The Bard Observer
Vol. 2, No. 5, December 17, 1985

S.N.S.’ Busy Semester
Students sacrifice for Oxfam fast
By Cristina O’Connor
220 Bard students sacrificed three meals and donated over $300 in meal money to Oxfam in the nation-wide Fast for a World Harvest on November 21.
109 participants contributed to the Oxfam Nicaragua Project, with the rest donating to the General Oxfam Fund.
Elaine Barber, president of Students for a New Society and an event organizer, termed it a success. “The fast brought the community together to actively participate in eliminating world hunger by supporting self-reliance in Third World countries,” she said. Bard had six of the highest proportional participation rates in the country.
With additional donations, Bard contributed over $1,000 to Oxfam, according to Barber. Although more students participated in this year’s fast, contribute cont. on page 6.

15 arrested at peace demonstration
By Christina O’Connor
Approximately 15 Bard students attended the longest anti-war protest in years at West Point Academy on Saturday, November 23, along with other protestors from the Hudson Valley area.
The focus of the protest was on U.S. military involvement in Central America, and regarded West Point graduates as military leaders of the future.
The aim of the protestors was non-violent civil disobedience, and many demonstrators, including Bard senior Elaine Barber, were arrested on West Point grounds and in its War Museum. In addition, according to Ed Jones, one of the protest organizers, a group of speakers relating thoughts about peace was present to heighten public awareness.

Bard Campus funds to change face of campus
By Nancy Galvin
Administration rhetoric calls it “Beyond Rhetoric,” and says it represents a turning point in Bard College history. It is the Bard Campaign, which the school hopes will eventually raise $47.5 million.
The campaign officially began in November 1984 as a 5-year plan to gather funds for the endowment (which includes investments and liquid assets), for construction, renovation, and academic program support. So far, the plan has reached the $21 million mark, ahead of the original timetable.
The first visible sign of expansion will appear in the spring. At that time a wing will be added to Hegeman, the library will be expanded, and humanities building will be constructed in the field between Fairbairn and Hegeman. In the following years, there are tentative plans to build a recreation center, an athletic center by the tennis courts, and a theater. Construction of a swimming pool and renovation of the gym are also possibilities, as are plans to renovate many of the existing buildings of the college, including Biltmore, Wood Manor, Wardner Hall, and some of the other student dormitories.

The Bard Campus is the first program of this kind the school has launched, and it comes after the school’s long history of financial dependence. 10 years ago Bard’s endowment was about $250,000; today it stands at $3 million.
Up until the end of World War II the school was supported first by the Episcopal Church and later Columbia University. The majority of Bard’s funding has since come primarily from alumni, as opposed to corporations.
Corporations generally give to schools which train potential employees, and Bard lacks a professional program.
Because the college is extremely small—during its first century, the average class was only 100 students—the number of alumni, and therefore the amount of funds, varies, and each campaign, according to administrators, is necessary for the continuation of the school’s growth.
One-third of the funding will be allocated to the endowment, according to Boies, for the ongoing costs of the school, such as scholarships, faculty salaries, and administration. The remaining two-thirds will be allocated for construction and renovation, as well as for program support.
Plans for construction do not include student dormitories, since administrators do not consider housing space a problem. Instead, dorms will be renovated. This is, according to President Leon Botstein, a reflection of the school’s long-range plan to increase in numbers of students. However, the mid-Hudson Valley area is currently experiencing a real estate boom, and this is decreasing the number of housing spaces available off-campus. For this reason, the Board of Trustees is contemplating constructing new dorms in the future. They will not be built, according to Boies, until a need exists, in order to avoid forcing students to live on campus to fill up extra dorm space.
The campaign is seen by Botstein as an attempt to preserve not only the school and its ideals but “the future of liberal learning itself.”

Bard’s attrition (or retention?) figures confuse
By Elizabeth Cornell
Student attrition touches everyone on campus; every student knows people who are planning to leave Bard or have left already.
In trying to determine attrition rates, however, it is easy to get lost in the statistical shuffle; there are lots of different figures to use.
A study by Dean Stuart Levine, for example gives a “retention rate”—that is the college’s preferred term—of 90 percent for 1983, meaning 10 percent of the entire student body did not return for this year. According to Jim Krider, dean of students, this average is much higher than most schools comparable to Bard, some of which, he says, have retention rates that start as low as 60 percent.
But a look at the 1985-86 Barron’s Guide to Colleges shows a different picture. The guide uses figures that show the attrition rate of freshmen, not the entire student body. According to these figures, Bard does not measure up quite as well. Three schools roughly equivalent to Bard—small, expensive liberal arts colleges—retained a higher percentage of freshmen last year, 104 of freshmen left Sarah Lawrence in 1984-85, 15% left Bennington, and 3% left Vassar, compared with Bard’s freshmen attrition rate of 23%.
Barron’s figures showing the percentage of freshmen who eventually graduate from the same institution show Bard on a somewhat more equal footing. 60% of Bard freshmen graduate in four years, as compared with percentages of 65, 60, and 77 at Sarah Lawrence, Bennington, and Vassar, respectively.
Students have diverse reasons for leaving. Krider cited several: “Financial reasons, personal problems, they’re not happy here, Bard is too big or too small for them, social reasons, or they want a different major. Anywhere you go you’re going to find dissatisfied students. I would say that students have a love-hate relationship with Bard.”
Many students voice complaints of having nothing to do socially. “There’s not enough excitement, complained one student. Krider refuted that statement by sweeping his hand over the Calendar of Weekly Events and saying, “There are too many activities going on here, and there are more student organizations now than ever before. There’s a hell of a lot to do here; or you can sit in your room and bitch. Levine noted, “The school places its resources into the academic program. We have a low student-faculty ratio to maintain contact between the college teachers and students. Our quality of academics is why people want to stay.”
Most students, pleased or otherwise, agree that Bard is strong academically. “I have good classes and good teachers, which is why I decided not to transfer to another school,” recounted one student.
But a general consensus voiced by students is that it is too easy to get by. “It’s not structured enough,” said one student. “I’m paying too much tuition not to be motivated, added another.
Motivation is an oft-cited factor in being able to keep up the expectations at Bard. “It’s good if someone can handle the lack of structure, but bad if they can’t,” said one sophomore.
There does not appear to be any school philosophy on what to do with students who wish to drop courses. The word seems to be that they are talking to their advisors about leaving, saying their advisors didn’t do much to sway them in either direction.
“My advisor said ‘Fine, where do you want to go?’ remembered one student. Krider says that if a student wants to leave Bard, they are asked to see him, Levine, or a counselor. “Sometimes they haven’t thought through clearly what they are leaving,” said Krider. “We ask what they plan to do after leaving,” and sometimes the students don’t know. “We tell them that they don’t want to be at Bard.”
The general atmosphere and feeling of students toward the school is “positive,” according to Levine. “We have a dedicated student body, and people seem to enjoy being here, he said. Some students think differently. “I love it a lot, said one sophomore. “But human relationships are really screwed here. There is too much pretense. People cut people down, cut themselves down, but are afraid of being cut down themselves.”
Put journalism in the curriculum

There will be a new Observer editor next semester. (At copy deadline the position had not been filled.) This is not an unusual situation; the new editor will be the fourth of the past three semesters. The lack of a structured staff has been a major contributor to this instability; editors have had to wear too many hats, and in too many hours, to be able to also maintain decent grades, a semblance of a social life, and their sanity.

The pattern, ever since Scott Pass resurrected the Observer, has been that a very few people work long hours to get an issue out, and then that same issue will be on the newsstand while students are still writing up school work, and then must start the process all over again. The lack of structure means that staff members must reinvent the wheel with every issue, and this has been the major contributor to "editor burnout." Though there are a lot of students at Bard who would willingly contribute to a campus newspaper, most are completely lacking in journalistic experience. This means that editors now have to also double as teachers; as the high attrition rate shows, this workload is just too much.

There are two ways that the paper could gain the structure it lacks. One is for a well-organized student with journalism experience, lots of motivation, and a light schedule to enter the picture and set the staff on its feet. The other is for the Bard administration to put journalism into its curriculum, and assign a professor capable of teaching introductory classes and who would act as advisor to a working staff.

Unfortunately, neither is likely. A journalism advisor would have a thankless job, no doubt. Until a well-trained staff could be organized, it might require long hours. An advisor would face the same problem recent editors have, in finding a sufficient number of students willing to sacrifice the necessary blocks of time needed to put out an issue regularly. Putting journalism within the curriculum — by offering a regularly scheduled, four-unit course — would surely help alleviate this problem, however. But to do his job well, an advisor would have to encourage a process of thorough coverage of administration policy. Often times sound editing decisions would require publishing facts that Bard administrators might just as soon not see in print, which could render the professor in a difficult position.

Perhaps those responsible for setting the curriculum feel that an active campus newspaper might be more trouble than it's worth. The attitude in the literature department is that journalism is not worthy of inclusion in its curriculum. But according to Bard rhetoric, at least, teaching students how to write — be it essays, poetry, fiction, or newspaper stories — teaches them how to think, and is one of the primary goals of a liberal arts institution. If any college should be cognizant of this duty, surely one that requires participation in the Language and Thinking program should.

An active newspaper which provided a forum for students to explore different avenues of writing would benefit admissions, office efforts to attract students, and would benefit the curriculum, and it would benefit the campus. But it is the opinion of this editor that the Observer will not become a more integral part of campus life while its finances are inextricably tangled, organized student editor, or in a structured system with faculty guidance.

Gavin McCormick

Letters

Drinking problems; SNS corrects; student mugged

Dear Editor:

New York raises the drinking age. People can't go to Adolph's anymore. The coffee shop stops serving beer. The Entertainment Committee stops serving beer. Bard is dull. Bard is 750 people 96

Gavin McCormick

Drinking problems; SNS corrects; student mugged

Dear Editor:

Bard is small and isolated and dull. Maybe drinking shouldn't be a way to alleviate boredom or pressure, but this is the United States, and we drink. And if we don't drink, we smoke, and if we don't drink or smoke, we see a shrink. Or all of the above. We at Bard, being good Americans, also indulge in these national pasttimes. Take away our beer, and we'll find something else.

So what happens now that the drinking age has gone up, and approximately 314 people on campus can't drink legally? And Adolph's is no longer open, and the dull legs parties become even dullest legless parties, and all the serendipity of the coffee shop has upsidedowned-ubleen and when there are no longer any outlets for this intense and somewhat inescapable environment, what will students do?:

a. Get fake I.D.s. Drive somewhere where they'll be able to use them. Get drunk, and act drunk. Crash.

b. Stay at Bard. Take drugs. Get your friends to take drugs with you. Decide that you can do this at home with $14,500 more to do better drugs.

c. Go insane. See the school psychiatrist. Get more insane.
d. Transfer.

certainly some people will say e), none of the above. And that's great.

More power to you. I have no doubt that there are many other creative, enlightening, and enjoyable things to do here socially that don't involve drugs, alcohol, or nervous breakdowns. I'm simply putting forward the notion that even less doubt that more people will fall into categories a, b, c, and d, than will fall into e.

Solutions?

a. Re-arrange the entire American culture, so that we Bard students, who have been ingrated with approximately 20 years of that culture, will no longer need sex, drugs, rock 'n roll, and psychoanalysis.

b. Override the government so that Reagan can't use public highways to manipulate laws which are constitutionally guaranteed to be in favor of these laws, in effect, federal laws.

c. Continue to serve beer at parties and at the coffee shop, thereby keeping Bard drinking within Bard property. If the legal implications of serving beer to minors are more potentially threatening to the well-being of the college, then take I.D.'s at the coffee shop and staple hands at parties. The means by which people try to get around these restrictions on campus will certainly be a lot less dangerous than the ways they try off-campus.

David Quinter

SNS corrects

Dear Editor:

In the Bard Observer of October 31, the article "Bard Student Engagement" misinterpreted my view of divestment, as well as that of Students for a New Society, the Bard Left Press, and the Bard Black Student Organization. The article attributes to me the following statement: "The petition emphasized the consideration of where the board is investing its money rather than asking it to divest completely." The petition in fact asked the Board of Trustees to go beyond the Sullivan Principles and not invest in South Africa. The petition addressed the investment of the Bard Capital Campaign. According to the administration, the college presently holds no investments in South Africa.

Allow me to elaborate on divestment in South Africa. The country has been the focus of human rights workers because of its government's brutal legalization of racism. The U.S. Senate Subcommittee on Africa in January, 1978, reported: "The net effect of American investment has been to strengthen the economic and military self-sufficiency of South Africa's apartheid regime." Total U.S. financial involvement in the country, including direct investment, bank loans and cont. on page 6
By David Quinter

It’s always difficult to review a Bard play, for a Bard student’s face it is. I want to like these plays. I’d much rather concentrate on the play than sit there with my arms crossed and my nose in the air thinking of side comments and loving every acting mishap. So I usually end up enjoying them, regardless of the professionalism (or lack thereof) of the actors. Another thing which makes it difficult to be objective is the fact that I know all to these actors outside the theater. If I’m not watching a friend of mine perform, I’m sitting down at lunch with the girl who I once went out with or who my friend once went out with or who we both went out with at the same time...

Lovers. I have to suppose a vested interest in disliking the actor or actress. What all these subjective approaches add up to is this: it’s inevitable now and difficult to see the actors as characters, rather than “so-and-so” acting.

Yet sometimes this fact is more apparent than others. During the first week of November, two plays were shown simultaneously at the Bard Theater. The first, “Am I Blue?”, was an amusing skit which centered around the meeting of John, a naive 18-year-old provincial boy, and a street-wise girl of 16. The play opened with an excellent rendition of the Billy Holiday song, “Am I Blue?” which served to establish the scene: a lonely Jew in a rainy night on the streets, pimp and bum revealed the seeds of this section of town. When the play’s protagonist, John, went out for a friend, however, I found my anticipation dimmed somewhat. I was struck by that old demon which can ruin any fiction: the realization that this is just fiction. “Oh, okay, she’s acting now...” was my immediate reaction. For a while I found myself thinking about the acting rather than the storyline, and noticed other actors working too hard to achieve their effects. The most glaring example of this was the pimp — when he told John, “Up yours,” it sounded more like a pro saying a threat. He didn’t seem tough at all, but rather like an actor trying to be tough.

Despite some mis-characterization and overacting, I did enjoy the play once it became more focused on the relationship of John and Ashley. It seemed like the actress became more and more her character as the play went on. From the start, the main character, John, was a natural in his role, but both had forced moments. There were moments they pulled off beautifully; the ones that stuck in my mind the most are when John turned out the pockets of his sweater while he was about being attacked by the guys in the fraternity, and when Ashley talked on the phone with her father.

I would also like to point out the performance of the bum, who I thought was excellent. The clown-like role he played and the manner with which he did it, as brief as his part was, added a lot. Yet I couldn’t help feeling disappointed that most notably Stenburgen and the young Harnois. In her previous performances, Miss Stenburgen endows her characters with an awkward humility, humorous or serious, and makes an off-balance, but sometimes wonderful, of what is a female Jimmy Stewart. And Elizabeth Harnois as the chosen youngster visited by an apparition of good tidings, is (as usual for Disney) adorable, though not distiguishingly so. She is impressive, full of belief — something that sometimes seems to fade with age returns, incar- nate, in her.

Stanton, currently in vogue for the acclamation received from his recent film portrayals, performs well, but if comparisons are to be made, he fails to at- tain the humor of his counterpart in “It’s a Wonderful Life.” Such is not the fault of Stanton the actor, but the screenwriter Thomas Meehan, who lacks the wit to alleviate the seriousness of some of the subjects, particularly the father’s death, which remains a burden some void until the end of the film. Not much assistance is given by director Philip Borsos, who handles the picture without the spirit it needs to be delightful.

All right, can one degrade a movie about Christmas? The ending is warm, like heat from a fire as you lay before it while the snow blows outside. Mary Steenburgen, as one who has no faith in Christmas, and Elizabeth Harnois, as one who will never lose it, are entirely pleasing. But “One Magic Christmas,” though touched with charm, is not quite magical.

Review

Disney’s ‘Magic Christmas’ not quite Hollywood holiday classic

By G.W. Hicks

According to Hollywood, there is a certain Christmas spirit, some internal joy which becomes an integral part of every human creature each December. Unfortunately most people outside of Hollywood haven’t developed an immi-
ni-enti-ly to it; skepticism might some- times turn a few on. Each December I drank my holiday sloe gin in the hope of some good behavior. This year was very different. Jimmy Stewart that life was worth liv- ing in Frank Capra’s “It’s a Wonderful Life.” And now, another victim of A.S.S. (Anti-Santa Claus Syndrome), Grinny Granger, must suffer a tan- trum when he is over Varda’s joy in “One Magic Christmas.”

Presented by the Disney Studios, “One Magic Christmas” preserves some of its studio’s stereotypical naïvete while delicately stepping in to non-Disneyfie territory. Deriving much from Capra’s “Life,” “Christmas” focuses on Grin-

ny Granger (Mary Steenburgen), whose husband has been recently laid off work with the Christmas season quickly approaching. Grinny tries to substitute for his lost income from her own salary as a cashier. Ends are bare-
ly met. Her husband (Larry Basaraba) wants to open a bicycle shop, their two children, Abbie (Elizabeth Harnois) and Cal (Robbie Magwood) are astonished at Mom’s scroogish disposition. To make matters worse (and this is where the work treads ever so tenderly), Grinny’s husband is shot in a bank robbery, and the two children are in- advertently captured by the fleeing thief.

Ah, but faith is not to be lost or cast aside. An angel has been waiting from somewhere on high, Abbie and Cal are returned to their grieving mother, but their father is still dead. Gideon, the angel (played by Harry Dean Stanton of “Repo Man” and “Paris, Texas”) ap-

pears to little Abbie, who doesn’t quite understand what is happening. Only one person can help bring

her deceased father back, Gideon tells her — Santa Claus. With the angel’s supernatural abilities, Abbie is whisked away to the North Pole, home to that ever so famous fat man in a red suit, Kris Kringle. And what do you know! He can bring her papa back. Not only are the themes fresh, but Grinny is not controllably charming with that stuff known as Christmas Spirit. Even the bank robber, who was killed in his escape, is returned to mortality. The Christmas lights are brilliantly blazing, the clove-laden daze, and all is well in Everettton, U.S.A.

Didactic, yes. Sentimental, yes. Predictable, yes. But lighted with a partic- ular sense of love, most notably by Steenburgen and the young Harnois. In her previous performances, Miss Stenburgen endows her characters with an awkward humility, humorous or serious, and makes an off-balance, but sometimes wonderful, of what is a female Jimmy Stewart. And Elizabeth Harnois as the chosen youngster visited by an apparition of good tidings, is (as usual for Disney) adorable, though not distiguishingly so. She is impressive, full of belief — something that sometimes seems to fade with age returns, incar- nate, in her.

Stanton, currently in vogue for the ac- clamation received from his recent film portrayals, performs well, but if com- parisons are to be made, he fails to at- tain the humor of his counterpart in “It’s a Wonderful Life.” Such is not the fault of Stanton the actor, but the screenwriter Thomas Meehan, who lacks the wit to alleviate the seriousness of some of the subjects, particularly the father’s death, which remains a burden some void until the end of the film. Not much assistance is given by director Philip Borsos, who handles the picture without the spirit it needs to be delightful.

All right, can one degrade a movie about Christmas? The ending is warm, like heat from a fire as you lay before it while the snow blows outside. Mary Steenburgen, as one who has no faith in Christmas, and Elizabeth Harnois, as one who will never lose it, are entirely pleasing. But “One Magic Christmas,” though touched with charm, is not quite magical.

Arts

Reviews

‘Am I Blue,’ ‘Lovers,’ ‘Jungle,’ ‘entertain’

Around the World

September 1986 - May 1987

Eight months of study and travel with senior level faculty

Harvard University, Columbia University and Indiana University.

Study film, history anthropology, politics and sociology.

Three different programs to choose from each limited to thirty students.

For more information call Joan Tiffany at 617-267-8612

International Honors Program

19 Braddock Park

Boston, MA 02116
Bard Theater productions showcase talent

cont. from page 3

has learned how to deal with her husband's apparent madness very effectively. He is not bad for her either; after all, the convenience is still there, and all her needs are taken care of. In the scenes of their relationship that we're witness to, it's obvious that something in the husband's mind has started to click, some dim awareness of the stringency of his situation. Both the lover and the husband decide that it's time for the affair to end. As it's come to his attention, he's his own mental imbalance, yet is not conscious enough of it to realize that he's acting with two different people for his wife. His change is not a welcome one, however. He is the same, only now he's a new person. This has to be a change for the better, for him at least. He is no longer the same person, the husband who was always there for her, always ready to be there for her.

The play ends with a resolution of the various roles together.

The extraordinarily subtle and effective atmosphere is achieved by the actors' ability to work with the characters and the setting of the stage. The play is a success, and it's a success that is well-deserved. The characters are well-developed, and the plot is well-structured. The actors are excellent, and the production is a success.

End of reviews.

Is Anybody There? — Scene from the Bard Theater's production of "An Inspector Calls" by J.B. Priestley, which opened in October.

Photo by Sean Reid

Singer Alix Dobkin expands audience in Bard appearance by Johnn Jemel

Singer/songwriter Alix Dobkin performed in the Bard Theater Saturday, December 7 as a Lesbian/Gay Collective-sponsored event during Bard's Cultural Weekend. Ms. Dobkin, presently a resident of Saugerties, has been writing and performing women-identified music since 1971. Her first album, "The Jade Loves Women," was released in 1973, and she followed that with the albums "Lesbian," "Happy Days," and "XX Alike." Her latest effort, the c.p. "Never Been Better," and her fifth work, as an accompanist, will be released early next year.

Until a few years ago, Ms. Dobkin played complete solo concerts. This is no longer the case, and the performer has been broadening her horizons and widening her audience. Ms. Dobkin played two sets, which included, along with previously released material, songs from her latest, as yet unreleased album. The Lesbian/Gay Collective, which is co-lead by directors Deborah Brook-Smith and Justice Fou, provided refreshments and a D.J.

Ms. Dobkin's music encompasses many stylistic components, "pop, rock, folk and ethnic music." Her lyrics express very real concerns, primarily for women, but also for society at large. Her talent on stage was accentuated by her interaction with the audience as she encouraged them to participate in the performance and to sing along with her.

Proceeds from the ticket sales and donations went to the Mid-Hudson AIDS Task Force. Officers of the Lesbian/Gay Collective felt that the event was an effective part of the cultural weekend, and expressed a definite interest in asking Ms. Dobkin back next year.

Haley's comet: an oft-misunderstood phenomena

After calculating the orbits of over 20 comets, Edmund Halley noted that three of them were almost identical. He made the assertion that these were not the paths of different comets, but rather the orbit of a single one. Speculating that sightings reported in 1531, 1607, and 1662 were in fact that single comet, Edmund Halley wrote in his diary, "If it should return according to our predictions about the year 1758, impartial spectators will not refuse to recount, all combine to make this a funny, carefully executed, thought-provoking fact. The only criticism I can point to is that in the show I saw, the actor who played the husband twice more had a sardonic smile on his face, which could be described on the word "articulate," which was an appropriately Freudian slip; however, it's very important to avoid such snick-picky mistakes.

The co-stars gave two of the most powerful performances I've seen at Bard, and the best thing about them is they're both freshmen! I'm sure we'll be seeing a lot more of them in the future, and I hope their talent is contagious. Lastly, I think a lot of the credit for the success of the play has to go to Chip Hellman for an excellently directed job. Those actors were obviously well-coached; they knew what they were supposed to do, and they did. And, where he seemed to have provided the background experience necessary so that when the lights went up, the actors' talent could carry it off. Encore.

Jungle

By Jon Lybrook

Berthold Brecht's "In the Jungle of the Cities" was presented by the Bard Theater of Drama and Dance last November 9-12. Directed by Endre Hules, the show's abstract overtones kept the audience captivated, as did superb acting, a magnificent set composed of pretend iron girders towering above the stage, sound effects, dramatic capricons, and lively accompaniment by David Arner on piano.

The play evolves around two main characters: Mr. Schlink, a prosperous Oriental lumber dealer (played by Craig Fernandez), and George Garga, a simple, honest laborer (played by Bill Boynton). Throughout the drama's unfolding, many questions concerning human nature are raised and answered. Realizing that Garga is proud, Schlink initiates the fight by offering to buy Garga's opinion of a book randomly picked off the shelf of the library. Garga, of course, refuses the outrageous offer, but Schlink calmly persists, and threatens to ruin this stranger's life. But Garga doesn't give in, assuring Schlink a good challenge.

By using his wisdom and power as a businessman, Schlink begins to slowly tear apart Garga's life, starting with his job, and then moving to his girlfriend, and ultimately to his sister Maria (played by Courtney Hay) and entire family. All throughout his sadistic game, Schlink offers Garga whatever is within his power — eventually his entire business — to give him something with which to fight back. By continuously giving, Schlink adds fuel to the fire, finally leading up to the climax and a dramatic conclusion confrontation between the two.

Fernandez and Boynton, who both appeared in partial fullness for their senior projects, made their characters believable. Fernandez's portrayal definitely deserves mention: his quick, efficient actions in speech and movement made his effort in developing his character faults. Every supporting character in the play, from John Garga, played by Chris Paul, to Pat Matsu, played by Joel Stoffer, seemed to have his own moment of glory. All combined with the innovative set, dramatic lighting, and top-flight direction to make the show a success.

On the horizon. The best viewing will be during late February through April, when the comet will be closest to Earth. The Astronomy Club hopes to have a field trip to one of the taller mountains in the area, allowing students to view this once-in-a-lifetime spectacle. The comet has been sighted by Rowland Butler, club president, who described it as "very faint, but with a noticeable, if short, tail. Butler hopes to have the school's telescope still not be able to make out the comet, but binoculars will be best suited for the comet as it tails increase in length.

As a spectacle, the comet's impact has been greatly exaggerated. The fact remains, though, that after 1986 the comet will not appear again until 2061.

Let Us Order That Special Book You've Been Looking For

Open Mon.-Fri. 9:30-5:30
Sat. 9:00-5:00
Free Gift Wrap
Photo Copies Available

16 East Market St.
Red Hook, NY
914-758-4191
Women hoopsters improve; men face struggles

With new coach Carla Davis, the women’s basketball team seems to be getting back on its feet. As of the copy deadline, the team was 1-1, beating Berkshire Christian and losing to a strong Duchess Community College team. The team is not involved in conference this year, but Coach Davis hopes to show enough strength so that they will be able to join one next year.

The first game was a relatively simple victory, 40-26. “At first we weren’t rebounding on the offensive end,” Davis said. Then Tha Bloom and Debby Waxman began to pound the boards after a quick refresher course during a time out, the club began to pull away. The women were extremely excited to win their season opener.

But Duchess Community College took this seemingly improved Bard team to task and won 79-34. The Blazers did not appear able to stop the fast break or Duchess’ point guard, probably the best in the area, who scored 19 points. In an attempt to stop Duchess’ outside shooting, Davis went to a man to man defense, but as she said, “Everyone else [for Duchess] picked up the slack.”

Carla, as the coach prefers to be called, was very happy to have 17 players come out for the team this year. She sees a different attitude here than at Salem College, where she previously coached. “Athletics are second here, academics come first,” she said, obviously understanding the Bard philosophy.

The starting team of Dorothy Aschen-son, Gloria Cassetti, Debby Waxman, and the Freshman duo of Jody Kiper and Rachel Barrett, have been doing a good job, with Tha Bloom coming off the bench as a starter. But this is one of the first times that there have been any substitutes, let alone good ones, for the Blazers. Davis has nothing to compare this team to, but she said, “We have the opportunity to win some games.”

By David Thurston
The future looks grim for Bard’s “Forgotten Five,” the men’s basketball team. At press time, the team had a record of 1-5, including an 80-point humiliation at a recent tournament, and from the looks of things its week-long Thanksgiving break from games and practices may turn out to be the best week of the season.

There are no reasons to believe things are going to change for the better. Vets of last year’s team say that these early games have been the easy part of the schedule, and that the mid- and late parts of the season will find Bard pitted against teams that will make 80-point losses more of the rule rather than the exception.

So an obvious question to ask is whether the team has been handed a free ride? It can’t live up to, and is forced to play games it isn’t a prayer of winning. Couldn’t the team play schools closer to their own talent level?

According to athletic director Tomson, the man responsible for making up the tough schedule, Bard is already playing roughly equivalent schools: small liberal arts colleges which don’t give athletic scholarships. With the exception of five or six, he says, Bard should be competitive with every school on the schedule.

Some team members, however, put the number of “non-contest” opponents as high as half of those Bard will face this year. They should be able to compete with the rest, these players say, which they define as not being blown away by 80 points, but still losing most games.

Most people involved think the team should be more competitive than it is, but what exactly does this mean?

Tomson maintains that the problem lies with the whole environment of athletics at Bard. He blames the team’s current bleak outlook on lack of raw talent. What is needed, he says, is a new approach, with a full-size basketball court, a swimming pool, a proper weight room, and other features to attract more athletically-inclined students. But this doesn’t help this year’s club, or those of at least the next several years, since the new sports complex is still, as always, on the back burner.

Andrew Zwicker, a team member, agrees that this building is necessary at some point, but he also believes that more support from the administration right now would help. The team particularly needs, he feels, better transportation, more uniforms, and a van to take fans to the home games, which are played in Red Hook.

Playing home games in Red Hook was a decision Tomson was forced to make, he says, because it is impossible to play on Bard’s three-quarter sized court. Referees have told him they can’t call a game properly in the gym. Besides, he says, “if you really want to watch a game, a four-minute car ride isn’t too much to ask.”

Fan turnout, however, has been almost non-existent, probably because a lot of people don’t have cars. Publicity for the games has been nil. Last year, when the home games were played on campus, the team could usually count on at least a dozen people cheering them on.

New coach Matt Kurzeld is reluctant to directly blame the administration. The main burden of improving the team, he says, belongs to the players themselves: giving consistent effort, having everyone coming to every practice, and building a base of experience. Experience, he says, is one of the major advantages other teams have over Bard. He admits, though, that the team is also limited by the amount of talent available.

So the team remains caught in a vicious cycle of lost games, low student involvement, low administration support, lack of proper facilities, and no way to attract athletic students in the future. Each of these factors in some way contributes to the others, and unless something breaks the cycle, this rags to rags story may never end.

Sopha Tim Leshan represents Bard at X-country nationals

Sophomore Tim Leshan represented Bard at the National Athletic Intercollegiate Association cross-country championships, held last month at the University of Wisconsin, Parkside. His report:

Coach Bill Griffith and I arrived in Kenosha, Wisconsin on November 15, the day before the meet. Having finished fifth in the District 31 championships, I was one of three runners, besides the district-champion St. Thomas Aquinas College runners, to qualify for the Nationals. The coach and I ran the course the day we arrived and could not believe how muddy it was.

It had been raining in Wisconsin all fall, and the night before the meet was no exception. “It’s too muddy out there,” just set your pace, hold it for the first two miles, and then concentrate on taking people, Coach Griffith said to me. He was right. Within the first couple of miles I ran through three streams that had not been there the day before, and I fell once.

Slowly I got control of the situation and began to pass people. Realizing that the conditions were slowing me down, I forgot about time and went for pace. “You’re 180th, someone said to a runner behind me at the four mile mark, But by the finish I was number 192. Later I found out I was the third person from our league to cross the finish line. Although the two people from Concordia College who had beaten me in the Districts did not have good races in Wisconsin, I was glad to beat them.

It was a great honor to represent Bard in the Nationals and to be in the top 200 out of 354 nationally ranked runners. I was also very impressed by STAC’s #2 runner of the year. He ran a spectacular race, coming in 20th and becoming an All American. I owe a great deal to my team, my school and my coach for their support.
Observer

Classifieds

Welcome to your bio to the Whitman shelter. He'll come in. The hour is out of South. M & G. Go change your pants. Gay, that's discharge. Why from this and him did you and did I come (nearly kissing) till into themselves we went. Wanted: college-age females to help with women's studies. No experience necessary. Wear those clothes. Right?

Honk on — Hey, assholes, are you ever going to let me get some sleep? — Sleepy One.

And we're not little children. And we know what we want. And the future is certain.

Give us time to work it out.

Sit down — Wipe your feet. — Over my dead body. — Any way you like it. They said. 201. For all our mutual experience, our separate conclusions are the same.

West Point protest

cont. from page 1

The civil disobedience action began at 11:30 a.m. Its object was to try to non-violently convey with words and thoughts a message denouncing West Point in an appraisal of peace. Participants in this action entered West Point's campus in hopes of eventually getting arrested.

After distributing leaflets that gave a negative depiction of the institution, which voiced the concerns that, "Current West Point activities will end up serving U.S. military involvement in Central America", 15 civil disobedience protestors were arrested, including Barber.

Another offense committed by demonstrators was the exhibition of children's artworks with a theme of peace, which were placed over war dioramas, an action which violated the concerns that, "Current West Point activities will end up serving U.S. military involvement in Central America", 15 civil disobedience protestors were arrested, including Barber.

Letters

cont. from page 2

SHAREHOLDERS, total some $14 billion. Since 1970, direct U.S. investments have topped to over $2.6 billion. Control Data Corporation sold equipment to the South African police and in violation of U.S. Commerce Department regulations. IBM supplied computers which the South African government used for implementing its racist population controls. If U.S. investment was an agent for positive change, this would have been proven in the last 25 years. Rather, the repressive apparatus of apartheid has grown with that investment. The vast majority of blacks in South Africa support divestment. Despite the Internal Security Act (1962), under which any person inside or outside South Africa who supports divestment commits the crime of "subversion" (for which the penalty is up to 20 years in prison), trade unions, black political organizations, churches, and students continue to call for divestment.

U.S. investments are the foundations for many of the key sectors of the economy. U.S. firms control 75 per cent of the computer market, 25 per cent of the automotive market, almost 40 per cent of the petroleum producers' market, and a sizable share of the electronics market. Divestment would be an enormous blow to the ruling white minority government. The Sullivan Principles have proven ineffective in ending the fundamental structural apartheid. Various corporations, over 40 universities, and numerous churches have divested. Many of these institutions have found it to be part of the process of becoming more socially responsible and have invested in affordable housing, health care and human services, and alternative energy resource conservation.

The anti-apartheid movement must continue to work for divestment.

Students for a New Society

Student mugged

Dear Editor:

I am writing concerning an incident which happened to me on November 1 while I was at the Huddle. I was stopped, and I think they were trying to rob me. It was about 8:30 p.m. on a Friday, and

Page 6, The Bard Observer, Tuesday, December 17, 1985

Oxfarm fast donations

cont. from page 1

At Oxfam, America is that agency that supports development projects and disaster relief programs in countries in Africa, Asia, and Latin America. The same "Oxfam" came from the Oxford Committee for Famine Relief, founded in England in 1942. Oxfarm America, organized in Boston, was founded in 1970, and is one of six Oxfams around the world. Reactions from both participants and non-participants varied. "I think it's really rewarding to know that the money from our meals is going to people who are starving all over the world. I feel that the way we are doing this is a..." Some students, including a few who did fast, felt that the gesture was "vindictive, and was set up merely to generate publicity for the school. The same student, who requested anonymity, said that the fast was "only for people who could afford not to eat," and said that it is "impossible to compare situations about food." There are different degrees of suffering in the world, and that doesn't take away my problems. You just can't compare — we can never understand each other. Nor can they understand our problems.

How to place an Observer Classified in our next issue:

1) Think of something to say (sometimes the hardest part).

2) Write it down (try to keep it less than 30 words).

3) Send to Box 123 by February 1 for next issue.

4) Keep your money — Observer Classifieds are free to the Bard community.

But don't think I didn't fully enjoy my terrifying experience. Later I found myself saying out loud: "I can't believe I did that."

Can we be honest for a minute? I like you; you've got style.

Here's the trippy January that will at least exist in a subconscious realm.

Bitchin' Blonde Babe wants to know if King Kong is going to win. Send answers via campus mail, Box 651.

Hey R and B: Howzabout some matching white and black cotton sweaters for Christmas? — The Grinch.

Hey R and B. I hate to tell you this, but...
DRINKING
IT'S A MATTER
OF DEGREE.

SOBER IS SMART

A public service message from the New York State Division of Alcoholism and Alcohol Abuse and your campus newspaper.

so·ber (sōˈbēr), adj.
Characterized by self-control or sanity; reasonable; rational.

SOBER IS SMART

A public service message from the New York State Division of Alcoholism and Alcohol Abuse and your campus newspaper.

DO YOU WANT TO PAY A TAPING TAX?

If Not, Here’s How to Fight Back.

Record company big-wigs want you to pay a tax every time you buy a blank tape and every time you buy audio recording equipment. They’re pushing Congress to tax you. And to send them the money.

A dollar or more on every blank tape. 10-25% on cassette decks, boom boxes, portable stereos, or anything else you use to record.

The record companies say home taping hurts them. The truth is they can’t be hurting too much. Last year, they hit new highs in sales and profits. Maybe they just want to take a few bucks from your pocket to put in their own.

What do you think?

Do you want to pay them a tax to tape a record so you can play it in your car? Do you want to pay them a tax when you tape a lecture? How about a tax for the tape you use in your telephone answering machine, or the tape of your little boy’s birthday party, or the tape of your daughter’s first trumpet solo?

Can you stop this tax? Yes! Here’s how:

Call us. Our toll-free number is 1-800-282-TAPE.

Write us. Use the coupon to the right.

THE AUDIO RECORDING RIGHTS COALITION is a coalition of consumers, retailers and manufacturers of audio products dedicated to preserving your right to use these products free of private taxes or government interference.