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February began Black History Month. The events observed around the nation are magnified mainly in intellectual circles; professors, students and non-students prepared to participate in. Because of the historical and systematic exclusion of Afro-Americans in the history books, these people work together to correct a major flaw in our society. For instance, "Birth of A Nation" was the first Hollywood film depicting Afro-Americans during and after reconstruction; the film was deliberately laden with degrading stereo-
types. Black History month, then, clarifies what has been confined and distorted with falsehoods. The attempt is to re-etch attitudes towards black folks.

Black History month can also be perceived from an individual perspective. But for the most part, those who participate have a shared idea of what it exemplifies. It is abolitionists such as John Brown, who died at Harper Ferry; William English Walling, ex-slave owner, helping to organize the NAACP; and the Freedom Fighters, who took a get stand for voters rights. For that matter, black history is white history too. Blacks would not have a history in America, good or bad, if it were not for whites.

Finally, black history month also gives Afro-Americans a chance to re-examine their status and condition in America. In 1865 freedom from slavery meant a lot to Afro-Americans; around 1877 things got progressively worse. The rape of a vicious terrorist group, called the Klu Klux Klans, impeded black upward mobility. In 1898 (d) the lynching of the "separate but equal" decision. Jim Crowism waved a wave of blacks to the North seeking freedom, justice, and equality in all facets of life. But many were disillusioned because life in the North did not bring them much more of the fruits of which they longed for.

In 1954 (Brown vs. Board of Ed.), the "separate but grossly unequal" decision was reversed by the same class interest group that handed down the decision. Afro-Americans must understand that the 1954 decision had little to do with the NAACP and other black pressure groups. America was in a Cold War, remember? The abundance of America's foreign policy was that she attempted to extend democracy in the Third World when it did not exist here at home.

"Racial discrimination furnish grist for the communal propaganda mills, and it raises doubts, even among friendly nations, as to the sincerity of our devotion to the democratic faith."
-Black Scholar Magazine, Sept. 80

Few people know that the Brown decision was highly influenced by America's attempt to extend Democracy, except for those who had a vested interest in it.

Blacks must look behind the veil to see who's pushing the legislation, and what are their interests? Does it conflict with ours? Because the "handkerchief heads", Civil Rights leaders of the 60's, who scurried to Washington to sign the Civil Rights bill, were not always very careful. Take housing, for instance, it has only hurt us and our children. The liberals who pushed that bill through, certainly did not try to repair our children from being attacked by those angry renters. We (black folks) must lead the struggle, and please let us allow history to repeat itself.

BLACK HISTORY MONTH

Michael Marshall

The BBBO sponsored a weekend of "Soul Loving" on February 21st. It was in both commemoration of Malcolm X's assassination (Feb. 21, 1965) and in recogni-
tion of Black citizens during National Black History Month. The weekend consisted of an evening of soul food dining in Kline Commons and a panel discussion on "alternative parenting."

The menu was made up of southern fried chicken, spare ribs, collard greens (large leafy green vegetable), black-eyed peas, wild rice and carribean. And for desert, home made sweet potato pie and banana bread were served. Dinner was slated to begin at five p.m. and by six p.m. most if not all the main entrees were devoured. The comments and questions ranged from: "Get, look at the size of these illusionary bodies!"

to "Can I have some more of those green things, broccoli or whatever you call it?"

The food preparation and cooking was coordinated by myself and others. Both BBBO and non-members were involved in the preparation, serving and clean-up. Many thanks of appreciation to Sassy and her staff and to Alimos, William Moss 78."

While Sassy's kitchen was being taken over by students, the campus was invaded by 20 children of Kofi M. Ouna, who was a participant in the discussion on "alternative parenting."
The campus and Robbins dormitory were beset by screaming, smiling faces for the day. Others on the panel included my foster mother, Liliana Inn, who herself has raised over 150 foster children. John Gonzalez, the baker for Sassy and Director of the group home that he runs on his farm in Hudson, New York. The final participant was Eve Smith, an adjunct lecturer at Soss, and mother of several adopted children.

The evening started at 8 p.m. in Robbins lounge. Each of the panelists related what their role was, and how and why they became involved in it. Although there was dissent over both the effectiveness of the "cruel foster care system" and the controversial issues of inter-racial parenting, it was in unanimous agreement that through some personal loss or feeling of emptiness, that all came to the conviction of sharing their homes, and hearts with those in us less fortunate positions in life. The weekend turned out to be a very powerful one. It brought people together to share in energy and experience. Even more important in my eyes is it opened up minds, ears and eyes to many of the dif-
f erent ways in which people live. You may not have to be black to like it, but if you have some understanding of what it means to be black, it helps.

WHAT'S GOING ON? The Observer wanted to know that to what we could inform you all. We attempted a number of contacts in Atlanta, but everyone seemed very reluctant to speak on the matter. We tried the Atlanta police department, the Atlanta news media, and a couple of community action organizations. They all had the same thing to say, which was: We have no clues whatsoever, only that all the children were black. They went on to say that they weren't even sure if they were connected in any way. Although we did reach the Committee to Stop Children's Murders, which is a group of concerned people headed by Camille Bell, the mother of one of the murdered children, they couldn't tell me any more than to advisw us all to pray and to become concerned about all our children. So in sight, we must prepare ourselves for what might prove to be one of the most frightening times you and I have ever ex-
erienced. Here in America, there is a serious problem going on, and if we don't join together to solve it immediately, it may cause more harm than I or you are prepared to deal with. Who or what is behind the killings of our most precious life in life, our Children? All throughout human history we have been fighting. Let's join together now to fight crime against our future habets.

WATCHFUL EYES: Black children being killed in Atlanta may very well be
in his lecture "DNA Replication" given Saturday, Feb. 28 to a crowd which swelled into the corridors of Kline Commons, Nobel Laureate Dr. Arthur Kornberg revealed his thoughts on research done just within the last few months. President in Kornberg’s talk was evidence of genuine respect for the living cell and a sense of incredulity in regard to the order existing in nature.

Kornberg’s lecture was fourth in the Distinguished Scientist Lecture series funded in part by a National Science Foundation grant. The program adviser is the Gelbart, distinguished mathematician and Bard Center Fellow. Project Director, Michael Rosenthal has described the series as an attempt to "provide a view of science as a record of human achievement as well as body of facts and knowledge." Dr. Kornberg is currently a professor of Bio-Chemistry at Stanford University school of Medicine. His list of awards include co-receipt of the Nobel Prize in medicine and physiology, 1959.

What difference does it make to you and I that Dr. Kornberg and his colleagues worked so long and so hard to understand the nature of DNA? What difference does it make to you and I that we are now aware of the chemical makeup of the cell, and that we now have the ability to control the movement of materials between the cell and the environment? What difference does it make to you and I that we now have the ability to control the movement of materials between the cell and the environment?

In his Bard series lecture, Dr. Kornberg merely touched upon social consequences of DNA research through cocktail party jokes used to open his speech. Of course, Kornberg’s purpose in coming to speak at Bard was to share his experience in research and not to delve into issues of public policy. However, Kornberg’s offhand jokes seem to further the public notion that scientists are callous gits who are more interested in their own research than in the serious problems of society.

What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society? What is the potential for DNA research on the future of human society?
ANN ARBOR | MI (CPS) — Drug use among high school seniors "appears to be at or near its peak level," said "it is probably higher that that of any other industrialized nation in the world," the authors of a new national drug study.

Of 17,000 students questioned, 65 percent said they had used some illicit drug at least once during their lifetime. For 39 percent of the seniors, illicit drug use extends beyond marijuana.

In compiling results for the University of Michigan's Institute for Social Research, the three authors — Dr. Lloyd Johnston, Jerad Barthum, and Patrick O'Malley — found that seniors aren't using key one at a time.

Barbiturates, tranquilizers, PCP, and cigarettes all continued their long decline.

Yet Johnston notes that the percentage of seniors who have ever used an illicit drug other than marijuana has risen steadily in the last four years, from 35 to 39 percent.

It attributes this to the "rapidly increasing popularity of cocaine, especially from 1976 to 1979. He also notes that some seniors use amphetamines "to get themselves through the day" or "to ward off apathy."

Substantiating the Michigan survey is an Arizona State University poll showing nine in six students there uses cocaine on a regular or irregular basis. One-third of all the Tempe, Arizona students admit they've tried the drug.

Although researchers at the Institute for Social Research make no mention of LSD use, Out magazine reported last November that use of hallucinogenic drugs increased by 900 percent from 1978 to 1979. Quoting Drug Enforcement Administration figures, Out says that the LSD distributed today is in the average half as potent as that used in the late 1960s and early '70s, which might encourage more young people to try it.

In spite of such increases, Johnston says, "of perhaps greater importance" is the decline on marijuana smoking.

The survey suggests that fully half of the nation's students believe there is a "great risk" in regular marijuana use, and 39 percent disagree that "experimental use" is safe.

Some of the shifts have been able to take place because students are in a better position to listen to the warnings of their parents and the media than before when they were rebelling strongly against things like Watergate and Vietnam," Johnston says.
EL SALVADOR

Another Vietnam?

Last Sunday night, March 8th, over two hundred people congregated in the Friends Meeting House located in Poughkeepsie. The people held many titles: child, elder, man, woman, Vietnam vet, student, professor, layman, farmer, sister, brother (a sociological brainstorm. What drew these people together: rock 'n roll, pop corn, monty Python TV. Can you believe 200 sat around and watched a puny 18" TV? Why? The PBS television documentary El Salvador, Another Vietnam? was screened, followed by an informative talk led by Darryl Hunt of the Maryknoll missionary movement. For those of you that are not aware, the three American nuns that were killed by the El Salvadoran government security forces (or the equivalent) were a part of Maryknoll. It is important to see the screening of this documentary as more than a program; it was an event. The compelling force that drew these individuals together was twofold (at the very least): a sense of moral obligation and a quest for answers. What we saw: El Salvador, Another Vietnam was a well-balanced study of the contemporary conflict in El Salvador. It included first-hand commentary, interviews in form, with many of the relevant figures involved in the situation: heads of the El Salvadoran government and military, the head of the opposition party, a brother of one of the murdered nuns, members of the State Department, the coordinator of a refugee camp, people in the street. Basically, these participants told the story. Within the hour and a half many issues were raised, and many interpretations were heard. It was extremely informative and many insights were human. I urge everyone to see it if it finds its way back onto the airwaves. Before you see it remember that censorship exists in America. Father Hunt pointed out of the section of the interview with a murdered nun's brother that was "edited out." I am ashamed to say that my sister was killed by American bullets from American guns. So part of the event was the awareness that expression/news is being manipulated. Manipulation persists. I want to point out two critical themes that were dealt with in the documentary and in the event: the role religion is playing in the conflict and an unfortunate misinterpretation by "America" (the State Department and the media, in this case).

Father Hunt pointed out a very important shift that has taken place in the role of the Church, specifically in El Salvador, and more generally in Latin America. When the Iberian colonists came to South and Central America it was the Crown and the Cross that ruled, advocating that the peasant "suffer in silence." The church is no longer monolithic. Though there still are elements of the church that are aligned with the government, now there are elements that side with the people. The film answered the questions: what was the crime of the murdered American nuns? What was the crime of the assassinated archbishop Romero? These religious figures were helping the poor, the displaced. Finally, religiously affiliated individuals are taking a moral stance actively supporting the "rights" of people. The church, he is the established church or not, holds a phenomenal amount of power in El Salvador. Their support of "human rights" was interpreted as subverting the goals of the Military junta, thus, similarly, the goals of the United States State Department. They are now dead. With the Moral Majority's demand over "right to life," they certainly are blind to the wall over 13,000 Salvadoran's right to life.

Previously in this article I referred to the dichotomy that exists between the El Salvadoran government and the El Salvadoran people. It is a myth that there exists an effective moderate force. In the film James Cheek of the State Department said that they were "looking for" the centrist road. Thus the State Dept. was attempting an analysis with a fallacious presupposition: the central moderate force that they were looking for did not exist. The documentary clearly states that diplomatic resolution of the conflict was long ago exhausted. The land reform program was designed by Americas for political reasons.

Self-determination was what the American Revolution was fought for. As American citizens it is up to us to interpret the conflict in El Salvador. That is what the event is about. We, the two hundred plus people that congregated began determining for ourselves what "El Salvador" is about. One of the last people to speak was a Vietnam veteran, a man crying for understanding, looking for answers. The comforting answer that he got that evening was not pleasant, for he knows the horror of battle, but he now better understands for whom. Here in America we can:

- we can afford a moderate stance in El Salvador they can't.

What side do you choose?
Some Notes on the Janus Circus

By Scott Lithgow

Let's start with the name: Janus, the god of beginnings and endings, whose two faces look into the past and the future. The temple of Janus is open only during times of war. The name gives you an idea of the concerns of the members of the Janus Circus, a small group of performing artists working collectively to produce political theatre using the forms of traditional circus. If we are not in the midst of actual warfare, we can be sure that we are involved in a period of social, political, and cultural struggle, a period of destruction and reconstruction, of redefinition, of assertion. We are looking to our future with hope and determination, and we are looking at our past as the foundation of the future. The eyes of Janus are opened. Her temple is in the street.

To my mind, the production of successful political street theatre is a difficult proposition. It must be engaging and entertaining. It cannot be intimidating or threatening. For it to be instructive and corrosive, it should not preach and it must avoid sectarian rhetoric. In the interest of communication, it must overcome the barriers between artist and audience. It must reach an audience that will include people of all ages, education, classes, races. The initial task is to build or reinforce solidarity among us. The circus has great potential because of the seductive beauty of spectacle which is the essence of a circus performance. The color, action, and liveliness of the circus create a disarming mood of playful festivity in which the tremendous fears that have been instilled in us by our culture, fears of one another and of instigating change, can be overcome.

Laughter is perhaps the most important immediate product of a successful circus performance. The circus is a theatre bursting with energy. The tumultuous moments of the circus spectacle envelop the audience in the playfulness of the performance. People are having fun, they are laughing at the spectacle. A simple bit of advice to revolutionaries is that you don’t have to be unhappy to be one. And so the Janus Circus wants to sustain this kind of atmosphere, to create a celebration of the process of change and the joyful spirit that makes it happen.

Along with laughter there should come reflection, an understanding of issues and the possibilities for change, a preparation for serious action. The acting by the performers must provide the material for this work by infusing the issues/acts with precise and accessible symbolism. Janus performers work with a combination of approaches using aspects of dance, mime, vaudeville comic techniques, the Japanese theatre of symbolic gesture, and Brechtian approach to exposition. Costumes, music, signs, props, and more are all events of this communication. A main structure of the circus act as theatre is derived from the medieval everydayman plays. These plays deal in archetypal characters who act as the agents of abstract concepts.

Bureaucracy, military, patriotism, and the many other contemporary fears of every man. Acts are constructed to illustrate the oppressive machinations of these institutions and ideas/ideologies, and to show the victory of our spirit and intelligence. Just as the strong man succeeds in raising the seemingly impossible weight, so the television viewer succeeds in overturning the weight of media; so the soldier refuses to obey and frees himself, saving all of us. One core-essential to these political statements is refusal, for struggle always begins with refusal. Refusal and not denial, behind the spectacle, emerging from it and overwhelming it, are refusal and the struggle it initiates, the struggle of the people against our oppressors, those around us and within us.

Here are this group of artists, the Janus Circus, working to make a politically committed art that embraces rather than alienates, that encourages people and directs them to the difficult struggles ahead while entertaining and emphasizing our solidarity. This may sound silly, or at least utopian. Well it is, just as communist revolution that goes beyond fascism is utopian. I think this is a good idea, and it is especially good that these people are working to develop their art to realize what is now primarily a great potential to make it a strong and effective weapon. I would rather fight this revolution by dancing and singing then by picking up a gun and shooting my brothers and sisters because the only winners of a civil war in America will be the fascists. Look at history with your eyes open. And rebel as a person.

The members of the Janus Circus are working to develop a versatile repository of acts that will allow them to adapt performances to the audiences they will perform for in different communities. They are planning a series of performances for the spring and summer which will include a performance in New York City. Their work is partially funded by a grant from the Dutchess County Arts Council. The company is interested in working with people from the community who have ideas for circus acts or issues they think would be important to include in the circus repertoire. You probably know who they are, and they all like to talk.

The Janus Circus will be performing at the Bard Spring festival on the afternoon of May 15, 1981.
The MARK CHARLES EINER ZOLUMN

To the Editor;
I am outraged by the sensational, fact-checking rag that (instead of a check) found its way into my mailbox the other day. The rag I speak of is the快报 Reporter (Dis-
torter?) - yellow journalism in pamphlet format that dares to call itself "a newspaper of Bard College." I'm going to mention some of the articles I found myself to read:

STUDENT EXPELLED FOR MAIL THEFT: The editor of The Reporter should not take a stand with any semblance of defense for Rogers Williams. That guy should have been expelled regardless of whether or not he wrote that threatening letter. Had justice favored him otherwise, I would have killed him.

POST OFFICE: A CHANGE IN STATUS: "Yawn," Mr. Grider, "Yawn." Does people really think that this fall-ure of an article might be interesting because you men-
tion that the "mail services to be lost are third class and personal mailing?" When Bard students use the mail, they go first class or C.O.D., especially when writing home for money. They do not know the value of a stamp. Also, who the hell needs a permit to mail a letter?

REAGAN CUTS AFFECT ALL STUDENTS; SOMETHING CAN BE DONE SAYS BOTSTEIN: Who is this guy Reagan, and what's he doing cutting up my kids? That maniac should be expelled along with Roger Williams.

EPISTOLIAN LEAVES BARD $200,000: Shame on you, Mr. Carroll. How can you exploit a dead man by flaunting his pro-academic religious preferences? I shoul-
der to think what might have been said if the donor had been Jewish.

SPRING FESTIVAL MAY REPLACE FORMAL: Does Mr. Carroll really advocate the notion of a festival at Bard? I can just see all those long-haired freaks and the Woodstock age wandering around campus smoking dope and pissing all over the lawn. Save our precious formal!

OVER 250 SIGN IN SUPPORT OF ALTER: Typo-
graphic errors appear in all publications, but the mis-
printing of a letter is a headline is inexcusable. Aside from the typo, I resent the misinformation printed in the arti-
cle itself. When I was paying in the chapel the other night I found the altar to be as sterile as ever, needing no additional supplies.

I think I've said now my point, and hope it is well taken by the staff of The Bard Reporter. Responsible journalism is what we need at Bard. Unfortunately, the only straightforward exercise in reportage is that pathologic, The Observer. Please take heed, gentle Reporter people, and communicate facts to the Bard community, or don't publish at all. After all, isn't the thought of decimating the ranks of, say, Hard Bard a bit unnerving?

ON PAPER: Mr. Carroll, we are college students, and we certainly are intelligent enough to realize that the material you publish is printed "on paper," without you telling us.

A'SPACE ODYSSEY FOR BARD: I am amazed that The Reporter decided to print a review, but couldn't it have mentioned more recent movies? It makes less sense.

STUDENT STABBED AT COFFEE HOUSE: Colen deserved it. What the hell was he doing out at 11:55 pm? You're not going to have a lot of nerve to hang around the cof-
fesh shop at that hour. Do you really call yourself a journal-
est, Mr. Carroll? Where are those investigative skills? Any fool can figure out that the would-be assassin in the "White Panama hat" was Reich.

The Observer March 11, 1981

LETTERS

SUPPLY-SIDE PHILOSOPHY: Leon Botstein

Private not-for-profit corporations - colleges, univer-
sities, museums, libraries, orchestras, opera companies, hospitals and the like - are now contemplating their budg-
et for next year. When a Reaganesque administration is fin-
ished with the Federal Budget, and has severely cut do-
meric programs which support the work that most phi-
losophic agencies do, many of us in the not-for-profit sector wonder, what will happen? How can we deliver services of quality, at a time of high inflation and an un-
certain economy, without the level of Federal aid to which organizations have become accustomed?

It seems clear that the Reagan administration will put the burden of Federal government support for education, the arts, and culture, urban and economic develop-
ment, health and welfare. In the matter of scholarship aid for poor and lower-middle-income families, I know that institutions will not only have to raise more scholarship funds (as always) to meet inflation and rising costs, but also in order to fill the gap that will be left by the enormous reductions proposed in student loans and student aid. When the public outcry in horror that a first-
rate private college education will cost for room, board and tuition over $50,000 for 1981-82 and between $4,000-
$5,000 to many public institutions, it should remember that all institutions, the actual cost to the student is less because so many students, not institutions, swallow themselves of aid and loan programs.

For the Metropolitan Museum, the Museum of Natural History and the New York Public Library and others which are dependent on state and municipal aid, the Reagan administration's proposed reduction of support to cities, especially here in the Northeast, will have a secondary im-

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managing editor mark hackett
layout editor sue nelson
photography david adler
editorial jane adler
editorial heli byrne

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SOME THOUGHTS ON RACISM AT BARD
Alexis Papachelas

I come from a country where racism does not exist and people are concerned about it only as a theoretical problem. When I first came to Bard, I did not expect any kind of real situation because of the fact that Bard was an educational institution (and thus more liberally structured than other social institutions in terms of its social life) and also because of Bard's "radical" tradition (I didn't mean to put quotes when I first came here...). The first time I walked into the Commons, however, I realized how wrong my expectations were. It was a real shock for me to see the segregation of Bard students realized in the most obvious way. I couldn't believe that there were two invisibly separated sectors in the common room. Of course being a slave made me realize that the segregation was more general and applicable in almost every form of social activities. Saying hello to people and getting no answer, people arguing in groups about i.e. program selection seemed like superficial signs of a very subtle phenomenon.

It was also astonishing enough for me to realize that great differences existed among the different sections of the Bard minorities. The differences between Puerto Rican and purely black community members, the differences of black students coming from different social backgrounds.

I've been thinking about all these things and I don't see what could be done at Bard in order to improve them. It's more a matter of raising the social consciousness of Bard students and less a matter of specific action which could be taken.

There is however, a matter that upsets me and that could be solved: the short run through specific action. I think that the lack of black studies and, more important, the non-existent of black faculty members is a fact completely contradictory to the nature of Bard. I refuse to accept the fact that a college that wants to be called liberal, progressive and innovative is not conscious about the black culture and its problems, the role of the black movement in American politics, etc.

At the same time it is very hard for me to understand why no black faculty members exist at Bard. I would assume that black professors would be very beneficial for Bard's academic standards and would also be in harmony with the college's pluralistic policies.

There is, however, a very important problem involved in this story. Hiring one or two black faculty members won't really solve the problem of Bard racisms. The introduction of a black studies program should accompany that action so that Bard students will have access to the study of history of black society, etc. Just the hiring of a black professor will be a superficial solution (it's like the multinationals hiring a minority group in order to show how liberal their policy is) and it won't really mean too much. Only those two measures together will change the current situation and Bard should consider an immediate political problem of the school.

To the Editors:
This is in reference to an article by Charles Leek on page 11 of the March issue of the Observer. Commenting on a statement in an article which particular article which quotes as follows "the locals are such assholes when it comes to dealing with students." Perhaps it is possible that students who are such assholes when it comes to dealing with the locals.
Sincerely,
Andrea Zimmermann

BLACK HISTORY MONTH Robert Kohlha

I had the privilege of attending several of the events sponsored by the Bard Black Student Organization in commemoration of Black History Month. These were memorable occasions because I learned some things worth knowing, was reminded of things best not forgotten, and I had a chance to get to know Bard students better.

Dick Gregory put on a live show Friday night. It was even worth waiting two hours for his plane to get through the fog. In a great many words (almost three hours) he helped to left the fog that has settled over the first year of the Reign of Reagan, a fog of reaction and racism that pollutes our politics. Dick Gregory warned us (you "us" because though the main thrust was toward blacks, we are all in it together) of the dangers of taking away our minds and bad food, drugs and tobacco to poison our bodies, and that it is fitting in his sly cap and a bit paranoid about Kennedy, lacking in political direction in his comments on the NAACP and Urban League, and rather silly in his religious sentiments. Nevertheless, he was a breath of fresh air, saucy, impertinent and funny.

The Malcolm X dinner in the Dining Commons was a social event, a bit marred by the tough spate of the, but rescued by the collard greens - and the company.

Michael Marshall's "Alternative Parenting" symposium was an unsalted pleasure. I've never felt so good about anything that has happened at Bard. It was almost embarrassing - to witness so much decency right out in the open. Michael's mother, Lillian from, with 153-old adopted children, was a revelation: unselfish, straight, and there was no doubt she could handle 153 kids - even Michael. Mr. Gonzales, oul baker at Saga, and the four people for whom he provided a home in freedom were a lesson in simple human behaviors. Eve Pearlman Smith and Kojo spoke of their adopted children - Eve and her husband, Dave, had five, and Kojo some twenty. These were children that would not otherwise have had homes and families, kids too old or handicapped to be the favored choices for family adoptions. I met the children, watched Kojo calming his youngsters. One felt better about the human race.

These programs, and a good many others, were all planned and conducted by students. Indeed, there were few faculty or administrators even as audience. I'd like to thank Jerome Bass particularly for putting it all together. I even forgive him for missing conference.

STUDENT CO-OP
Alexander Papachelas

THE OBSERVER March 15, 1981

Editor, The Observer:
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Asta Trownoff, one of the SLP delegates, told the Congress that it was the duty of women to take part in the struggle as well as the fight for women's suffrage prompted the formation of the Socialist Women of Greater New York in 1905, a group engaged in the aim of teaching and educating the women proletarians in this city and gradually to extend their activities in all parts of the country. This avocation brought the world of International Women's Day is a good sign. It should be made part of a growing effort to link up the women's movement with the fight for socialism and an end to the class roots of all inequality. Thank you.

Hudson Valley Socialist Labor Party Nathan Pressman, Organizer 12 Catherine St., Ellenville, N.Y. 12428 Phone: 914-647-6696

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WHAT IS IT?

Nerve gas is colorless. It is also odorless. It enters the body by inhalation or by absorption through the skin. Then in disrupts the transfer of nerve impulses. This causes sweating, bronchial congestion and constriction, dimming of vision, uncontrollable vomiting, diarrhea, convulsions, respiratory failure, and finally, death. Depending on the amount absorbed, death due to asphyxiation will occur in minutes or in several hours. Antidotes are available, though they have limited effectiveness. A soldier wearing a $250 suit with gas mask is relatively invulnerable. Such suits are not now available in your neighborhood shopping mall.

All chemical weapons are lethal, according to U.S. definition (as opposed to gases that incapacitate or defoliate). The three we store... mustar, GB, VX... are all nerve gas.

Producing nerve gas in binary form is not a new kind of nerve gas, but a new way of packaging it. And while binary weapons are advertised as safe, this is certainly relative. Bites are separate DF and CQ, the components which on firing combine to form lethal gas. DF is about as toxic as strychnine, and CQ reacts violently with water and oxygen and cannot be stored in rubber or any plastic except Teflon. The December 15 Chemical and Engineering news, a trade journal (which carried an editorial commending Congress for dropping the chemical weapons money), debunked the idea that binary chemical weapons should be produced because they are safer: "The U.S. military has been handling its unitary weapons for years without problems." The biggest danger it is testing, and binary nerve gas must also be tested.

One 155-millimeter artillery shell contains enough nerve gas to kill 4,000,000 people. We have 3,000,000 such shells in our current stockpile.

Reprinted from: BBC Networks, United Church of Christ, February 1981, V.4 No. 2.

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"In this country (Brasil) the young don't have protest channels... so we provide them with a mechanism for protest. It is PROTEST THROUGH CONSUMPTION!"

"The teenager changes from the old fashioned Coca Cola and adopts Pepta, the Pepsi with a young and new image, and he is happy because he is young and young people drink Pepsi!"

- Robert Orsi
director of Brasil's Pepsi advertising.

Russian sons

MX MISSILE.

During the past several months there have been many developments surrounding the proposed MX Missile system, including:

- Following increased opposition to the limited period for review of the Environmental Impact Statement of the MX on the Great Basin area, the Air Force extended the review period to ninety days (ending sometime in December);
- Eight Nevada counties passed referendums opposed to the development of the MX. The margin of victory averaged 2 to 1 in the November 4 balloting;
- The Executive Director of SAVE, David Crottight, recently returned from several weeks on the road in Texas and New Mexico and reported that opposition to the MX is steadily increasing in those two states. For more information contact: Great Basin Alliance, Box 27, Baker, Nevada 89311, (702) 234-7209.

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The following is from a letter to Albert Einstein, signed January 22, 1947, appealing for support for the Emergency Committee of Atomic Scientists.

"Through the release of atomic energy, our generation has brought into the world the most revolutionary force since prehistoric man's discovery of fire. The basic power of the universe cannot be fitted into the outdated concept of narrow nationalism. For there is no secret or there is no defense; there is no possibility of control except through the aroused understanding and instancence of the peoples of the world. We scientists recognize our responsibility to carry to our fellow citizens an understanding of the simple facts of atomic energy and its implications for society. In this lies our only security and our only hope - we believe an informed citizenry will act for life and not death."

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Standing between U.S. covert and overt intervention are a body of over 16 separate laws on human rights. These laws, enacted by Congress over the past seven years, are the first line of defense for the American people to a precipitous and dangerous return to a "Viet"nam-style" foreign policy by U.S. policy makers. These human rights laws support the development of democracy abroad and reflect the finest values and traditions of the United States. These laws strengthen the U.S. commitment to respect and promote international standards of human rights and help to deregulate the United States from direct involvement in human rights violations committed in other nations.

These laws, and the structures needed to implement them, are facing direct attack from the Reagan Administration and its allies in Congress.

THE FIRST ATTACK: HUMAN RIGHTS AND THE DEPARTMENT OF STATE

While both President Reagan and Secretary of State Haig have publicly attacked human rights as a part of U.S. foreign policy, their intent is not to undermine and dismantle the policy but to make it more clearly illustrated by their decision to nominate Ernest W. Lefever. Assistant Secretary of State for Human Rights and Humanitarian Affairs. This position heads the Human Rights Office of the State Department which is "instituted with monitoring and implementing the human rights legislation passed by Congress."

Mr. Lefever's outspoken antagonism towards human rights law is best demonstrated by his 1979 testimony before the House International Organizations Subcommittee:

"In my view, the United States should remove from...the statute books all clauses that establish a human rights standard or condition that must be met by another sovereign government before our government conducts normal business with it, unless specifically waived by the President. It should not be necessary for any friendly state to "pass" a human rights "test" before we extend normal trade relations, sell arms, or provide economic or security assistance..."

It is difficult to believe that a man with such an attitude will faithfully carry out the implementation of human rights law, let alone act as human rights advocate in Administration policy decisions.

Equally as disconcerting are Mr. Lefever's attacks on the religious community, most notably the National Council of Churches of Christ/U.S.A., as siding and abetting revolution and terrorism abroad. The U.S. religious community has proven to be a reliable and valuable source of information concerning violations wherever they may occur. Their documentation has been actively sought by the Congress and previous Administrations in many policy deliberations. Mr. Lefever's antagonism towards the churches can only serve to impair the effectiveness of the Human Rights Office and limit the ability of the U.S. religious community to advocate on behalf of the victims of oppression around the world.

Finally, not only does Mr. Lefever have a history of receiving corporate money to write and speak against humanitarian concerns, but also, the Neile's Corporation to attack the faithful Formula Campaign (IFAC) but there are serious allegations that he has direct ties with the apartheid government of South Africa. While it is difficult to prove these charges because certain financial records cannot be obtained, Mr. Lefever's position on South Africa is a matter of public record. On May 20, 1977, in an interview with the South African newspaper, The Transvaler, Mr. Lefever stated: "The American government must not go forth on its way to preach to South Africa. America must realize that South Africa is working toward peace (and that) preaching about South Africa's interior policy are counterproductive..."


On September 9, 1980, in King of Prussia, Pennsylvania, eight people acted to step the arms race...

THE ACTION

Entering the General Electric Re-entry Division Assembly site, the group destroyed two nuclear re-entry vehicles (warheads) cones with hammers, and poured human blood on the blueprints, the damaged cones and tools.

THEIR STATEMENT

The prophets Isaiah and Micah summon us to beat swords into plowshares. Therefore, eight of us from the Atlantic Life Community come to the King of Prussia G.E. (Re-entry division) plant to expose the criminality of nuclear weaponry and corporate resistance to war. We represent resistance communities along the East Coast: Each of us has a long history of nonviolent resistance to war.

We commit civil disobedience at G.E. because that genodal entity is the fifth leading producer of weaponry in the U.S. To maintain this position, G.E. drains $3 million a day from the public treasury, an enormous larceny against the poor. We wish also to challenge the literal lie spun by G.E. through its motto: "We bring good things to life." As manufacturers of the Mark 12A re-entry vehicle, G.E.'ACTUALLY PREPARES TO bring good things of death. The Mark 12A is the threat of First-strike nuclear war grows more imminent. Thus, G.E. advances the possible destruction of millions of innocents.

In confronting G.E., we chose to obey God's law of life, rather than a corporate summons to death. Our beating of swords into plowshares today is a way to exorcize this biblical call. In our action we draw on a deep rooted faith in Christ, who changed the course of history through his willingness to suffer rather than to kill. We are filled with hope for our children and for our world as we join this act of resistance.

THE PEOPLE

Fr. Daniel Berigan, S.J.
Phillip Berigan
Dr. Amos Funke
Molly Rush

THE CHARGES

Following their arrest and a preliminary hearing, the eight have been charged with: Burglary, Criminal Trespass, Criminal Conspiracy, Disorderly Conduct, Criminal Mischief, Simple Assault, Harassment, Criminal Coercion.

THE MARK 12A

G.E.'s Mark 12A is a re-entry vehicle that will carry an H-bomb on a kilometer to its target. It will be used to implement the First-Strike or "counter-force" nuclear war fighting policy of the U.S. These three weapons are being put on each of 300 Minuteman III missiles. The Mark 12A is also being considered for the Mx and Trident II missiles.

The Mark 12A is anti-property, anti-life and is specifically dedicated to the destruction of all men in the world. The Mark 12A is anti-property, anti-life and is specifically dedicated to the destruction of all men in the world.
theater: half-life review

George Hunka

The Bard Theater of Drama and Dance continued its series of obscure English plays (which started last semester with John Rowe's Little Float) with Julian Mitchell's Half-Life at Preston from March 7 to March 10. The play itself is literate, entertaining, thoughtful, and in artistic manner. Noel Cunliffe is an aging archaeology professor who one day decides to tie up the loose ends of his life by inviting his closest friends, enemies, and associates to a dinner at his country house. It's a familiar device—one calls to mind Butler by Simon. Cunliffe's decision is a last chance for a Alan Bates to rant and slash away two hours with wit—but when it's well's done, it works.

If Alan Bates held Butler together, then Robin Caccamo holds Half-Life together. As the professor, Caccamo is the picture of a self-consciously decaying society where, in the end, wit is the final virtue. The likes Caccamo are given so witty, true, but it makes enormous talent to turn in an intelligently comic performance. Cunliffe can sit in a chair, his chin dipped to his chest, and suddenly smile a wonderfully savage and uncompromising more. His delivery was also filled with a biting vengeance, whether he was talking to a younger student or being asked questions by a tutor or treating a dinner with a scythe. It says in the program that this sort was a role of Caccamo's earlier projects, well-handled and the dominating role, nobody should have any doubts about his capacity to act.

John Milloy and Jay Byrnes turned in some excellent performances as Helen and Francis Mallick, representatives of the college where Cunliffe once taught; O'Keefe as a plotting, scheming show and Bright as a quiet, brooding, and quick-witted husband provided some human sounding boards for Cunliffe's moods. Kathleen Dinsefano felt to lay out the steps as a headstrong woman who has made marriage a temporary affair; Claudia Silman, as a barely tolerant Marxist lawyer, was a borderline case. Among the mostly ancient and slow characters, David Simonds and Hal Hillman played two of Cunliffe's students (the former current, the latter past) in the same vein as the other performers played their characters. Michael Gerard deserves special mention as Cunliffe's buddy Joes. His amusing and thoughtful performance gave Half-Life something of a steady, orderly base around which the other characters could reflect and think. It was thought that Gerard's Joes knew practically everything about Cunliffe and what went on in his house. Half-Life, is largely an ensemble play; the whole was extraordinarily good.

Nell McKenzie seems to specialize in comedies of manners (his former productions include The Importance of Being Earnest and Much Ado About Nothing). He does it well. Half-Life is hardly a great play, but McKenzie has brought off a grand production of it. Nancy Thun's set provided a fine environment for the verbal back-stabblings delivered, Clare Scarriff and Andrea Spiclet's costumes painted the characters as they behaved, and Kenneth A. Rosakoff's lighting was fittingly bright, if slightly too yellow.


Liza Bloch's go up in April. Two plays in New York might stand a press as well. Edward Albee's adaptation of Naxos's Leda and Wood Allen's new play, The Floating World, still standing, new Alice Arata. Keep it in the closet long enough and its bound to come back in style. Such is the case with the new realist movement in painting. But let us hope that the paintings on display in Proctor Art Center through March 22nd are reflective of this revived school.

With twenty painters represented, the show consistently fails to evoke any strong emotion other than a horrid sense of the grotesque. And one wonders how and why these painters stumbled unto this mode.

In terms of repertoire, the photorealists are the most successful ones, however looking at John Salt's watercolor of a pig mob milk; or at Richard McLean's lithograph of a little boy in a leisure suit standing next to a horse, or at John Bauer's watercolor of the Hopis. Dinner apes one wonders what's the point? Why didn't they just take a photograph of all the work in this genre, Robert Bechlic's watercolor of a woman sitting on a pew with furniture table to transact the mundanity of the subject in a way that the others can't. Hila Chay's needlepoint painting of a naked woman in a tile bathrub, although serpentine and inviting, cannot escape in abstract campaign effect.

The pencil and charcoal drawings are probably the most controversial. Alfred Leslie's five pencil drawings of a nursing mother immediately comes to mind. Perhaps it is the subject; however, having seen Stan Brackga's film Window, Water, Baby, Motion and numerous Renaissance paintings of nursing women, I conclude that it is not the subject but the technique which makes these drawings so offensive. Matt Phillips calls Leslie's "faded abstract expressionism," so we can surmise that having failed in one school he turned to realism. What could be more real than a six foot charcoal drawing of a naked woman? And people think that Picasso treated women unfairly. Jack Bond's charcoal portrait of Alfred Leslie looks like it was done at the Washington Square Arts and Crafts Fair. The only thing that it accomplishes is to show us the gay who drew the hideous women.

William Bailey, the Head of the M.F.A. program at Yale, has two pencil portraits of a sad yet seductive girl. They are not bad, but Way did it to much better. Liza Zwerling's two pastel paintings, like so much of the other work in the show, lack something. They exist only on one level, simply as a drawing of a person. Of course a painting or drawing of a person is only a representation, but when they succeed, they exist in the third dimension. These drawings do not.

On the other hand, Zwerling's painting of a woman sitting at a table and a man sleeping works a lot better. There is a sense of waiting that produces an eerie sort of tension. Her pen on Rouman's primitivism is seen in the Roumanian point on the wall above the nude sleeping boy (a primal image in itself) where she chose to place the sleeping boy.

Leon Golub's four paintings of political personalities look like caricatures. He focuses on the grotesque side of these men and makes a socio-political statement about men in power as being all the same.
One of the most exciting factors about the Bard band scenario was always the unpredictability at the regional directions that those bands take. A couple of recent examples came to mind: the Samson's first show of the semester at lead singer Maynard Slakes's birthday party, where the group billed themselves as the "Lunenburg" and played what they called "mask music" (the only way to describe and music is to try and imagine an alliance of the Beach Boys, the Ducks and the Velvet Underground— you figure it out for yourself), and the splitting of the psyche-country-folksy-punks from the funk-oriented Canadians (not to mention that the Canadians also play occasional goat's tunes). Both of these departures caught quite a few of the groups followers (myself included) off balance.

Well, the Last Cause must have made a resolve not to be caught off balance with their policies with a new direction. Their first show of the semester at a party on the night of March 7, showed to the public what perfectly only a few people close to the band had expected: that the band's direction has taken a completely unexpected turn. That is, they've gotten good. Real good. Musically, professionally, visually coordinating, issues, vocals, tracking. Whatever you want to ask is just a thing that they get a whole lot better to listen and watch than they have been since their first show last April. So much better in fact, that last night is certainly their best performance to date.

Why this change? A must have a fresh face? Will it be enough...after the Battle of the Bands in October, I published an article in this same paper that said, "Although the band has always been one of the most interesting bands of the festival...". A large part of their audience consists of people who know the band because of their reputation as one of the wilder on stage groups around. Their past antics have seen to that-trashing Mike stands at the last Spring Formal, playing Alber Social with six guitarrists, things like that. And their lyrics be they political, like "Take the Third World and Shove It" or sexual like "Only you, Annise Bryant", it just plain outrageous as I "I Wanna Be Like Johnny Qwest". These are all very good for an impromptu response (humor, digs, others, you name it). Also, whether they realize it or not, they have especially powerful sex-appeal in the fast (and original) line up of Aoyama, Don Soder on lead vocals, Sandy Black on guitar, Steve Snolak on bass, and Doug Reades on drums, there is something attractive for every member of the audience.

These three factors have, in the past, been those that won the band the majority of its following; the rest of the members musical expression, that is. It was also enjoyed in both playing and singing. "The coming and going of lead guitarist Mark Cormian and Cliff Pembert has done little to change this situation, although the band did mature somewhat under Cliff's direction last semester; similarly with the addition, also last semester, of Roger Resendal on organ (through no fault of Roger's, certainly, he has try to get a bigger amp he can be heard)" A lot of people figured that Last Cause would continue to be the best nouveau band around for a while. I hope a lot of you had fun eating that period.

The graduation of Female in December left the lead guitar slot was then permanently empty. It's a highly desirable position to fill, but only pinpoints are given for the band (or at all) before. He is responsible for keeping the musical aspect together and for writing much of the material as well as his own playing. Ivan is still the personification of the attitude of the group, "We're out to destroy everything we stand for," in his own words and a great lead singer, but he actually sings now! But when Sander talks about his street pickups, Ivan thinks it's talking about his activities at the bar.

I think this change has caused the sensitivity has changed. As much as this change can be attributed to one factor, it is attributable to the new guitarist Mike O'Brien. O'Brien is a natural successor to the performance scene he made his debut with the Unites at the Battle of the Bands, went on with the Unites to win the Battle and play the Halloween Dance. This gig was his first with the cults, and his influence showed in many ways. For instance:

1. O'Brien is a very skilled guitarist by himself, and his leads have a lot more guts to them than his predecessors. He is also a competent vocalist, likewise, his backing and alternate lead singing has the power that has been marred in these places before.

2. O'Brien has worked whole in bands before, and is a good organist and band leader. Chief benefactor of this is twofold, not only does he show the music he can concentrate on his singing, which has proportionately improved.

3. O'Brien also works very well with other members of the band, especially Sander. These two trade off guitar leads and vocals with such precision it astonished at their most severe critics. "Inspired" is the word I use to describe their playing now.

There are other aspects in which O'Brien is partially responsible for the improvement of the band, although these are usually group efforts anyway. For one, there is the improved playing of everyone. Band most notably, for another, there is no more musical complexity than before, more emphasis on the territories of the song's structures. These never did such complicated into's and bridges, breaks and fills before, when they did them all for another, there is more attention paid to each member of the group— although Roger Resendal's piano playing suffered from its usual problem (not loud enough) throughout the gig, he did a quite audible and very pleasing solo on "Early Field Love" lastly the band's material has expanded and improved immensely. Last semester, the new songs were few and far between, and the arrangements so conservative, that the show the Cause played varied little. The shows production show produced a wealth of new songs: the most popular ones were the aftermentioned "Early Field Love" and "Pert Metamorphs Blanche," and while "Artic Canada" and "Heavy Metal Kids" were weaker (never) the band's new skills aren't. I'm not worried they still great fun. Also, the old classic "Mind Fuck" and the newer "Marching to Rhodesia" were reworked to have more punch than before. "Third World," the closer, was kept incredibly short. The band played a ten-song, forty minute set and, as far as the audience was concerned, didn't play enough. Few people worried about dancing, but who wants to dance when you can watch the Cause? They're much better that way.

Ritter generally has a lot of the band, it is going to have to change its name if they get any better. The name is that the band is going to become too slick; although Ivan claims that they will pull out the first chart they get, it is not to be the "polished panthere" school. Instead, it probably will be the style of the Satnons' lay claim to their "Bloke Fure Dancing, Oatmeal, Fucking and Puking" motto (I'm more Ivan won't until the "Oatmeal" first).

Chads are on the page, but I never knows.

"Tomah Lawton's blacklisting presents a more sophisticated pun. At first glance it looks abstract than, with further viewing one can see a skull or a bone. It is only after looking at it for some time that we can see a shamanic man laying down. With his hand holding of paint, and the rough edge of red paws at the bottom of the caustics, Lawton seems to be quoting Jasper Johns' Joe Goode's two paintings are not realism. They are emotionless without trying to be cool and exist merely as pictures of the real."

For the grand finale, we come to the only brilliant work in the show. Lach Church's homage of abstract baseball batinserves the mission of a most sweet quality. Looking at this picture, I'm right there at Yankee Stadium rooting for Reggie and Reggie to boom another one out of the park. You can see the popcorn and beer and hear the crowd roar as the player is thrown out at home plate. It also reminds us that the Yankees open their season on April 15th.

AGGREY HEARING POSTPONED TO APRIL 24th, CHARGES STILL NOT DROPPED By P. Sjoden

Hopes for some resolution of the case of James Aggrey were disappointed once again last Thursday, March 5, when the case was supposed to come to trial. At the hearing, which took place at the Red Hook town court, the judge called for a postponement on the grounds that the court had been unable to secure a letter to Mr. Aggrey's lawyer informing him that he must contact the court. A new hearing, which will be a trial by jury, was set for April 24, at 7:00 P.M., also to be held at the Red Hook courthouse.

Although both President Bontanis and Dean Sargent pledged that the college would drop all charges against Mr. Aggrey "immediately" at a Student Forum meeting on February 9, 1962, this date the charges are still pending.
HOW TO AVOID DEATH AND TAXES

by Robert C. Johnson
Institute for World Order

We are not secure right now. The military forces of the nation-state after the invention of nuclear weapons are like the castle after the invention of gunpowder. No matter how thick the walls centuries ago, now matters how heavy the defenses now, protection against attack is impossible. Impossible. Castles are still good for movies and museums, but not for defense of people.

The same is increasingly true for the Pentagon.

When gunpowder brought down castle walls, castle dwellers either had to abandon war or keep the uses of gunpowder further away. In fact, they did some of both. They abolished war among feudal lords and provincial monarchs by enlarging small kingdoms into nation-states. But war continued between nation-states.

Because it wasn't abolished completely, human insecurity sharply increased with the invention of nuclear weapons. National military forces, which had replaced the castle wall, became less effective for defense. Sensing our vulnerabilities, we and our governments have acted like die-hard castle dwellers, and thickened the walls of the defenses. Our castle walls are now 50 nuclear layers thick. That is the only thing the States can destroy the Soviet Union 50 times over. But the mighty Pentagon with all the king's horses and all the king's men cannot protect our homes from being totally destroyed in the next half hour.

Worse than that, to continue large military expenditures year after year deceases security. Our weapons are so effective that when other nations learn to copy them—which they always do—we find ourselves threatened by our own inventions. More than thirty countries can have nuclear weapons within ten years. The superpowers stockpile hundreds of warheads annually, even though they already possess far more than required to destroy each other many times. If these weapons were fired, nobody in the Northern Hemisphere would be likely to survive. The present international system, based on the threat of use of the nuclear weapon, works longer for business because it cannot protect us from either our own government's or our opponent's weapons.

Despite this fact, our planet is being militarized. Conventional arms buildups are sweeping through even the poorest countries. Six trillion dollars spent for military purposes since World War II have cut deeply into our paychecks, left half the world's people without adequate shelter or health care, half the world's children without schools or teachers, and half a billion persons with physical or mental disabilities caused by malnutrition. Not only the poor suffer. Contrary to popular belief, military spending costs the United States over a million jobs annually compared to the employment that would be created by equal spending in the non-military sector.

The military budget increases inflation and wastes vital resources. For example, the petroleum that the Department of Defense uses in one year is enough to run all the public bus lines in all of our cities. Transit systems for twenty-two years.

If the security and economic costs of military spending are so high, why don't we change our course? We and our military rivals are both caught in a military habit. We are like addicts who turned to drugs to relieve anxiety and now need to increase the dose to feel secure. Real problems may have led to the addiction, but the habit itself becomes residual.

Like drug addicts, we have developed elaborate excuses “there will always be wars” and you can’t change human nature—to justify our addiction. Like junkies, we pour our money for arms despite more pressing needs for food, housing, prevention of crime, and education. Some people encourage the habit because they make money by selling drugs or arms. By creating our dependence, pushers maintain their power. Pentagon officials spread contracts for some weapons into every Congressional district to what Representatives and citizens’ appetites for military appropriations. Jobs, unions, corporations, and communities become locked into the military-industrial system.

Psychological dependency develops in the form of an image of an enemy—“communists” or capitalist imperialists—to justify the arms race. Driven by the military habit, many people insist on being militarily number one (either in the world or in their own region of the world) even though resulting for superiority leads to international competition that produces insecurity. Insecurity encourages the use of drugs. Similarly, the threat of aggression by another country drives us to keep our guns, on our guard. Because presently there is no dependable way to prevent governments from attacking each other, nations understandably rely on weapons. As long as there is no good substitute, we find ourselves in a sense of security because the arms race is shared in towns.

If our civilization is to survive, basic changes must take place that will enable us to break the military habit—which is the modern equivalent of the castle mentality. Until this habit is broken, certain weapons may come and go as SALT fails or succeeds, but like the addict's craving for a fix, arms buildups will always return. Only a new way of thinking can save our cherished values.

If the United States takes the lead, Soviet officials will be likely to join this movement because it is in their self-interest. They want to avoid major war, the spread of nuclear weapons, and the economic burden of the war system. Once the process is underway, economic and diplomatic self-interest will strongly reinforce the movement to transform the war system. No plan, of course, can guarantee absolute guarantees against irrational behavior, but it is far more likely to be corrected by a less threatening system of world order than by present military confrontations. The inaction of more powerful members of Soviet leadership would be strengthened by the steps proposed below.

If enough people replace their present alert support for today’s uncertain security system with friendly but firm insistence on creating a more dependable one, the world community could become safe in several decades by taking the following steps:

Phase One: In this period, people committed to abolition of the war system will educate themselves and others about the dangers of the arms race and the urgent need for a peace system. They will advocate an understanding of security which includes economic health, basic human rights, and ecological balance, as well as a dependable world peace without national military arsenals. Their immediate goal will be to reduce US and Soviet military spending annually by 10 percent of the previous year’s expenditures.

Phase Two: Public pressure will build until the superpowers cut their military budgets by 10 percent each year. To dramatize its commitment to abolishing the war system, the United States can initiate the budget-reducing process, even without negotiations with the Soviet Union or any immediate responses from it. These reductions can be made for two years without jeopardizing US’ security, which will continue to depend on weapons previously purchased and maintained with the billions remaining in the military budget. Global and national monitoring agencies will begin to verify cutsbacks, even if begun only by a few nations. This phase will be effective when both superpowers have made similar annual budget

reductions for a five year period. Yearly budget cuts will continue through all the following phases.

Phase Three: The US’ and USSR/R’s will reduce their nuclear arms to the lowest level that still enables the destruction of the other side. Medium powers that have not joined the new security effort will be required to cut military outlays at the established pace. Demilitarized zones will expand as budgets are lowered.

Phase Four: Annual cuts in military expenditures and national military arsenals are permanently prohibited at the end of this period. A global security organization will prevent rearrangements.

To start the process for breaking the military habit, the United States can take the first initiatives and create incentives to convince other governments to participate. The United States can cut its military budget, suspend deployment of new weapons, and stop nuclear testing. We can safely take these initiatives this year and wait a reasonable time for the Soviet leadership to participate, because the present nuclear forces exceed what will be required to offset Soviet deployments over the next several years. Such a sustained effort could end a cold war through the suspicion and habit built up during years of arms escalation.

Without changes will come only when people like you and me join other citizens to press government officials to end the deadly war system in favor of a global peace system. We must foster attitudes and institutions that recognize the link between genuine security and a demilitarized world. If left to follow their present habits, policymakers will continue the more than thirty years of arms control discussions which have failed to stop the arms buildup. Negotiators have sought to stabilize arms rather than to eliminate dependence on weapons. Arms control efforts focus on military inequalities and often trigger new arms efforts to close or increase gaps. If SALT agreement is reached, it will legitimate existing arms and allow the deployment of even more destructive weapons.

Diplomats fail to lead us to a more secure, demilitarized world for yet another reason. Personal prestige and power come from the warfare system which now needs to be replaced. Consequently, our leaders continue familiar policies even though they lead to disaster. Progressive change seldom comes intentionally from the top without strong pressure from below.

Once leaders in this and other countries understand that they will lose political support unless they abolish war as an accepted institution, they will do it. To accomplish this result requires not only a viral but still missing ingredient: firm and responsible action by people like you. By working not merely to achieve arms control but to abolish war, you and other like-minded people can create a nonviolent world that will be able to avoid the incredible catastrophe of war, both now and for unborn generations.
ADOLPH’S ANNANDALE HOTEL

OPEN EVERY DAY
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THURS SPECIALS
AND NOW
LOOK FOR
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Food Served Upstairs:
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Thursday-10pm-4am
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REDBOOK

FOR A MINUTE, HE FELT BETTER. BY THE TIME HE HAD RAN
THROWN THE NEXT BULL, HE KNEW THAT HE WAS NOT
EXACTING RIGHT—not expressing right at all—but by
THEN THERE WAS NOTHING HE COULD DO ABOUT IT.

HALFWAY DINER
HOMESTYLE COOKING
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39 NORTH BROADWAY
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"Happy Hour"
Monday - Sunday, between 10:30-11:30,
All drinks (except cognac) are 75¢
Mugs of beer 50¢ (pitchers $3.00)

New bar menu;
Quality food, substantial portions, reasonable prices!
"Moonrocket" sandwiches come with fries
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Foster’s COACH HOUSE
A Tradition
In the Great
American Tradition
Hearty Fare
Rich Appetizers
Excellent Service
"Happy Hour" the Whaleback" Inn
The Whaleback Inn Continues,
Celebrate St. Patrick’s
Night

CORNBEF ON A HERO $3.00
MUG OF GREEN BEER FREE WITH HERO
Monday between 11:00 & 12:00
The most delicious Pizzas you have ever tasted. FREE!
CALENDAR

LOCAL EVENTS

Planned Parenthood will hold 4 clinic sessions in its Prince Street, Red Hook location in March. They will be held at different times between 9 AM and 4 PM from Monday to Thursday. Clinic sessions include pelvic and breast examination, pap smear, prescription of any birth control method. For appointment, call 758-0032.

MID-HUDSON ARTS-SCIENCE CENTER will celebrate Greek Independence Day March 25th at 7:30. Greek music, dancing, photo and slide shows. Also free Greek food and wine. Come and celebrate in the Greek way at the museum, 220 Main Street, opposite Civic Center, Poughkeepsie.

MADRID STUDY GRANTS are available to American College students. Students interested in studying at the Facultad de Filosofia y Letras of the Universidad de Madrid in the Academic Year Abroad should send a self-addressed envelope with 205 for May 15th to SPANISH ScholarSHiP COMMITTEE c/o ACADEMIC YEAR ABOROAD P.O. Box 9 New Paltz, New York 12561

MID-HUDSON Civic CENTER presents Victor Borge in "Comedy in Music," Friday, March 26th, 8 PM. All seats reserved, $8.00 - $10.50.

NEW YORK CITY

PHOTOGRAPHY

JOHN YANG Contact prints of wooded preserves recalling the spirit of Alget. MARCUELE PFEIFFER, 825 Madison Avenue.

HANS BELLMER A German surrealist of 1930's vintage. PRAKAPAS GALLERY, 14 E. 71st Street.

DANCE

REQUEST CONCERT by Frans Krotos. Director: JoAnne Akalaitis. Wed-Th 8 PM; Fri-Sat 7 PM. 5 PM. JUDY'S INTERPLAY THEATRE, 544 W. 52nd Street. (212) 246-1050.

THEATER


ENCORES

CECIL TAYLOR Solo piano on the Boenderdorfer. Friday, March 26th at 8 PM. TOWN HALL, 212 810-2834.


REQUEST CONCERT by Frans Krotos. Director: JoAnne Akalaitis. Wed-Th 8 PM; Fri-Sat 7 PM. 9 PM. WOMEN'S INTERPLAY THEATRE, 544 W. 52nd Street. (212) 246-1050.

GALLERIES

International exhibition by younger artists. BROOKE ALEXANDER, 37 W. 57th Street. (212) 757-3721.

ASSYRIAN ART Paintstains detail carved into slabs of limestone is outdone only by the imagery of the Assyrian artists a bird-headed deity. MUSEUM OF MODERN ART, 14 W. 53rd Street.

Annual Juried exhibition, NATIONAL ACADEMY OF DESIGN, 1083 5th Avenue (at 89th street).

VIDEO


NOTICES

SECOND ANNIVERSARY OF 7-14 INCIDENT. National Labor Committee for Safe Energy and full Employment has called a major national observer, indicating a rising commitment by organizational labor for a non-nuclear future. Come to Harrissburg!

Contact: Jane Perkins, c/o Penn. Social Services Union, 1037 Mackay St., Harrisburg, Pa. or Environmental Coalition 433 Orlando Ave. State College Pa. 16801

There will be a march to Harrisburg on Sat. Mar. 28- contact Mark Hamilton.

WXRK Bard's Academy of the Airwaves, has started broadcasting once again. You are now able to hear all your old favorites (Paul Spencer, Bruce Verda and George Houska, and the undeniably eclectic Elevation Music) as well as fresh young disc jockeys twirling the turntables for your ears' delight.

WXRK broadcasts on the frequency of 620 AM and can be received in almost all of the dormitories, as well as the coffee shop and the Commons lounge. Direct all inquiries, complaints, and letters of praise toward station manager Spike Hendrson, or drop them off in box 320.

Tune in for an unusual auditory experience.

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MID-HUDSON ARTS AND SCIENCE CENTER presents paintings and drawings of Victor Seltchhorn under the title: Nature, Man and Woman. Open until April 5th.

FRIDAY, March 13th Hall by Beckett presented in Blithwood Library, BARD COLLEGE.

SATURDAY, March 14th, Kline Commons - Bard College Distinguished Scientists Series presents: Ll Robi on "MOLECULAR BEAMS, Experimental Discovery and Theoretical Insights." 2 PM.

SATURDAY March 14th, Majorsa. Reggae music concert sponsored by the BSSA. Kline Commons, BARD COLLEGE.