writing, but in the last 15 years it has become increasingly conservative and academic in its concerns. It is now almost entirely devoted to prose fiction, poetry, and reviews. Its politics, like most liberal politics in the 70's, seem to depend on the authority of past positions.

The quality of the *Partisan Review* as an intellectual review, however, is still quite high. Its editorial board and consulting editors consists of some of the most interesting critics of contemporary culture, such as Morris Dickstein and Christopher Lasch. A recent issue contained articles by Steven Marcus on Freud, Roger Shattuck on the presence of "fact" in Film and Literature, and fiction by Delmore Schwartz and Donald Barthelme.

There are problems involving the Presidents plan, however. Both Boston University and NYU wish to publish the *Partisan Review*. If the *PR* were to be published at Bard, William Phillips, the current editor, would either have to be offered a position in the English Department or receive some kind of salary. The administration is not certain whether they will finance the editorial position, or whether it will be controlled by P.R. "INC".

The value of such an enterprise seems dubious. The college might have to finance the publication of the *Partisan Review* at Bard, and one might ask where the money will come from. In addition to this, this idea seems exemplary of a greater concern for the colleges' public image than the quality of its social and intellectual life as it is experienced by the students.

-M.W.

Constitutional Referendum To Be Held

After several mishaps, misadventures and bureaucratic snafus, the legendary proposed constitutions are finally making an appearance. Originally the constitution committee run by Barry Patrice produced three constitutions: his own, installing an elaborate executive branch; the Student Forum Constitution, which has a very lean and flexible government; and a revised version of our present constitution...After he split, the impetus for that whole endeavor went down the tubes, and by the time anyone knew what was happening it was field period. Finally those wonderful folks in the ad-hoc student government got their shit together, and managed to issue a very scaled down version, namely the Student Forum Constitution. This constitution will be up against our old constitution, a copy which is in your student handbook (subtitled, through the laconic wit of Gracie Allen "How to avoid hassles"). Also on the ballot will be an initiative to raise the student convocation fee by \$10 a semester from its present level of \$40 to \$50.

These 2 matters are the most important things put to referendum for some years. The constitutions, despite their scaled down form (which actually makes it much easier for one to win) are the road out of our current muddle. Ever since November the student government has been run, and mostly not run, by people who appointed themselves and then appointed everyone else. Naturally they have produced nothing notable in their tenure. The administration has taken advantage of this weakness to step up their assault on student rights. There has been an outrageous amount of fines imposed for the most trivial offenses. There has been an incredible rise in seizures of student property - everything from dogs to bikes to cars to hotplates and amplifiers. Leon has begun easing our curriculum back into the 50's with a barrage of required courses, and roused everyone's hostility by threatening to bring to Bard and subsidize that dinosaur of a rag, 'The Partisan Review'. In other words, life goes on and Ludlow has a convenient excuse to avoid student's opinions. Therefore, it is essential that we have a very large vote and ratify one of the constitutions, so that we can have some sort of structure around which to rally our causes.

I will briefly describe the two constitutions. The old one: we most all know about; it has excited ever since December 1968, and has a senate with ten members, one of them a freshman, and a president who is one of those ten. There are committees of Senate, although the list of them in "How to Avoid Hassles" is utterly fallacious. There is also a planning committee (a wrinkle added in 1975) and a Student Judiciary Board. This constitution functioned tolerably well for a number of years, surviving a crisis in 1975, but has deteriorated since then such that it has served neither the students nor the administration, nor the people in student government (many of whom are either vegetables or paranoid recluses these days, their

lives having been shattered) nor even itself. The senate dissolved last year, but the planning committee, which is now mostly self appointed, has functioned better than ever—much the same as when fascism came to Italy, the trains ran on time.

The second constitution is the Student Forum Constitution, which is much more light and flexible. The old Senate often served to dilute or deflect much of the best work that people and committees were doing. In the Student Forum Constitution, the committees have a much stronger, more autonomous place; they serve as task forces in certain areas and do the actual work for many things. Nearly all committees have an entirely open membership, so that if you want to do something you can do it and get it done without going through a lot of bullshit like political processes tend to be. The legislative organ is the Student Forum which meets when a student or students decides it is necessary. Aside from that there are 2 mandatory meetings a semester. A quorum for a forum meeting is everyone who shows up (all students are eligible to vote) and they can transact any business they want to and make any decisions right at that meeting. There is a clause providing that anything important can be brought to referendum within a week after the meeting. All elections take place at meeting, so there no longer will be the problem of not knowing the candidates. The planning committee will be more closely controlled. The executive branch will consist of the head of the planning committee, head of the SJB, head of the Inter-Divisional Council (a revised, expanded Educational Policies Committee), the secretary of the student association, and the treasurer. The Central Committee, as it is called, will not function as an entity in any way that supersedes or impinges on the power of the forum. This system lays the responsibility of decision-making directly upon the students.

The other thing on the referendum, the convocation fee increase, is necessary to get us out of the current financial situation where the planning committee is faced with requests usually for about twice as much as it has to give. This is why clubs always get much less than they ask for or need. As the college tuition has gone up year after year, the convocation fees have stayed the same and student activities have felt the crunch. Does it seem like there's never anything to do at Bard? That's because there's hardly any money. A mere \$10 increase will give the clubs and planning committee about \$6,000 more to work with, which will buy a lot of music, beer, lectures, etc.

Well, I have given you my bias on these things and you can either accept or reject it at the polls, but the important thing is for everyone to vote and come to the student association meeting, to at least demonstrate that we're not a bunch of limp, acquiescent morons.

Arthur Carlson

Editor's Note - The opinions expressed are not necessarily those of the Observer staff.

observer

an alternative newsmedia project

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Special thanks to Mike Iantosca

COMMUNITY EVENTS

UPSTATE FILMS ---Rhinebeck
7:30 showings on Tues., Wed., Sun.
7:30 and 9:30 showings Thurs. thru Sat.

March 7-9 THE LADY VANISHES - Vintage Hitchcock thriller.
March 10-12 THE HARDER THEY COME - Jimmy Cliff stars in this tale of a rock star gone bad.
March 14-16 MARAT/SADE - Experimental Theatre brought to film.
March 17-19 NINOTCHKA - Greta Garbo in a tale of a Soviet Consul who succumbs to the wiles of Paris, champagne, and men.

TOWNE CRIER CAFE ---Hopewell Junction between Route 55 and the Taconic Pkwy
March 12 8:30 ARWEN MOUNTAIN STRING BAND - Traditionally-oriented bluegrass band. They also perform Western Swing and Irish folk music.
March 18 9:30 GEORGE GRITZBACH - Excellent songwriter and highly talented blues and ragtime guitarist.

MID-HUDSON CIVIC CENTER - Poughkeepsie
March 11 MEAT LOAF - Rock and Roll
March 24 STYX - More of the above.
March 25 8:00 ART GARFUNKEL - Of Simon and Garfunkel fame.

LAST CHANCE SALOON - Poughkeepsie
March 10 DOC WATSON - Superb bluegrass guitarist. He has performed with the likes of the Nitty Gritty Dirt Band and Earl Scruggs.
March 15 BREWER AND SHIPLEY - The pair that gave us "One Toke Over the Line" on a Mid-Hudson Valley tour.

SUNY AT NEW PALTZ - New Paltz
March 12 TAJ MAHAL - Traditional blues guitarist and singer. Well worth seeing.

EARTHWORKS ---Route 9, Rhinebeck
March 11 BILL VANVER AND LYDIA DRATCKAIN - International folk music.
March 18 ELAINE SILVER - Traditional and contemporary blues and jazz.
March 25 GINA BUNLAT - Irish folk music with Irish flute and guitar.

BARDAVON 1869 OPERA HOUSE - 35 Market Street, Poughkeepsie
March 11 11:00a.m. JUST FOR GRINS - A children's play about an artist in search of the Land of Good Feelings.
2:00p.m.

ARNOLFINI ARTS CENTER - Rhinebeck
March 13 THE GOLD RUSH - Chaplin's comic masterpiece of the Alaska Gold Rush. Well worth seeing. Again.

MID-HUDSON ARTS AND SCIENCE CENTER - 288 Main Street, Poughkeepsie
thru April 2 PHOTOGRAPHIC EXHIBIT of the People's Republic of China - Special slide shows on the same subject on MARCH 10, 8 p.m. by Ms. Judith Kahan, and on MARCH 17, 8 p.m. by Mr. Harvey Yu, who recently visited his native China after a thirty-year absence.

George Smith

The Christian Way At Bard

February 8th, the day which marked the beginning of Bard's spring semester, was a day of special significance for several members of the Bard community. These were the people who gathered in the College Chapel to observe the day set aside by the Christian Church as Ash Wednesday. The ceremony which took place on that occasion was simple: prayers were said and portions of the Bible read, the import of which was to remind the participants of their dependence on the grace of God, and the necessity of their constantly beginning anew if they are to be all that human beings were intended to be.

With the words, "Remember that you are dust, and to dust you shall return," those who desired it received a mark of ashes on their foreheads, a symbol customarily used by the Church on this day to remind men of their mortal nature. On this one day of the year more than any other, Christians are called upon to take cognizance of the merely human aspect of their existence, and to begin a period of preparation (the forty days of Lent), that they may more fully accept the special proclamation of God's grace celebrated on Easter. Ash Wednesday is one of numerous days designated by the Church as opportunities to focus on particular aspects of human existence. The primary gathering of followers of "the Way" -- the title used in the book of the Acts of the Apostles to refer to the early Christians -- occurs every Sunday though, a day marked here at Bard,

as elsewhere, by a special kind of action.

Every Sunday at 11:30 a.m. in the College Chapel, a dozen to twenty students gather to celebrate and offer the Christian Eucharist. The word "Eucharist" means Thanksgiving, and describes the pattern of worship that has been in use (with variations in detail) ever since the first followers of Jesus of Nazareth originally began to meet secretly in Jerusalem, more openly in Galilee and Damascus. The Eucharist, also called the Liturgy, Mass, and Holy Communion, is the primary Christian activity taking place on the Bard campus or anywhere, for it is the expression of the basic beliefs of Christianity, and more basically, what constitutes the Christian "Way".

The dozen or twenty who are present for the Eucharist take part in a corporate action (involving standing, sitting, kneeling, speaking, listening, silence, singing, prayers, poems and a very special blessing of bread and wine) as individuals. Christian Faith is related to an existential decision, open to any man or woman, without regard to ancestry, family, nationality, or ethnicity. This decision is to discover Jesus of Nazareth (whom Christians call Christ) as both the center of all history, and as the center of one's personal history. It is a discovery taking the form of a commitment in which one is both humbled and renewed.

Typically, those joining in celebrating the Eucharist are making or seriously exploring this commitment. Others are present and taking part because they are aware of and sympathetic towards those more experienced than themselves. Still others are often present at the Bard service who

may never even have considered Christ as the key to life and death and the center of their personal lives. All members of the Bard community are welcome to be present at the Eucharist, and to take part to whatever degree each feels moved.

For those interested in knowing more about the Christian "Way", a good place to turn would be the "Interpretation", the short talk given at each Liturgy, usually by Prof. Fritz Shafer of the Religion Department. In about ten minutes he explains some point from the Bible or Tradition which is relevant to the occasion of that day. For the next several weeks, Mr. Shafer will be talking about the opening statements of the Nicene Creed, a fundamental statement of Christian doctrine.

For still further information or direction, one should seek out Chaplain Shafer himself. His office is in the Octagon, the small building in the garden between the President's house and the Warden's dormitories (Hopson, Fairbairn and Seymour). Both the office and the man are unique on this campus. Besides academic office hours on Wednesday (9:30-11:00) Mr. Shafer reserves Friday morning and afternoon for counseling. Recently, more and more people have been finding their way to the Octagon, with questions, for counsel, or just for a good argument. If you have only met Fritz Shafer in class, you will find a visit to his office to be a rewarding experience. (Appointments are best; call via ext. 133.)

Watch further issues of the Observer for more information about "the Way" at Bard.

John Burton

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THURS	NOON-3AM	MON	5PM-3AM
FRI	NOON-3AM	TUES	NOON-3AM
SAT	NOON-3AM	WED	NOON-3AM

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QUALITY BOOKS
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Feminist Alliance Poll

Courses such as 'Language and Socialization', 'Modern American Literature' and 'Women in Art', have been offered by almost every department at Bard during the past four years. These courses have been well attended. The Feminist Alliance has placed this poll in the Observer to find out how the students and faculty feel about continuing to offer such courses. With many of these courses it is only a matter of requesting that teachers offer them again.

Academic focus on women is a step already taken by most colleges and universities. Bard, in its own way, is responding to this need by hiring women faculty. We would like to see additional courses established through a Bard Women's Studies Program to match the rise in interest. Please take the time to fill out this poll so that our efforts will mirror your interests, and return it to us.

Thank you

***** POLL *****

To be eligible for the drawing for a bottle of wine, please print your name and social security number -----

	would like to see offered	have taken
1. The Director's Point of View		
2. Images of Women in Modern Am. Fiction		
3. Women in European History		
4. Women in Art		
5. The Cultural Basis of Sexual Antagonism		
6. Jane Austen/George Elliot/Virginia Woolf		
7. Human Sexuality		
8. the Sexes		
9. Language and Socialization		
10. The Sociology of Sex Roles		
11. The Family		
12. Colette/Woolf		

The following courses could be offered within a Bard Women's Studies Program by existing faculty or through additional resources. Which courses interest you?

History Department		
History of Women in America I (colonial - 1890)		
History of Women in America II (1890 - present)		
Women in Antiquity		
Lit Department		
Modular Courses (3) German, French, and Spanish authors		
Women in Western European Literature		
Conceptions of Women in Ancient Greece		
Religion Department		
Women and Religion		
Art History Department		
Images of Women in Contemporary Art		
Government Department		
The Legal Status of Women		
Soc/Anthro Department		
Women and Race		
Economics Department		
Sex Discrimination and the Division of Labor		
Film Department		
Contemporary Women Filmmakers		
Psych Department		
The Role of Sex Typing in Psychology		
Gender and Sex: The Meaning of Male and Female		
Social Studies Department		
Contemporary Feminist Thought		
Student Taught Courses		

Suggestions, Comments -----

NOTES

FINCH PLANS RESTURANT

Gregg Finch, in conjunction with the SAGA food service, is planning a weekend restaurant alternative to be located in the Faculty Dining Room of Kline Commons. It is to open sometime in March. The restaurant will begin on a trial basis operating only on Friday nights, and the menu as of yet has not been fully decided upon, but dishes such as surf and turf and shrimp scampi will be served. A salad, beer and wine, and dessert will also be included as part of the dinner. Prices should range no higher than about five dollars per person. Seating will be done on a reservation basis only, as the Faculty Dining Room can seat only approximately fifty people and entrees will not be cooked in quantity. The food is to be catered by SAGA and possibly some students from the Culinary Institute in Hyde Park will be hired as chefs. The restaurant will create more student jobs, and plans for entertainment during dinner are being proposed. It will only serve the Bard community and its guests. The restaurant is to be fully subsidized by the SAGA Food Service. College board costs will not be included in order to maintain it.

Mr. Finch sounded very optimistic about the restaurant's opening and the reaction he expects from the Bard community. "Not only will people be able to get a good solid meal for a low price, but the relaxed, casual atmosphere of the restaurant will offer a nice change from constantly spending weekends at Adolph's."

Mark Berger

STAR-GAZING

Editor's note: Richard Mattiello, volunteering his astronomical knowledge, has submitted this information on the movements of the sky visible from Bard for the month of March.

For the coming fortnight:

A good time to see which stars are planets, since three (Jupiter, Mars and Saturn) are easily visible at night. Jupiter is easy. It is the brightest object in the sky, a bright white star fairly high up if you are facing south (with the river to your right) in the evening. On the 16th, the first quarter moon will be just under it. To find Saturn, imagine a line from Jupiter going due east (directly opposite the river). On that line, towards the east, will be two stars fairly close together. (From main campus, it would appear between the gym and the President's house.) The top star

cont' on pg. 5

OFFICE OF STUDENT FUTURES

When I asked Theresa Vilardi about the January intrenship meeting held in Manor two weeks ago, she said that while for the most part the meeting was only attended by those students that had had internships, the discussion was fruitful. There were over twenty interns; about half were community volunteers who turned their work into internships through Barbara Morgan's office. The other interns worked for national, state, and city organizations such as NYPIRG. There were a couple of internships done in the New York Department of Cultural Affairs.

Few students realize, Vilardi said, that internships have several valuable uses: exploration of a field that one is not surely interested in, clarifying the scope of the field, or maybe discovering that one is not interested in that field at all. For instance, those who want to be lawyers and go to work as an intern in a large law firm may find out that such a large firm is not for them. Another important way that an internship can help towards a final career is that it is counted as professional experience on one's resume and can provide one with valuable work reference. What about the myth that people do not respect those who have worked as volunteers? There is a danger in this way of thinking, Vilardi said. Those who do not work their hardest at an internship just because they are not getting paid are doing themselves a terrible disservice, because derogatory references may result. Volunteer work is increasingly more respected by professionals.

Vilardi saw over ninety students last semester, many with no vocational direction whatsoever. Most of the students that come to Vilardi are interested in social service internships or internships in the Arts. There is also a growing interest in the law profession at Bard. Although she has found no jobs for those who graduated last semester, she says that she has made several suggestions that she thinks will be helpful. It isn't that there are fewer jobs, Vilardi said; it's that there are fewer jobs that college educated people are willing to do.

There are several things coming up in March.

1. Two people from Carey Arboretum talking about training and opportunities in Environmental Education and horticulture.
2. Dr. Bonnie Markham (Bard '64), research psychologist at Rutgers, discussing new trends in clinical and research psychology.
3. Symposium on opportunities in the field of Arts Administration.

Karen Elizabeth Watson

The Voice of Dredd

"Contrary to popular paranoiac belief, there is not any big conspiracy or network of people behind the administration." "Well, then, can we come and speak with you? It's very important that we..." "You can't talk to me about that. I'll have to refer you to someone else..." Allright. You can't judge a book by its cover, but then again the preface seems self-evident, a little. Talk to any administration; they're bound to give you the run-around, tell you to talk to someone else. It's not an intentional conspiracy, because they don't have enough organization for that- the networks are varied, mini-solar systems of power that operate in such blatant, posed, ignorance of what each other is up to. It seems that the only real conspiracy is one of money, and a dihard, unscrupulous, concerted effort to attain it.

So we the students, and the faculty also, are what make Bard a school. The administration is a whole "school" unto itself, which rears its ugly head only to demand more tuition fees and to impose garishly outrageous fines on students and faculty alike. Our rights are usurped because Botstein and the rest of the administrating lackeys are concerned only about money, money, and yet more money. They prey upon our current state of apathy, of anarchic dissolution, and the disgruntlement most of us who have sense feel about getting ulcers over the ad-

ministration instead of academic matters. It would pose a threat if the faculty decided to go on strike, yes; but what would happen if the students unified and in one voice proclaimed "Hell, yeah, we won't pay!"? Could we successfully boycott Bard? Students, revolt!

Love and Mangoes, Betty Dread

The people of Ludlow are having a problem: they're having trouble defining "Bard student." They have three definitions: (1) "exploitable resource," (2) "chattel" and (3) "ignorant fool." In fact the only definitions they haven't used are "human being" and "person" but in view of the way we are treated, that hasn't crossed their minds. Excessive fine and waiting until the last minute to tell us about projects directly affecting our social and academic lifestyles are common practices for them. The administration still hasn't told the student body about the Partisan Review; we had to find that out for ourselves. And though fire drills are necessary for our welfare, they appear to be valuable devices in the search for pets and hotplates (etc., etc.,) and other subjects of fines. We are not allowed to have hot plates, but Stone Row does not have a single stove.

The Administration has us over a barrel. We are seen by them not as flesh and blood individuals, but as big dollar signs. Building up prestige and monetary resources are their main concerns. Rights for students? Consider them as people? Tell them about anything? How ridiculous!

The administration must stop hiding in that castle-on-the-Hudson and start communicating with us. Not double talk or false promises or vague digressions- just plain English. We should not need an interpreter when we talk with an administration official. But then again, we don't exist to them- except economically.

P.S. If you have been fined for a hot plate and your dorm does not have a stove, get rid of it and start using Leon's kitchen.

P.S. (Again)- We congratulate Mr. Griffiths on his new role as town justice of Red Hook. But there are certain ethical considerations that must be examined. We only hope that his new role will not conflict with his duties and responsibilities in B & G. The potential problems are grave and we would appreciate a response from him to clarify his position.

Ed Colon

OPINIONS



letters

To the Editors:

Due to no one's fault but my own, I have just recently noticed for the first time the logos that appears on all college stationery.

Now I am well aware (certainly having been told) that it is not the institution that changes but the individual, and that it is the individual alone who is to blame for any feelings of alienation he may attribute to the administration of said institution. However, the former logos ("Bard College, Annandale-on-Hudson") was unpretentious, to the point, and above all, unique and simple. The more recent "BARD, A College of the Liberal Arts and Sciences" disturbs me.

For quite awhile now I have been pursuing my academic interests, while at the same time trying to define for myself the elusive idea of the Liberal Art. Now, after four years, the twenty-five thousand dollar question is, "What the fuck is a 'Liberal Science'?" We would all do well here to take a lesson from Edward II and know that for lack of a comma you can really get it up the ass. I can only weep.

Sincerely,
J.C. Brotherhood

To the Editors,

fractured elbow
dislocated shoulder
broken arm
two sprained ankles
sprained wrist

Sound like Saturday night at the emergency room? Maybe, but the above also happens to be a list of some of the injuries incurred by Bard students during the past week as they attempted to negotiate icy sidewalks and unshoveled footpaths around campus.

This is a college, not a paraplegic factory. So I ask, with all sincerity, that SOMEBODY please evolve an efficient maintenance program which would shovel and salt walkways before more of these accidents happen.

And as long as we're talking about safe ambulatory transportation, I'd like to ask why the footpath lights are turned out before 3 a.m. each night? During the week it seems totally reasonable, and I'm not begrudging the college's attempt to conserve energy. But weekend partying at Adolph's and many other establishments

invariably keeps most students out until well after the lights have been doused. Thus half the campus end up stumbling blindly along unlit paths in the attempt to find their dorms.

I'm not asking for the moon. Only that the college (along any lines of red tape you wish) prove its concern for the welfare of its students by making survival here less of a primary occupation, by shoveling, salting and lighting those graceful, winding footpaths that stretch across the sprawling campus. (Come on, Leon, we appreciate the aesthetic value of so much walking space, but not when we've just been thrown flat on our backs.)

Thanks for listening to the beefing...hope things get straightened out before any more items are added to the list above.

love,
Shelia Spencer

To the Editor,

A Fully Pictitious Newstory.
Or Is It?

Bard College--A--on --H--

Innovative Bard College has announced a new educational program which will develop the imaginative abilities of personnel in the Physical Plant and Ludlow offices. The program, to be taught in conjunction with the Creative Writing department, will consist of composing absurdist outrages and bizarre fines to be imposed on members of the community.

Several promising works have already been staged to test the program's effectiveness. Among some of the more brilliant noteworthy productions we include the following: (1) The fine of \$15 levied on a student who left his car running in the parking lot behind Stone Row for 30 seconds while he went into Hegeman to get his mail. (2) The numerous pet fines which began to reappear less than twenty-four hours after a series of recent fire drills. (3) The billing of present Blithewood residents for destruction rendered in the dorm last year. (4) The imposition of fines on bicycle owners who had not removed their vehicles from dormitories on March 1, though the bicycle racks weren't disinfected from the snow until March.

The program's designers do not wish to be accused of organizing their pranks

cont' on pg. 5

Reviews

August Strindberg...sounds familiar... was he a writer?...Or maybe a director... The Swedish playwright was born in January of 1849. When his acting attempts failed, he began writing and published his first novel, 'The Red Room', at the age of twenty-eight. His fame as a writer spread and was encouraged by the popularity of his short stories and poems.

However, few audiences responded to his earlier plays. They found the dialogue terse, the plots underdeveloped, and the action too far removed from the stark realism sought by "well-made" plays of that time. Surrealism was not yet recognized as a dramatic technique, and Strindberg's metaphorical treatment of both the literal and the fantastic elements of his plays left his audiences cold.

But today Strindberg is recognized as the innovator of surrealism. His technique is clearly visible in the works of O'Neill, Pinter, Ionesco and many other modern playwrights. Although he may not have studied Freud's works, they drew their theories from the same historical sources, and were moving along parallel roads. Strindberg's writing is filled with the human emotions of love, hatred, jealousy and their ultimate culmination in madness. He defines sex as

In Progress - Ghost Sonata

"a game played on very thin ice...his characters have heard it crack under their feet, if they are not already struggling in the dark and greedy waters." (Michael Meyer, in his introduction to his translated text of 'The Plays of Strindberg', vol.1) The turmoil within the minds of these characters are expressions of Strindberg's own inner struggles.

"The Ghost Sonata" is the last of his three "chamber plays", so named because they follow many of the principles of chamber music. They depend upon the intimate atmosphere of a small theatre in which there can evolve "a world of intimations where one expresses oneself in half-tones." (Strindberg) They also employ a recurrence and modulation of theme to create their formal organization.

In "Ghost Sonata" Strindberg attempts "to imitate the inconsequent yet transparently logical shape of a dream. Everything can happen...time and space do not exist." Thus, the staging of the play must enhance its dreamlike quality through the imaginative manipulation of all sensory elements.

For Bard's presentation of "Ghost Sonata" this weekend, scenic designer Linda Skipper has been working closely with visiting director Mervyn Willis to create a unique and impressive set. Linda was responsible for the design and execution of the 17th

Theatre

century Italian engraved panels used in the staging of 'Life Is a Dream' last year. She and Bard's former set designer, Andrew Jackness, were colleagues under the tutelage of Lester Polakoff and Eve Lyon. They are both members of the closed shop American Scenic Artists Union, and have worked together in stage design in New York City. Linda was the scenic artist for the film version of "Hair" and contributed her talents to the stage designs for "The Wiz".

Our visiting director also came to us through the recommendation of members of the Bard community. Recent Bard graduates Richard Lopez, Ray Benkoczy and Brian Keane were members of the Cafe La Mama production of 'Macbeth' last year and were impressed with the work of their fellow actor, Mr. Willis. They contacted William Driver, head of Bard's Drama Department, and when the opportunity presented itself, Mr. Driver and Mr. Willis finalized the arrangements which brought him here for this semester.

Mervyn Willis began his training at the Bristol Old Vic and the Centre Dramatique de L'est in Strasbourg. In 1963, he came under the direction of Laurence Olivier and was one of the founding members of Olivier's National Theatre Company. He appeared in their first production, 'Hamlet', with Peter O'Toole and Rosemary Harris, and in 'Othello' with Olivier and Maggie Smith. In 1970 he joined the Cafe La Mama troupe and toured Europe with them.

Since 1970, Willis' directing experiences have involved stints with the Yvonne Arnaud Theatre of Guildford, the New Shakespeare Company of Regents Park, London, and Cafe La Mama. His productions have included 'Romeo and Juliet', 'Hamlet', 'Taming of the Shrew', 'Othello', the musical 'Vanity Fair', J.M. Barrie's 'Mary Rose', "Zoo Story", and the original production of Peter Shaffer's 'Shirvings'.

Mr. Willis has not directed a Strindberg play before, but he told me that he is pleased by the opportunity. His rehearsals have been intense individual sessions, which gradually overlap to incorporate all characters into the mood and action. While rehearsals have not been closed, Mr. Willis suggested that the play's psychological effects are best appreciated when the audience member views it "cold," with no preconceptions or advance knowledge of the work. So I have avoided observing his rehearsal process or detailing the play itself here, so that you and I can fully enjoy the production he has created for us.

Shelia Spencer

Retaliatory Records - Punk Rock

Status Quo "Rockin' All Over The World" (Capitol ST-11749)
Sex Pistols "Never Mind The Bollocks Here's The Sex Pistols" (Warner Brothers BSK 3147)
Dead Boys "Young Loud And Snotty" (Sire SR 6038)

"It may be revolting to a lot of people, but at least it's an alternative to the garbage that's been around for ten years. I've had it up to here with Crosby Steals the Cash. I need another group like that like I need another dick. I'd rather listen to some kid in a leather jacket singing a song like 'I want to eat out my mother' than to hear some of these insipid guys in their cowboy boots and embroidered shirts doing 'Six Days on the Road.'"

- Tom Waits

During the past eight years, as rock became just another form of big business entertainment, as the musicians became gossip column celebrities, as the emphasis shifted from power and rawness to slick production and increased studio effects, as concerts became staged visual cataclysms, as the age of disco dawned, and as mellow sounds became more popular, it became increasingly difficult to find any basic hard driving music with the stripped down, powered up, "up your ass" spirit of the sixties. Even though my criteria for the music itself became technical proficiency, diversity, and production, I still longed for a little raw power and kick. I turned to bands like Foghat, Blue Oyster Cult, Aerosmith, ZZ Top, and UFO, and occasionally they delivered. But only on record. Live, their flashy costumes and huge stage shows only underscored that they were part of the big machine, cranking out loud sounds under overwhelming effects which tended to create the feeling that each band was trying to appear more talented than it really was. At last I found a haven in Status Quo, a band that is very popular in England and virtually unknown in the U.S. Each Quo album is a collection of non-stop, high powered, ranting boogies. Live, they're jeans & tee shirts, and the emphasis is strictly on the energy. It doesn't really matter if they use the same riff on nine out of ten songs, or if Fran Rossi doesn't sound like Jimmy Page. What counts is that the energy and the spirit is there.

Quo's new album, 'Rockin' All Over The World', is a lot more diverse than anything they've done before. Aside from the trademark power boogies "Hold You Back"

and Rockers Rollin'", the band's attack has been nicely embellished by the keyboard work of guest Andy Bown. His synthesizer work offers a nice prelude and background to "Hard Time", and a rolling bluesy piano effectively compliments their version of John Fogerty's "Rockin' All Over the World". "Let's Ride" and "Baby Boy" utilize layers of distorted electric, slide, and acoustic guitars, something new for the Quo, and songs like "Can't Give You More" and the Beatle-esque "For You" indicate that the band may be becoming more melodic. Yet, the strongest aspect of 'Rockin' All Over the World' is the underlying energy in each of the twelve cuts.

For those of you who have been waiting for the Observer review before deciding whether or not to buy 'Never Mind The Bollocks Here's the Sex Pistols', you can stop holding your breath. There are so many ways one can look at this album. (Actually, I'm very tempted to use quotes from Nietzsche and Bible as "Rolling Stone" and Cream have, but I figure there has to be somebody out there who would appreciate a straight review.) From a musical standpoint, 'Never Mind The Bollocks' is the most powerful and inspiring rock and roll since 'The Who Live at Leeds'. It's an album that demands, and deserves, to be played LOUD. The music is heavy, dense, and frantic, yet tight. Two minutes into side one and you just want to spaz out. Dancing to it is no relief; you have to vibrate to it. Give it a listen and you'll see what I mean.

The Dead Boys' debut, 'Young Loud And Snotty', is not as consistently earth-shattering as 'Never Mind The Bollocks'. The main reason is the while the Sex Pistols stick mainly to power chord riffing, the Dead Boys do indulge in some soloing. The result in the latter case is that the band occasionally flies off in all directions only to regroup around the central riff. "Sonic Reducer", "What Love Is" and "Caught With The Meat in Your Mouth" are the best cuts on the album from the standpoint of power and consistency.

The Dead Boys are one of the reasons why I was slow to acknowledge punk rock. Looking at pictures of them and hearing about their shows left me thinking "well anyone can be gross. It's a poor excuse for talent." Yet, listening to them and the Sex Pistols as well I came to the sorry notion that what I'd been looking for in rock had been going on right under my nose. I'm not about to pull out the safety pins, leather, and torn tee shirts, but I do respect what these guys have been trying to do and say. The Dead Boys' lyrics are a bit more gutter desperate than the Sex Pistols', but the view of both is a chilling one from the bowels of our society. "I don't need anyone/ I don't need no mom and dad/ Don't need no good advice/ Don't need no human rights/ And I got news for you/ Don't even need you too". Stiv Bators growls in "Sonic Reducer". The rest of the

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lyrics are an affirmation of individuality, and, believe it or not, I hope that this particular gutter rat will triumph in the face of a society of mindless robots. The crudity of image and message demands reaction. Both groups make the most effective use of rock as a medium of protest since the sixties. However, the media-saturated state of rock today doomed the Sex Pistols. It is much to their credit that they got out before they became the very type of celebrities they hated so much. The Dead Boys will probably continue until their message and perhaps their music, becomes flogging a dead horse. For me though, the album the Sex Pistols left to history will always be an inspiring chronicle of that brief exhilarating period where rock breathed with the vitality it had in its prime. It also serves as a sad reminder that by reacting to punk as many parents did to the Beatles and the Stones in '62, I've become just another boring old fart like the kind in the Sex Pistols' song "New York". In San Francisco on January 14, 1978, with the breakup of the Sex Pistols, rock breathed its last. And I didn't even know it had come back to life. Pass the Geritol.

John Rolfe

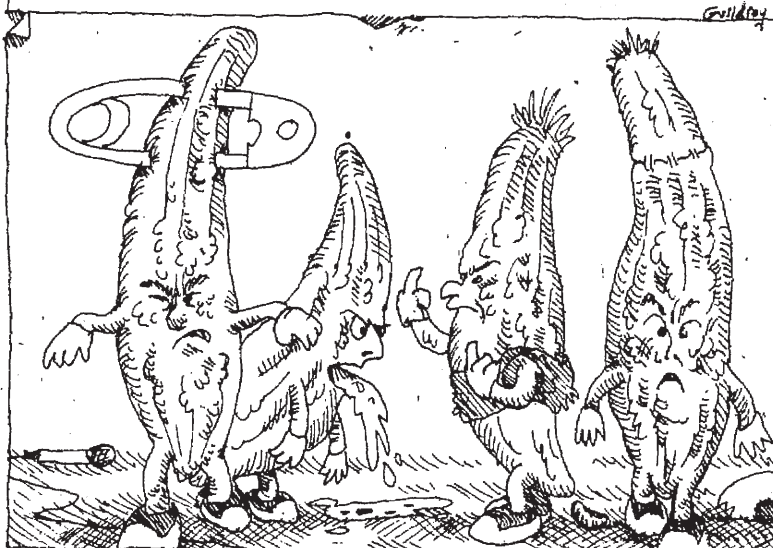
Never Mind Punk - Here's Music

Elvis Costello "My Aim Is True"
(Columbia JC 35037)

By now you've probably heard the news that rock and roll has withstood the punk onslaught in the form of Elvis Costello, a former computer programmer from England. Elvis has done his homework, calling elements from both the fifties and sixties, with obvious debts to the seventies' Bruce Springsteen and Graham Parker. It's refreshing to hear rock which doesn't continually resort to predictable chord changes. Amusing, too, is his off-beat lyrics, "If the man with the ticker tape tries to take it... blame it on the Cain," and song titles, "(The Angels Wanna Wear My) Red Shoes." He definitely brings back a blend of humor and tragedy to rock and roll.

Robert Levers

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PICKLE PICKLE; DARE FEVER; STAND UP FALL DOWN
SCREAM + FASTER; STAPLE MY FEET; and 14 MORE

JULIA

The Hollywood film factory has brought to the screen an effrontery to decent drama. The film "Julia" defiles the very name it wishes to praise, that of Lillian Hellman, the famous playwright. Jane Fonda unconvincingly portrays the writer, Vanessa Redgrave, with some skill, plays the sorely underdeveloped title role. The main action centers around Lillian, after she becomes a famous playwright, and Julia, who is a member of the underground in Berlin freeing political dissidents with her family fortune. Interspersed throughout the film are shots of two little Jewish girls, Lillian and Julia, who were childhood friends. After years of separation, Lillian receives a mysterious

note from Julia asking her to bring \$50,000 to Berlin. The climactic scene, their reunion at a Berlin restaurant, leads the film into an abysmal nadir of vapidly. Following a few short words, Julia visits der badezimmer, returns to the table, and asks Lillian to leave.

Jane Fonda's depiction of a sensitive writer is rivaled only by Mae West as the virtuous woman. Ms. Fonda is type cast as the sexy, savage and savvy all-American WASP that housewives have worshipped for years. This reviewer found Fonda most appropriate wearing a Lucite bra, jack boots and riding crop in "Barberella".

In its weak attempt to be a thriller, "Julia" employs every over-used motif in the book. The script is inane, if not totally absent altogether. The movie attempts

Film

to dredge up sympathy and anger by depicting Jewish persecution, but remains insincere. The only redeeming features are the lavish super-realistic set decorations and excellent cinematography. Hollywood's reverence for the film (i.e., in nominating it for Academy Award), typifies their soulless lust for incorporeal glamor and glitter.

At the Walter Reed in Kingston:
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William Pierce

Books

A Book of Common Prayer Joan Didion
(280 pp., 1977, Pocket Books: New York)

Various national reviews have hailed A Book of Common Prayer as "outlandish, marvelous, extravagant" (Vogue), "exquisite, magnificent, breathtaking" (National Review), and the author as "a fantastically brilliant writer" (Esquire). Joan Didion certainly is fantastically brilliant. However, for as much as one can marvel at her incredibly economical trimmed-to-the-bone style, the impact of A Book of Common Prayer falls short of that of her earlier work, Play It As It Lays. It is clearly a case of style and technique overshadowing content.

Didion's novels deal with wealthy, jaded people who are essentially living "life styles instead of lives". That Didion seems to know such people so well is, perhaps, due to her years in Hollywood as a screen writer. Like Play It As It Lays, A Book of Common Prayer deals with a female protagonist's aimless wanderings in search of something that will bring meaning and fulfillment to her boring, shallow existence. Charlotte Douglas, a rather empty-headed, thoroughly confused divorcee, jets from one ex-husband to the other, from city to city, from one disastrous party to another, trying to recapture parts of her scattered past while doggedly, but clumsily, attempting to forge a meaningful future. She eventually ends up in a small equatorial South American republic in a sort of self-imposed exile from her past.

A majority of the characters in A Book of Common Prayer are unfeeling, despicable people. Charlotte's daughter is a hunted terrorist; her lover is forever plotting against his two equally dishonest brothers-in-law in order to usurp governmental power in Boca Grande; her friends are rude and at times even hostile; one of her husbands becomes increasingly eccentric as his terminal cancer progresses. Even the narrator, a woman named Grace who is an acquaintance of Charlotte's, is dying of cancer. The net effect is that the reader becomes as bored and unfeeling as the characters. After one hundred pages it is hard to care at all about what happens to any of them. Unlike Maria Wyeth's forced commitment to a mental hospital in Play It As It Lays, Charlotte's death at the hands of rebels comes more as a relief than a sad and appalling climax.

What is so stunning about A Book of Common Prayer is Didion's style. There is not one superfluous word or incident in the entire text. Chapters are often only a page or two in length. (The novel is very fast reading.) What is especially striking is the way Didion establishes her characters. Through a series of chapters, which do not always run consecutively, the reader is able to observe each "round" character act and react in any number of given situations. The author supplies, at most, bare shreds of the character's personality, leaving the reader to construct the "puzzle" of each one. Thus, the character unfolds as the story does. Characters are also associated with possessions or objects in a stunningly clever way. For example, Charlotte is instantly defined by her six hundred dollar handbag with the broken clasp. The greatest testimony to Joan Didion's writing style is the way one can be carried along by the sheer brilliance of her style, even when the story itself becomes uninteresting.

John Rolfe

NOTES: STARGAZING (cont' from pg. 3)

is Saturn. If that's too confusing, wait until the 21st, when the almost full moon will be very close to Saturn, washing out the light from most everything else. Now that you have Saturn and Jupiter, imagine a line going from one to the other. The fairly bright red star in the middle is Mars. On the 17th, it forms a straight line with Castor and Pollux (the Gemini twins), two close stars just to the right of Mars. The gibbous moon is just under it on the 19th.

Venus can also be seen this month. On the 11th, it sets an hour after the sun. A very slender crescent will be right beside it. Just watch the sunset from Manor or Blithewood, and Venus will be the first star to shine in the west. If conditions are good, you might also be able to see Mercury as a fainter star just below Venus.

As for meteors, there's a small chance you may see some on the 16th, coming to you from very low on the western horizon, but chances aren't good because the moon will be very bright that night. It's worth watching for, though, since they will appear to be shooting right over the mountains. There will be a slightly better chance of seeing some on the 22nd, looking north, but the moon will be very bright that night, too.

On Monday, March 20th, at 6:34 p.m., the moment we've all been waiting for: spring comes to Bard (right after dinner, too). At that moment the sun enters the astrological sign Aries. The sun rises due east and sets due west, and day and night are equal.

If you happen to be up at 5:00 a.m. on the 15th, you can see the quarter moon eclipse the bright star Aldebaran. This is a somewhat rare sight, as the star will disappear behind the dark part of the moon.

The 15th is the Ides of March. I don't know why (Et tu, Brute?). The sun rises at 6:16 on the 10th, and 5:58 on the 20th. It sets at 5:57 on the 10th and 6:09 on the 20th.

Richard Mattiello

Helen Frankenthaler - A New Climate, on public television this Thursday night at 8:30, includes a segment, shot in her studio last fall, in which Ms. Frankenthaler talks at a group of Bard students while they sip wine and eat cheese. (From the director who brought you Georgia O'Keefe.)

TUITION HIKE (cont' from pg. 1)

The tuition hike (8.6%) is another financial matter. Apparently, there is a projected increase of students for the next academic year: 400 as opposed to this year's 311. When asked why another tuition increase would be necessary in consideration of the fact that the higher enrollment would seemingly account for the amount of money usually appropriated from tuition funds, Botstein responded with the general rationale of inflationary rise. He further argued that Bard is only keeping up with tuition increases in colleges nationwide, saying that Bard "will not change its place vis a vis comprehensive fees," which is "average for most colleges in our class". Apparently, Bard's class is that of a small liberal arts private

institution, inclining to a status competitive with that of Harrison. He claimed that Bard's tuition rates have been exactly the same as Harrisons in the past, and will continue to be so in the future. Considering the fact that we are still missing some \$150,000 for the Stone Row renovation project, we may well expect the recent onslaught of fines to only be increased. Botstein may have us out of the red, but only barely. He is under pressure from the Ford Foundation to achieve a certain amount of grant money, which as yet is missing. Obviously, Bard's financial problems are getting worse, and will only continue to get even more worse.

Jane Hurd
Ed Colon

Make passes at near sighted men; they see you through a nice blurry haze, and when they say you look like Candy Bergen, they mean it.

Jeanne Sokol, in "Cosmopolitan"

LETTERS (cont' from pg. 3)

for the victimization of students alone. To demonstrate this humanitarian purpose, we need only point to the car towings of two professors and a library administrator.

Many of the more conservative Bard students have resisted this attempt to expand intellectual horizons. They have posted signs protesting the arbitrary and ridiculous nature of the program. But those philistine gestures have been removed by the progressive champions of truth and beauty.

A college spokesman, who declined to give his name, suggested that the program had an additional benefit of increasing the

college's annual profits by a "comfortable" margin.

This also appears to anger the program's opponents who propose to balance the budget by withholding any monies they owe to the school. The dissidents urge others to join them.

It is to be hoped that the students will come to realize how their objections are jeopardizing the fun, education, and finances of B & G/Ludlow personnel. In the meantime Progressive Education is suffering.

Emmy
J'accuse

Drama Department Schedule



March 11 - 14
"Ghost Sonata" - August Strindberg
Directed by Mervyn Willis

March 25 - 29
"Little Murders" - Jules Feiffer
Directed by William Driver
"Crimes of Passion" - Joe Orton
Directed by William Driver

April 27 - May 2
Student-directed repertory
"Miss Julie" - August Strindberg
Directed by Ferd Howard
"Rosalind" - J.M. Barrie
Directed by Leslie Friedman
"Mother" - Sherwood Anderson
Directed by Milton Coykendell
"Stage Directions" - Israel Horowitz
Directed by Willa Adelman
"The Twelve Pound Look" - J.M. Barrie
Directed by Bonnie Galayda
(to be announced)
Directed by Bob Mason

May 23 - 30
"Marriage of Figaro" - Mozart/da Ponte
Beaumarchais
Directed by William Driver

B-BALL

RED DEVILS

Vassar 77 - Bard 76

Playing in their first game after a two month layoff, the cardiac boys gave one of their traditional, nail-biting, down-to-the-wire games, only this time ending up on the losing side, with Vassar winning 77-76, at Bard.

Minus Cliff Forrest, the big story was the boards: 1 shot for Bard for every two or three for Vassar.

With the score 41-38 Vassar at half, the Bears kept within striking distance the entire second half, with the hot shooting of Abbreu and Wilcox. The magic, however, was not quite enough. Getting the ball out of bounds with two seconds left in the game, a desperation shot by the magician Abbreu bounded off the rim and Bard was handed their second defeat of the entire season.

Bard 77 - Mount St. Mary 60

In what was mere like a charity game, Bard handily whipped a struggling Mt. St. Marys: 77-60, at home. After a disappointing one point loss to Vassar, the team came out hot and never stopped applying the pressure. With Abbreu scoring 17, Brewton 13 and 8 rebounds, Irizzary 10 points and Robinson 14 rebounds, the game was never in question. Up by 42-25 at half, the bench had some time to show what they could do, indicating that some of them do not deserve the bench next season.

David Penberg

St. Rose 82 - Bard 57

In a game that was not even close, the Bard Red Devils got walloped by St. Rose of Albany 82-57. For all practical purposes the game was decided in the first half, when Bard was trailing by 14 at half-time (40-26). St. Rose used a full court man-to-man pressing defense that gave our team little trouble. It was the rebounding and shooting of Rose that decimated Bard. The Red Devils were out-rebounded 64-37 and shot only 29.8 percent from the floor (23 out of 77). This was a big game because it dropped Bard from first to second place in the league. The only bright spots for Bard were the play of Eladio Abreu and Rolando Irizzary, who scored 19 and 14 points respectively.

Pharmacy 70 - Bard 61

In a game of extremes, the Cardiac Kids from Bard blew a 14 point first half lead and lost to Pharmacy 70-61. The score at halftime was 37-28 Bard. The halftime score was close because the Red Devils stopped moving the ball for good shots and started playing selfishly. They shot and rebounded well and the defense

was good. Abreu, Irizzary and Brewton had 12, 9 and 10 points respectively in the first half. The second half was a repeat of the former. The Red Devils were playing as individuals while Pharmacy moved the ball for good shots and chipped away until they permanently took the lead about midway through the second half. Bard was led by Abreu (16), Brewton (15), Irizzary (12), and Wilcox (10). Robinson, Brewton and Abreu had 14, 12 and 10 rebounds apiece. Irizzary also had 10 assists. With this loss, Bard dropped to third place in the standings.

Columbia Green 106 - Bard 85

In what would have been sweet revenge, as well as momentum for going into the playoffs, the Bard team ended out their regular season losing at home 106-85.

The story of the game was that Bard simply could not control the boards, and Columbia Greene never stopped hitting from the outside (Mellon: 36 points).

The high point, however, was the emergence of Dereck Johnson (10 points, 13 rebs.), who will be one young man to contend with in the coming years. And on the more sentimental side, it marked the last official home game for Rolando Irizzary and Waverly Robinson, and the heart and soul of the basketball team, whose hustle and determination typified their four years at Bard on and off the court.

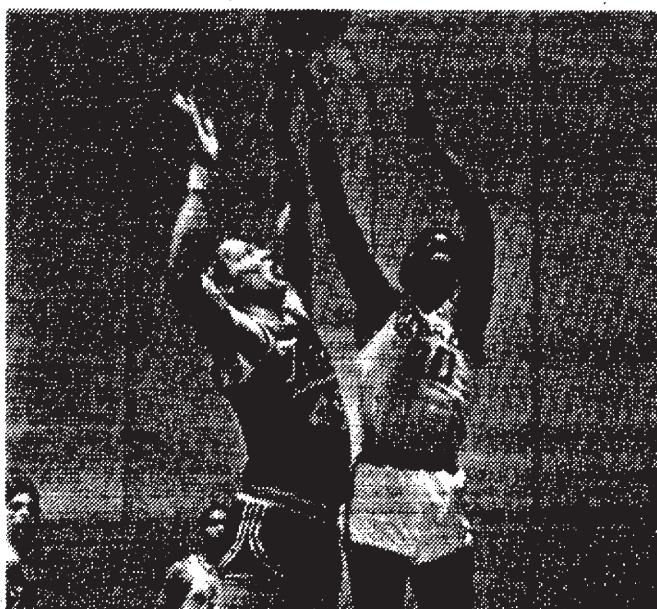
David Penberg

St. Rose 88 - Bard 73

For the second year in a row, Bard was eliminated from the Northeast Athletic Conference playoffs in the first round. This year it was accomplished by St. Rose and this year it was not close. St. Rose beat Bard 88-73. However, the final score does not tell the story of the game; Rose, as it had one week earlier, beat Bard in every phase of the game. They were also more physically and mentally prepared for the game. The first half was close most of the way. The hot shooting of Waverly Robinson and Eladio Abreu kept the Red Devils in the game (11 and 10 points each), but Rose was not to be denied. After halftime (42-33 Rose), Rose came out smoking. They outscored Bard 11-2 early in the second half and that was the ballgame. The team never quit, however, and went down fighting. Magnificent in defeat was Captain Waverly Robinson, who paced the team with 21 points and 11 rebounds. Other big guns were Eladio Abreu, Rolando Irizzary and Derrick Johnson (16, 13 and 12 points each). Derrick also had a team high 17 rebounds before fouling out. The team's elimination from the playoffs did not stop Bard from other glory, however. Waverly Robinson was voted to the all-tournament team. Wave played a helluva ballgame and he deserved the honor. Nice going, Wave!

Now that the season is over I would like to, thank and congratulate the Cardiac Kids for all the thrills and enjoyment they have given me and the Bard community throughout the year. My thanks to Coaches Stewart Levine and Bob Krause and to the entire team: Eladio Abreu, Jay Brewton, Greg Dement, Clifford Forrest, Robert Grant, Richard Gusoff, Rolando Irizzary, Derrick Johnson, David Kolakoski, Lance Lavender, Lucien Lindo, Stephen Okoniewski, Waverly Robinson, Tony Velazquez and Galen Wilcox. Thank you gentlemen and good luck next year.

Bill Moss



Photograph by Neil Smoke

CHARLIE'S ANGELS

St. Rose 64 - Bard 18

In their best game of the year, Charles' Angels held Pharmacy to 37 points. The only problem was that they themselves scored 13, and thereby lost 37-13. The Angels went into this game looking to salvage something from a poor season. What they saved was their pride. With the tough rebounding of Leighton, Ambrose and James (8, 4, 5) and a good tough zone, the Angels held the Pharmacy women in check throughout the game. If their offense had gotten it together (only 2 points in the first half) they might have won this ballgame. However, as has been their problem all year, they could not buy a basket. But the women never quit and staged a rally in the second half. It was a case of too little too late, and they lost what was a heartbreaker. Ambrose and Leighton led the scoring with 4 points each.

The time has come, to give thanks to Charles' Angels, the team that never quit. They played some teams that had the edge in every department: size, shooting, rebounding, and coaching. But there were some areas that the Angels had everyone beat hands down: hustle, desire, pride and heart. The women gave everything they had in every ballgame. In my book that makes them winners. Thanks and congratulations to coach Charlie Patrick and the Angels: Marilyn Ambrose, Mary Duffy, Joline Hart, Vicki Hirt, Faith James, Stephanie Leighton, Toni Mayor, and Sarah Robbins. These women stayed throughout the year and deserve our thanks and recognition even though for giving a tremendous effort; the odds were against them. Thanks ladies and good luck next year!

Bill Moss

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