

OBSERVER

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observer

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ford workers...
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food stamps...



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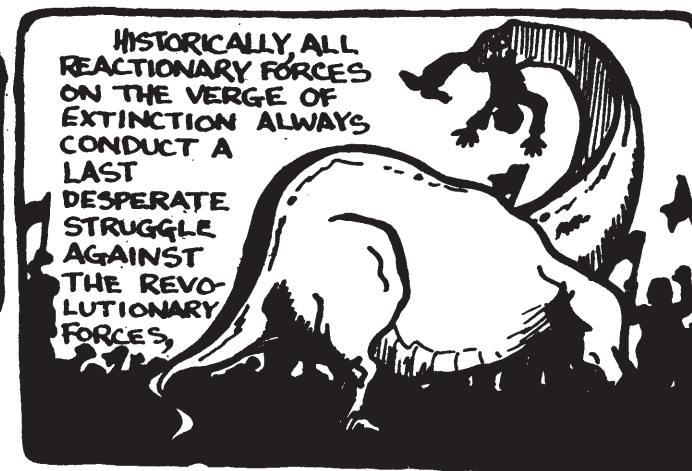


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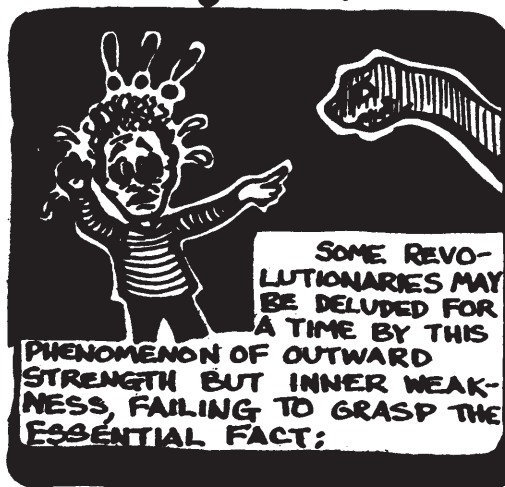
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AGAINST
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TIONARY
FORCES.



SOME REVOLU-
TIONARIES MAY
BE DELUDED FOR
A TIME BY THIS
PHENOMENON OF OUTWARD
STRENGTH BUT INNER WEAK-
NESS, FAILING TO GRASP THE
ESSENTIAL FACT:

THE ENEMY IS NEARING
EXTINCTION, WHILE THE PEOPLE
ARE APPROACHING VICTORY.



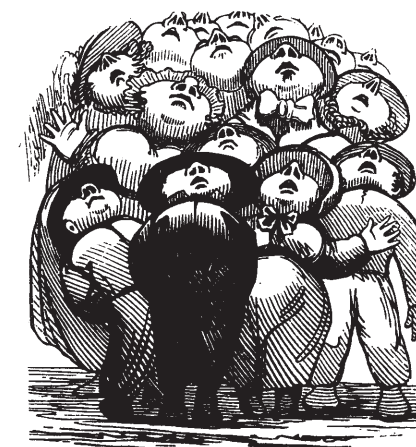
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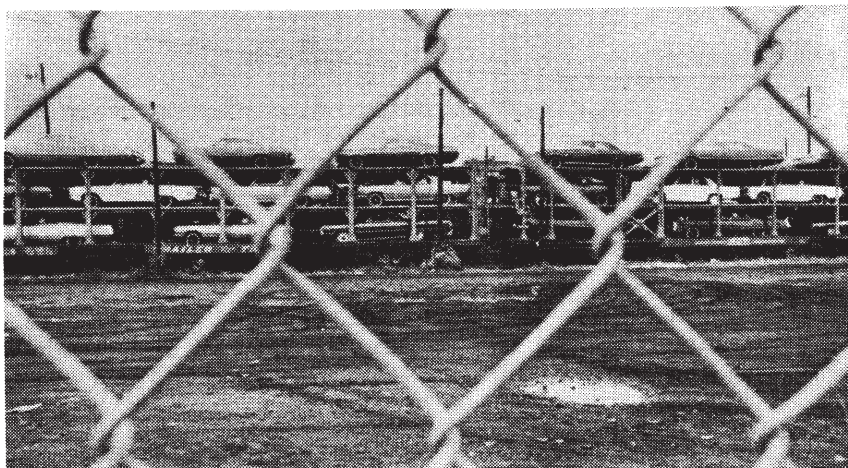
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a ford worker tells his story



Detroit-- Ford's River Rouge Plant, sprawling on 1200 acres of land outside Detroit, is the largest industrial complex in the world. It has its own railroad and a power plant which generates 340,000 kilowatts, enough to light the entire city of Dallas. Its steel foundry and glass factory produce 7,000 tons of steel and 12 miles of 1/8 inch thick Ford glass every day. Ford workers at River Rouge turn out 1078 cars a day -- that's one every 53 seconds -- and 14,500 gas tanks.

Every person risks their life when they walk into the plant. Each year 15,000 workers lose their lives in industrial accidents; 1,700,000 workers suffer impaired or lost hearing because of noise levels in the plants. In auto stamping plants around Detroit, an estimated 25% of the workers have lost fingers, arms or legs in factory accidents. And for every worker who dies of an industrial accident, approximately 50 die from heart attacks on the job.

It is Black and other Third World workers who get the most backbreaking and despised jobs in the auto plants -- in the foundry, the body shop and engine assembly, or whatever job requires hard physical labor or subjection to tremendous noise and dirt.

Today in the auto, steel and rubber industries, Black workers make up 70-80% of the work force. As Black workers are more and more heavily employed in manufacturing, the accident rates have steadily risen. The Black worker constantly faces speed-up, compulsory overtime, with increased danger to his or her life, while the Company profits from this "niggermation." In 1958, there were 10.8 disabling injuries per 1 million man hours. In 1966, this figure had risen to 13.2 per million man hours.

The following story is told by a young white worker who was disabled in the River Rouge Plant after working there for one month:

I got out of the Service in September '69, and after a couple of weeks of unemployment I had to get back to work to make a living, so I went down to the Ford Company business office. It was a Friday afternoon and they sent me over to the Specialty Dept., which is where they make crankshafts, camshafts, things that have to be cast. OK, just go in, they said, we'll get you some coveralls, you can start today.

Beside me, and across a conveyor, there was a machine. Every two minutes it would spew out to me 12 molded shells, made out of sand and silicone; each half weighed about 26 pounds. I would pull them off with the two other men I worked with, put them together, with six metal clips, and then pick 'em up with a "meat hook" (put together they now weigh 52 pounds) and carry them about 20 feet down this platform and put them on the conveyor.

The conveyor would take them up over my head, a ways down the line, and steel would be poured in them. They would go upstairs, cool off. About 3 hours later, the molds were busted off and like magic there were two crankshafts for a Ford motor car.

OK, I did this 1200 times a day, on this lousy, smelling, hot machine, pulling these things off, clipping them together, and walking them down the line. This was an old plant. There was no screen or anything over our heads and when the conveyor would go up over our heads, every once in a while it would jerk, or just stop and start again real quick, and it would wiggle the jollies that were holding the shells, and the shells would empty out, and they'd fall down the platform. A couple of times they'd miss people and sometimes people got hit with the shrapnel.

We complained about it to our foreman, who was supposed to be a real militant union man, and his thing was the standard company thing. "OK, I'll have a millwright look into it," or "we're gonna check on it." Or "the safety engineer's been trying to work out a solution," so

on and so forth. And all we wanted was a little bit of screen over our heads so it would at least break the fall of the shit, which was never done.

When our line would break down (which was often because our machines were old and fucked up) they'd send us down to the foundry. They used this as a kind of threat against some of us, if you don't quit fucking around, we'll send you down to the shovel shot. This was a real thing. Now, half the shovel with shot about an inch high weighed about 15 pounds, and you're down there shoveling stuff that weighs a ton to start with. Secondly the conveyor is running right over your head and all kinds of hot shit is dropping down.

You come out of any of those foundries, and you blow your nose, and little pieces of black garbage come out every time you blow your nose, for three or four days.

OK, it was in December, the shift had just started. We'd been working about a half hour. I picked up a shell and was carrying it down the line to put it up, and I had my back turned to the rest of the platform, and that's all I remembered for a few minutes. It turned out that above me the line had stopped for a second and started again and emptied two shells out, and both of them just emptied right on top of me.

I was still dizzy so I went over to Medical. It started to really get painful. The nurse in the first aid station said, we don't treat back injuries, go over to Central Medical. So they sent me over to Central Medical and the doctor looked at me. He was about 85 years old. Well, doesn't look too serious, he said. Take these two Darvon, I'll give you this light duty slip, and go back over to the Foundry, they'll find you some easy job to do.

If it bothers you any more over the week-

end, he told me, come back and we'll be more than glad to make repairs on your ass. So I said OK.

At this time I was only beginning to be aware that the Company really fucked with me. I thought this doctor was running it to me straight. I wasn't aware of the fact that that pig worked for the Company so consequently he would say whatever was right for the Company.

I got back over to the Foundry and gave this light duty slip to my foreman, who took it to the general foreman, and they came back and said, OK, get back up on the table. And I said, Look man, that slip says "light duty." And I went down and got the Committeeman. Well, with something like that, the Committeeman has no choice, he had to stick up for me. At least to some degree. So he comes back down and says this guy is really hurt, he is still dizzy, he is still bleeding from his nose, so we've got to send him home. After they complained about that and argued for 20 minutes, they finally sent me home.

I went to get out of bed the next morning and I couldn't move. Sunday the same story. Monday I had to be helped into a car, half-carried, and they took me down to Central Medical. They treated me every day for almost a two month period. They couldn't find anything wrong, gave me a back brace to wear, and told me this thing was totally psychosomatic.

One day when one of the nurses was twisting my head around, I was getting really belligerent. So this doctor comes in and he tells me "You are very interesting. Freud said that pain induces things like belligerence. My opinion is that belligerence in your case is what is inducing the pain."

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A ROOM WITH A VIEW

There is no doubt in anyone's mind that LEGAL co-educational housing will be a reality at Bard in the near future. The problem now is to work out the details of the new living arrangement, and to arrive at a plan which satisfies both state law and the specific needs of Bard students. After endorsing the switch to co-ed housing, the Student Judiciary Board asked that a committee make recommendations concerning the implementation of the new housing plan. The committee's recommendations would be tentative, and the final plan would remain open to revisions as new conditions required them.

-- Problems --

The committee met last Thursday with Mrs. Sugatt to discuss the problems and procedures of implementing co-ed housing. One important question was that of bathing facilities. In a co-ed dormitory there must be separate (but equal?) bathing facilities for men and women. This is law. In dorms with small bathrooms which are usable by one person at a time, such as Schuyler, the problem is taken care of. But in other dorms, this is a necessary consideration. Another difficulty was the college's present policy of handling room priorities. The basis for this now is the student's number of academic credits, making it inevitable that incoming freshmen get stuck with doubles. In a co-ed situation, this would be another problem. At the meeting the committee tried to estimate how many students would favor non-co-ed living arrangements and guessed that these would not exceed 5% of the student body, most of whom would be freshmen. The students on the committee doubted that parental objec-

tion to co-ed dorms at Bard would be a problem, but Mrs. Sugatt thought otherwise, noting that there had in fact been many parents who had expressed alarm at the idea. On the one hand Mrs. Sugatt felt students were adult enough to make their own choices on the matter, but on the other hand she didn't want good students discouraged from attending Bard by their parents because of the housing situation.

---Plans for Dormitories---

After getting some of these things down, the committee went through the list of dorms, discussing the feasibility of co-ed living in each one. Here is an approximate account of what followed.

The committee thought it best to make North and South Hoffman women's dorms, and Potter and McVickar men's dorms. The latter two, already men's dorms, share one large bathroom in the basement, and hence cannot become co-ed. The other two Stone Rcw dorms were made into women's dorms in order to open more women's housing on campus -- a long-standing complaint. Seymour and Hopson have the same problem as Potter and McVickar, sharing the same bathroom, except the problem in the Wardens is still more acute since the shower is communal too. So Seymour and Hopson will remain men's dorms, while Fairbairn will become a women's dorm.

Both of the dormitories on main campus that are presently assigned to women -- South Hall and Sands House -- will be made co-ed by random placement. To

my mind Sands House would be idyllic as a co-ed dorm, as it is really a house.

Albee will be made co-ed by floors, the women having two floors and the men one. The same will be true of Tewksbury. Both these dorms share the problem of having one large bathroom per floor. In the case of Tewksbury the men will be on the ground floor, "to protect the ladies from evil intruders and bears." Robbins



and Schuyler will become co-ed by random placement. Schuyler sorely needs to be co-ed, for both the protection and mental well-being of the residents. (Note: Lest I sound like a male chauvinist or something, we must not overlook the fact that Bard women are occasionally molested or otherwise bothered by male chauvinists not of Bard origin.)

The Manor House will remain a men's dorm: almost all the rooms there are doubles and will be reserved for freshmen. Manor Annex will be co-ed by side of
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an alternative newsmedia project / phone (914) 758-3665

observer

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letters

To the Editor:

It is always helpful when your opponent gives you material with which to clinch your argument, and Prof. Koblitz proves to be no exception. In my letter, I was not, of course, suggesting that only students are responsible for present conditions or that we should refrain from criticizing Agnew, the war, and so forth. What I was saying was that hysterical criticism is of very little value. My first main point, that terms, in this case 'racism', were used loosely and rather irresponsibly, Prof. Koblitz does not even answer; I therefore assume that my assertion can stand. My second argument, that polemical statements about the total innocence of students do not do justice to the facts, is answered by a restatement of the polemics. As far as I can remember, I was not discussing Jews and Hitler, or blacks and South Africa, but students and America. True, Prof. Koblitz makes these analogies, but it is difficult to see what value they really have. America today is not the equivalent of Nazi Germany; anyone who seriously thinks it is need not be taken too seriously himself. I would not argue that Vietnamese peasants are 'responsible' for American atrocities any more than I would say they are 'responsible' for the Communist ones.

Prof. Koblitz writes, 'Students are, as always, victims, the cannon fodder, not the cause.' This is very touching. Alas! Whatever one's politics, one must feel a bit of sympathy for those who still possess this pristine morality. They are a declining breed. What is one to do, for instance, with the recent assertions by Eugene Genovese that students are partially responsible for our predicament? Class him with Hayakawa? This surely won't do; even Prof. Koblitz is not going to argue that Mr. Genovese is 'for' Agnew or anything of the sort. Ditto Saul Alinsky. The future for the True Believer does not seem very promising.

Sincerely,
Robert Morgan

Editors:

Many aspects of Jake Grossberg's review of the student art show were perceptive and illuminating. I would like to draw attention, however, to a certain innuendo which I find irresponsible and dishonest.

It was well known to the reviewer that the show was chosen by students from among works individuals cared to volunteer. The show was in no way intended to represent the work of a particular class, nor was it a method of judging the teaching of a class. Two works, (prints), taken out of context, do not provide enough information for a fair appraisal of what we are teaching at Bard. And to draw that inference from such trifling information is destructive and vicious. It may feed the reviewer's ego-trip, but can hardly be thought of as a pedagogically useful contribution. Such a contribution is the only purpose of criticism in the context of a college art show.

Sincerely,
Bernard Greenwald



access

First, a note of general community interest: There will be draft counseling in Albee Annex B-1 (the old music room) on the following schedule: 3:15 to 5:15 p.m. Tuesday, 10:30 to 12:30 Friday, 7:30 to 9:30 Wednesday and Thursday. Mike Lieberman and Ian Hobbes will be the counselors.

A couple of notes on this newspaper and then on to the mail. Some have noticed our lack of editorials this semester. We have only had one, and that was in self defense. We did without them for various reasons, and now that the semester is closed we'd like to know if you out there have felt their lack. Please just come up to us (the names on your left) and tell us what you think about it. We don't even ask for written comments this time. Next, we have had more coverage recently on campus things like movies, plays, art shows, etc.; would you like to see more or less?

On to the notices...The Capitol Theatre has the Grateful Dead appearing there December 18, 19, 20. The time is eight o'clock and tickets are \$4.50 and \$5.50; you can call 914-939-5876 for more information.

The Theatre Development Fund buys tickets in bulk and releases them to students, cheap. They recently got more funding and are expanding their program. If you want to receive their offerings, send your name, address, zip code, and name of your college to Theatre Development Fund, 1564 Broadway, New York,

New York, 10036.

We also have an offering of free review tickets for "Light, Lively and Yiddish." However, the last date is tomorrow, the 10th, so come in fast if you want them.

Last of all, the Brooklyn Academy of Music has sent us yet another press release, this one regarding the opening performance of Maurice Bejart's Ballet on January 25. There will be student tickets sold at the box office for \$2.00, or you can write Room 82, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn, New York 11217. Include student identification and name of college.

No books this week, but we do have a note from A.S.C.A.P. They are offering an Associate Membership to composers of copyrighted songs even if the song has not been commercially recorded or published. An Associate Member does not pay any dues until his work has been commercially recorded or published, at that point he can become a Full Member and will then pay the dues of \$10.00 per year. If you are interested, write: ASCAP Membership Dept., 675 Madison Ave., New York, New York 10022.

And that is that for this week - don't forget to come to the Observer staff meeting at its new time on the evening schedule - Monday nights, 8:30 in the basement of McVicker.

Geof Cahoon

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EAT AT JOE'S³

While the new dining commons is still a thing of the future, Preston Hall, home of ARA food services, remains a vital nerve center of student gastronomical activity at Bard. In recognition of this fact, and in an attempt to thwart the illicit flow of silverware and foodstuffs from the premises, the Observer presents an interview with Joseph V. Roberts, manager of Slater Food Services.

Observer - I understand you're having a lot of trouble with stolen utensils?

Roberts - In the last three weeks alone we lost about eighty dozen glasses. We ran completely out of glasses and just about out of silverware and of course students start hollering about it. But it's primarily because students take things out of dining commons and don't return them.

O - Are these losses related to the fact that Field Period is coming up?

R - From what I understand most of the dishes are taken to off-campus houses. The daughter of one of our employees rented a house which was previously occupied by some students and she brought back 35 dinner plates. The important thing is Slater does not pay for the dishes, the College does, and that means the students do. It runs to about \$5,000 a year and that's a conservative estimate.

O - How's Slater doing on profit?

R - We're in very bad shape at the moment. We're doing less than three percent profit and we would hope for about five percent. You see, we absorbed a \$16,000 minimum wage increase in September plus a \$1,000 student wage increase which will be increased again on February 1. And according to the price index, the cost of wholesale food went up 5.5%. So financially we are in a very bad position this year.

O - Does Slater do better at other schools?

R - Profit is based primarily on the type of menu being served and the number of students that are using the facilities. You can operate more economically with more students because you have to maintain a certain number of staff regardless. But I would say that ARA (Slater) has been more flexible towards the students at Bard than at any other school that I've been to and that's working for two companies.

O - Is there any truth to the rumor that Slater is not going to pick up the contract next year?

R - No. You surprise me. To my knowledge the student body is satisfied at this point and we're satisfied with our end of the contract terms. The fact that we're not doing as well financially this term as we would like to does not mean that the company is considering dropping the contract. What they're doing now is having a team of analysts who come in and go over all the books, go over menus, review labor schedules, sanitation schedules, and try to see that I'm doing my job as economically as possible while still maintaining high standards.

O - Do you think that the new dining commons will solve any of the problems of the food service?

R - From an operational point of view, definitely. From the point of view of student satisfaction, definitely. I personally feel that the atmosphere in which one eats has a lot to do with whether he enjoys his meals. I came from Green Mountain College where they have a six million dollar food service building. They operate pretty much the same menu as we do here but I would much rather eat up there. I think the new dining commons will also improve employee morale, being a much more pleasant place to work.

O - Is there any problem with that now? From just looking around it seems that there is a pretty big turnover rate among the employees.

R - Not as much as when I first came. I've gotten some very good employees. They are dedicated and they've got pride which I feel is the most important thing. They've got pride in their work and they try very hard. The people who have joined me since I came here to work are more interested in their work than just saying, "Well, it's a job"...



O - Do you think that the students are pretty well satisfied with the food service?

R - From the survey we sent out a while ago, it seems the biggest negative comment was the lack of vegetarian foods. There's a lot of labor involved with preparing a third entree but we have tried to offer such things as spinach cutlets and the yogurt which is a new thing this semester.

O - Speaking of new innovations, what has been the student reaction to the new I.D. program at the check-out line?

R - The I.D. program has worked relatively well. My checkers do have a lot of trouble getting money from students who are not on the board plan or the friends of students trying to eat for nothing in the dining room. As a result, I have to go out there and play policeman which is the only thing I don't like about my job. I don't like to go out there and hassle people over a dollar. But when you take into account the number of people who are trying to eat for nothing, it's really considerable. I myself have collected over a thousand dollars this year. When students question me about why I am hassling them or their friends I explain to them that I am trying to protect the board student's interest. Because sooner or later it's the board student who is going to underwrite those eating for free. I think that if you have to pay an increase because the price of food and labor has gone up then that can be acceptable, but if I were a paying student I wouldn't want to pay an increase because 50 people are getting free meals on the week-ends. So I'm going to continue to enforce this. But it would be a lot easier if people would try to understand the problem. And besides, there aren't too many places around where you can eat all you want for a dollar and a half. I think that's another example of how the ARA is flexible towards Bard students because most food plans aren't run that way.

O - Isn't it true that the number of people using the dining commons constitutes, at least legally, a health hazard?

R - No, I don't think so. I guess you are referring to things like the New York City fire laws which set the legal capacity. I don't think we have a regulation like that up here, but even if we did I don't think we'd be in violation because there is a limited number who can sit down to eat in the dining room at one time. I haven't yet seen people eating standing up. I would say that the building is full the entire time that it is open but there are people coming and going the whole time.

O - Was the suggestion last year in Bruce Diamond's article that sanitary conditions in the dining commons were not what they should be substantiated?

R - First, the place was clean then, and it is now. What it needed was painting, and as a result of Bruce's article it was painted and that made quite an improvement on the looks of the place. Last week the Board of Health was here on an unannounced visit; they couldn't find one violation or one negative comment to make on our sanitation, refrigeration, preparation or line service here or in the coffee shop. We're very proud of that. I'd be glad to give you a copy of the report.

O - (laughter) I'll take your word for it, Joe. But what about the coffee shop? Are you people making a mint from the four-cent pretzels?

R - The reason the prices were raised in the coffee shop was to attempt to off-set the increases in prices of food and labor. It had been four years since the prices were last raised. Financially, well...the figure for this week was \$64.84 in profit. That's satisfactory as long as we don't have any more break-ins like we did last semester when we had four or five. Each



one of those would cost between \$100 and \$200. Two or three of those and profits would be wiped out. But we haven't had any, which I'm thankful for.


O - Besides controlling our criminal urges, what else can students do to make things easier for Slater and themselves?

R - We're interested in giving good service. Students could make things easier for themselves by keeping the dogs out of dining commons: It promotes a health hazard as well as a poor atmosphere to eat in, I feel. Also, for their own benefit, since they end up paying for it, is not to take things from dining commons without returning them. And the students feeding their friends has got to stop because sooner or later the board students pay for those meals. It's basic economics; it's got to come from somewhere.

Interview by Tia Sutter

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Let the government pay for its own inflation.

It all started one day, a couple of weeks back, when me and my housemates were reading our latest copy of Moneysworth Magazine. "Hey, looky here," I said. "Says here that it's a well kept secret, but college kids are entitled to food stamps." So, real early the next morning we called "the food stamp place" or as it is more correctly known, the Department of Social Services in Poughkeepsie. They told us to come on down and fill out some application forms. Who exactly was eligible? Well, sure enough, college students were, if they were living off campus. Had to bring rent slips, gas and electricity bills, all utilities, not including luxuries like the telephone. In addition, one must bring a note from one's parents saying how much they are sending towards living expenses. (The less you get, the more food stamps you are entitled to, but make it believable, cause they seem to check up on all the information.) You need pay stubs if you work, and you can't be receiving more than \$185 a month to be eligible.

So any how, we went down to the big city of Poughkeepsie to fill out forms. They asked us to wait in the hall, so we assumed that we would be there for hours, but surprisingly enough they called us within five minutes. The interviewer, a sweet young thing, asked us some questions, but many, and none humiliating. She said that if we were accepted, we should expect to hear by the first of the month. She also told us that according to the amount we were getting from our parents, \$50 a month each, and our living expenses, which came to about \$120, the four of us were entitled to \$108 worth of foodstamps, for which we would pay \$34. Foodstamps are awarded to the household, not to the individual.

That was it. So we went home and waited, musing all the while on the delicacies we would soon be able to afford. But come the first of the month, and we hadn't heard anything, so we figured that we had been denied. Then, several days later, we opened the mail, and there were our FOODSTAMPS, or actually the card we would need to present to the bank, so that we could buy them. We gave the bankers \$34, and in return, they gave us the cheerful booklets of blue and yellow checks. This is really going to be a great help.

Beanstock Q. Eatwell

and dreams their forms

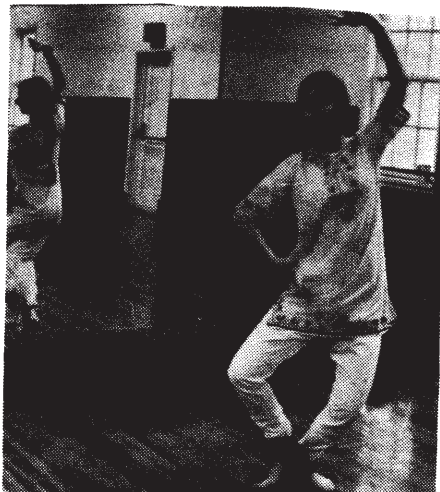
Classical Indian dance has in it the pulsing of life rhythm and the imprints of all the myriad forms of creation. It is a rich dance, for it mirrors all life and all moods. In its totality it is incomparably divine. "Of all the arts dancing is perhaps the one most attuned to the infinite, having its essence in Nature itself. Every aspect of creation - man, bird, beast, flower, fruit, tree, wind and waves displays a dance pattern known in the language of Indian dance as Dainic Nrtya or Daily Dance. Amongst the Hindus, descendants of the nature worshipping Aryans, dancing is regarded as the most ancient and proudest of arts. Legend attributes it to the creation of the universe, for once Brahma had done the work of creating, it is said that Shiva then set the universe in motion with his cosmic dance. Thus Shiva is thought of as the first and greatest dancer and is named Nataraja - Lord of the Dance."

In thy Dance, Divine Dancer,
Freedom finds its image
And Dreams their forms.
Its cadence weaves the threads of things
And unwinds them for ages;
Charms the atoms' rebellion into beauty,
Gives rhythm to the symphony of stars;
Thrills life with pain and churns up existence
Into surging joys and sorrows.

- Rabindranath Tagore

This dance of life the Bard dance students were privileged to view and participate in on Saturday when we were taught by Nadine Berardi, an inspiring young Indian dancer. There was incense burning and a few pairs of ankle bells among us. It was a rather fast class and it was quite difficult to coordinate the newly learned Mudras (or hand gestures) with the complex foot rhythms. However everyone seemed enchanted and applauded at the end of the class. There were so many new terms, steps and ideas that I found it impossible to retain everything from only one exposure. I spoke to Nadine after the class in order to clarify the whole experience and get notes on all the new language, the format of the class as well as some background material.

The class was made up of about ten people who had been trained predominantly in the dance forms of modern and ballet but had never been exposed to the more self-contained, firmly planted stances of Indian dance. The contrast for me was marked and interesting for ballet is the child of a more romantic time and place that looked away from the ground and took to its toes. It strove to become airborne, for reality wasn't pretty. It developed that exquisite lightness of fine classical ballet. Indian classical dance, on the other hand, is close to the ground, close to reality in all its beauty and ugliness. An acceptance in what is - found in the religious beliefs of India - has given the style a rich and earthy quality, exquisitely detailed and intricate. Religion and dance in India are inextricably woven, for the dance originated as an act of worship and now that this dance has become a separate entity it is done reverently by fine artists. The Indian dance is more stylized than modern dance and emphasizes parts of the body often ignored by western dance. We were introduced to the Indian words - a change from the French and English of ballet and modern. The language that is mostly used in Indian dance is Tamil from South India.



The class began with the salute which must precede all dancing. It is the dancer surrendering himself wholly - mind, body and soul - first a blossoming of arms, then the dancer touches the floor, his eyes, his forehead and raises anjali hands in profferance to God. The first thing was the stamping done in aramandi, or demi-plié. Everyone's feet took quite a beating trying to get the special slapping sound required in rhythmic use of the feet. Next came aramandis and mandis - demi and full pliés using arms with two alternating mudras - katakamuka and allapadama (swan feathers and lotus hands). Here Nadine stressed the fact that the eye must follow the hand to produce the total involvement of this dance. This is a precept of Indian dance laid down in the ancient dance scripture, the Natya Shastra. It is said, "Where the hands go, the eyes follow; where the eyes go, there is the mind; where the mind is, there is feeling; where there is feeling there is mood." When we had coordinated mandis and mudras, a neck movement called sundari was added. This can sometimes mean "beautiful" when the dancer is telling a story. It is a side to side movement of the head using the muscles in the back of the neck. It takes quite a while to isolate the right muscle and get it working. We then

worked on four beat and three beat foot rhythms across the room - the beats being formed by toe, heel and whole foot. It was particularly hard to coordinate one revolution of the arm with a series of three 3 beat and 4 beat patterns.

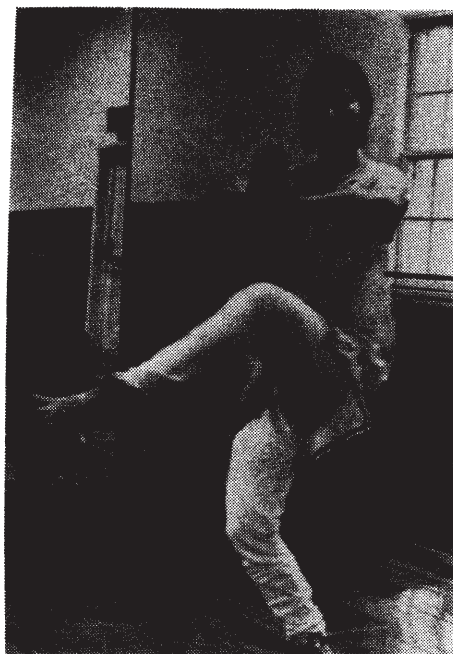
Focus was next on the language of the hasta mudras or hand gestures. It is beautiful to watch the hands move so gracefully and expressively. We learned the pataka or flag - a flat hand with fingers together, and tri-pataka - the same thing but with the fourth finger bent at right angles to the hand. We learned to express a bee buzzing around a lotus, an elephant, a fish, an opening lotus bud and a flower garland in the language of the hands. There was a section of the class devoted to the eye movements which are so important to the facial expressions that evoke the nine moods. The eyes require extensive training. The small amount of exercise I did gave me a headache.

We learned that all these things - facial expressions including eyebrow, cheek, mouth and eye movements, and the gesture language - are included in the concept abinaya. Abinaya is everything that conveys emotion, mood and meaning - music, costumes, lights and the dramatic part of dancing itself: the mime of hands and face. Abinaya is essential in understanding the two kinds of dance, nritta and nritya. Nritta is pure dance, intricate and abstract dance consisting of stylized movements and poses which are devoid of dramatic content. Nritya is suggestive, expressive and interpretive dance employing abinaya.

After we had worked with each part of the body separately, we combined the movements into adavus, dance movements where arms, legs and head move in coordinated rhythms. In this part of the class we had a taste of three different styles of Indian dance. First we did adavus in the Manipuri style. This style comes from the northeast of India - Manipur and Assam. This is the softest and most feminine style. Manipuri dance does not employ the slap but has rather a soft stepping with its beat unmarked by bells. It is the only style where no bells are used. We practiced the tilting choli, one of the basic steps. Then to rhythms of the feet we added soft arms and swaying body. In one adavu we used the arms so that it was like a plant pushing out of the earth growing and dying. In another the arms formed a garland. Next we touched upon Kathak dance. Kathak comes from the Northwest around Lucknow, Delhi and Jaipur. Ankle bells are worn and the rhythm is much bolder. It is a very proud and austere form with the body held firmly erect and the feet producing fantastic rhythms. We learned the basic 4 beat rhythm and the mudras of Kathak.

Bharata Natyam was next, though time was short by then and we couldn't go into it as fully as we would have liked. Bharata Natyam is from the southeast region. It is now centered around Madras. Bharata Natyam is characterized by a strongly marked beat and much more of a bend than Kathak dance. This bend however has not the softness of Manipuri but is very angular. The dancer strives for right angles. At the knee the legs should form a diamond in aramandi.

The arms are at right angles to an upright body with the elbows level to the shoulders and higher than the hands. The hand in pataka then must be at right angles to the arm. The vertical pataka hand is then further modified by producing another right angle with the fourth finger protruding perpendicularly from the hand. Just to maintain this pose produces aching arms and we had to rest our arms periodically. The last adavu we did was in Bharata Natyam style. It was a segment from the end of the Alarippu dance where the adavu is repeated thrice in tribute to the gods of the trinity - Brahma the creator, Vishnu the preserver and Shiva the destroyer. We finished the class with the salute, as in the beginning.



I enjoyed the class tremendously and feel it would be wonderful to have Nadine back often to teach us.

Claire Carren

Bard Donates To Hospital



Bonnie Marcus, Student Senate president at Bard College, presenting Bard's contribution to the Northern Dutchess Hospital Expansion Fund to Michael Mazzarella, Administrator.

TWO FILMS

KING OF HEARTS

Phillipe De Broca's "King of Hearts" is a beautiful movie. But the beauty, which is satisfying, is at the same time what is wrong with the movie. It is a paradox that is at the heart of the film's ultimate failure.

The movie moves in certain fashionable contemporary directions. It utilizes old silent-film routines and stylized movements. And it treats madness with a now appropriate sentimentality and lyricism. The insane people in this movie are attractive, virtuous, and above all profound, and we in the audience congratulate ourselves for loving them. Did anyone have that sort of affection for General Jack D. Ripper, as played by Sterling Hayden, in Kubrick's "Dr. Strangelove?" Presumably this asylum didn't contain any unpleasant madmen.

Once you think about it, of course, they aren't mad at all, they're simply more virtuous, more attractive, and more profound than the rest of the characters in the film. And there comes a point at which style and grace cannot cover up a total kind of hollowness.



Perhaps I'd feel better about the film if I didn't suspect some heavy intentions from De Broca. In his best films ("That Man From Rio," "The Five-Day Lover") he explicitly satirized the "heavy intentions" kind of movie. Yet here he can't resist showing us that war is insane. I would suggest that to attempt such a thing, you have to make real distinctions. You can't make everyone lovable, virtuous, and attractive, nor can you make them simply silly. What makes "Dr. Strangelove" so funny, and frightening, is that the characters, for all their absurdity, do take themselves seriously. As they speak, their words are uncomfortably real to us. But De Broca, by playing everything into the ground, never allows us to get close to his characters. It's very easy to make a film showing the absurdity of war, but it helps if the suffering and the madness take on some palpable force.

I don't wish to give the impression that it was a totally bad film. The photography and costumes were superb, and the opening scenes of the inmates taking over the town was excellently done. Also some of the performances were good. Particularly impressive was Genevieve Bujold as Cocliquot. Miss Bujold made it in this country with "Anne of the Thousand Days" and "La Guerre Est Finie," both dramatic parts. Here she shows remarkable comic gifts. In a movie filled with French greats, she virtually steals the film. I should hope that she does some more comedy. I also liked Jean-Claude Brialy as the Duke of Clubs. I wish that I could say some kind words about Alan Bates, but I thought his eye-rolling bit a little tiresome. Bates has developed remarkably in his last few films, perhaps he is ready for a better comedic performance.

I don't wish to sound hostile to De Broca's attempt at stylizing the action. What is lacking is the necessary spark of passion. The rhythm is too muted and leisurely. The exhilaration we might feel, upon viewing really anarchic madness, is conspicuous by its absence.



GRAND ILLUSION

"In art we must select everything for its richness to reveal."

--Satyajit Ray

"If the much-abused term 'humanism' could be applied to Renoir's art and no one else's, it might still provide an accurate definition for his work as a whole."

--Andrew Sarris

"How can his special radiance be explained? Perhaps it's because Renoir is thoroughly involved in his films; he reaches out toward us, he gives everything he has. And this generosity is so extraordinary that perhaps we can give it another name: Passion."

--Pauline Kael



Art as an affirmation of human existence is relatively rare in contemporary times. Although any fully created work is in some sense affirmative, the post-Auschwitz, post-Hiroshima artist has little sense of enthusiasm about the everyday life outside of art.

Jean Renoir's film "Grand Illusion" is doubly a triumph, in this sense. Its structural and formal beauty is matched by a complex sense of beauty in human existence.

Renoir made "Grand Illusion" in 1937, partly out of his own experience as a prisoner of war in World War I, and also as an attack on the nationalism which was to be even more frenzied in World War II. He hoped that his own sense of

unite them more deeply. The tragedy within the film is the distance between the classes, the sense of inevitable decaying isolation felt so intensely by the two soldier aristocrats, De Boldieu and Von Rauffenstein. Renoir, himself a Marxist, shows his remarkable imagination and skill in his portrayal of these two doomed men, doomed by an era, and a war, which is making their values and codes of behavior obsolete. The wonderful scene between De Boldieu, and the young proletarian officer, Marechal (played by Jean Gabin) just before the escape, evokes the intangible distance between the two men. Renoir, uniquely, is able to see them both, and understand them both.

De Boldieu and Von Rauffenstein (Pierre Fresnay and Erich Von Stroheim) are part of a great romantic tradition, dedicated to "appearances," manners, and attention to detail. They share an old decaying sense of culture which the logic of war and nationalism are destroying.

In contrast to this sensitive portrayal of fading aristocracy, Renoir gives us camaraderie might help avert the coming holocaust. But the film failed, as we know, and Renoir escaped from the Occupation considering his film to be a failure.

As an anti-war film the film does "fail," but as poetry it is triumphantly successful. It transcends its ostensible political subject, as gracefully as it transcends the mechanics of prison-camp movies.

Renoir is primarily concerned with the factors that divide men superficially and

Marechal and a wealthy, bourgeois Jew named Rosenthal (played by Marcel Dalio), the men of the future, uncomfortable in the presence of aristocratic style. Their roots are in the land, a heritage as unique and valuable as the one of the aristocracy.

In a movie as sensitively done as this one is, one could list forever the isolated moments of wit, intelligence, and taste which run throughout the film. Renoir has an easy, flexible, visual technique, which in its total naturalness and freedom, is the true precursor of neo-realism.

The tracking shot around Von Rauffenstein's room economically sketches the details of his existence, and gives us an eloquent picture of the man. There is

also the marvelous camera movement tracking from the man dressed as a woman, capturing with the utmost discretion the common sense of mystery, delight and sadness felt by all of the soldiers. That mystery, that intangible hu-

maness is everywhere apparent. When the little child on the farms says "My mommy and I know everything," we feel that in fact they do.

Renoir's style is relatively free of obtrusive montage. His use of long takes and simple graceful camera movement is a triumph of lucidity. It is the sort of style which does not call attention to itself, yet it informs and conveys every bit of what he wants us to know.

It is one of the ludicrous paradoxes of our culture that Jean Renoir is usually referred to as the son of Pierre. His own genius is unique and incomparable. Virtually every great modern film-maker, from Welles to Truffaut to the Indian master Satyajit Ray, acknowledges Renoir's immense influence. The passion and humanity which have characterized him as man and artist for forty years is one of the true glories of cinema.

Larry Gross

SENATE ELECTIONS THURSDAY

Senate last week set \$25 to a Korean orphan, in a move that occurred one week before the new Senate Elections. These will be held THURSDAY DECEMBER 10. Seven seats are open, four for two terms, three for one semester. The sign-up sheet will be going down shortly after dinner tonight, Wednesday, so if you have last thoughts about running, you can still sign up and/or take your name off the list. Senators will be expected to attend the weekly meetings, and assume the chairmanship of one of the Senate subcommittees.

THE PUMP DON'T WORK CAUSE...

Vandalism, an endemic problem at Bard, has reached a new high as of the past two weeks. In a conference Monday afternoon, President Kline reported that as of this point, only one of the washing machines that the college maintains for student use is still operable. The others are all in one state or another of unusability thanks to their coin boxes being ripped off. This ripping off has apparently been done in a methodical fashion and the Security office in investigating to try and find the culprits.

In a related development, Bonnie Marcus, current President of the Student Association, has announced that all vending machines will be removed from the campus in the coming week. Both the Pepsi people and the Delafran Vending Company are removing their machines because of the large amounts of damages their machines have sustained this semester.



JERSEY OIL COMPANY HUMBLLED

Linden, N.J., Dec. 5-- A caller warned the police over the phone two hours in advance to evacuate the area of the Humble Oil and Refining Company, which, the caller said, would "burn, baby, burn". The explosion came off as planned, and did damage to the oil company which officials say might "run into the millions of dollars". The force of the blast was such that its reverberations could be felt in White Plains, N.Y. A man who called WINS Radio reported that his group was responsible for the explosion, and that others would occur in the future unless political prisoners were freed.

SUPPORT FOR SEALE IN GERMANY

Arsonists set five U.S. Army vehicles ablaze at the Army's crime laboratory in Frankfurt, Germany. Four vehicles were burned out, and the fifth was badly damaged. Police said they believed Black Panther sympathizers were responsible. The incident occurred a few hours after 2,500 persons marched through downtown Frankfurt to protest the trial of Bobby Seale.

DEBRAY TO BE FREED

Regis Debray, the French Marxist, will be freed by the Bolivian government as part of a general amnesty around Christmas time. Debray has been held as a political prisoner in Bolivia for three years, and was until now serving what was supposed to be a thirty-year sentence.

WINDOW-CLEANING BY ROBOT

New York: Half a dozen animated black boxes will crawl up and down the World Trade Center building next spring, sponging off the 43,000 windows. The Associated Press reports. A pair of the machines is expected to do the job on the building of 110 stories in 20 days.

SHOTS MARK ANNIVERSARY

Sheffield, England: A gun-wielding husband fired two shots at his young wife right in front of police headquarters. As the husband was being apprehended, his wife got up and said it was all a joke in celebration of their first anniversary.

BEST FRIEND GONE, TOO

Kingsbury, Indiana: Bob Rubin, one of Indiana's best-known hunters, not only returned from a hunt in the Kingsbury Game Preserve without having bagged a single pheasant or rabbit, but without his prize pointer, which was lost.

REWARDING RIGHT ANSWERS CALLED WAY TO AID STUDENT

Los Angeles: Cash payments for correct examination answers have helped to transform high school "goof-offs" into avid students and raised their I.Q. scores by as much as 25 points, Dr Harold Cohen, a psychologist, said.

COMPUTER CAN MIX DRINKS AND GIVE THE CUSTOMER BILL

Canton, Ohio: The friendly bartender soon may find himself edged out of a job by an electric substitute. A machine that automatically mixes cocktails, then presents them to the customer with a printed bill, was demonstrated to bar and restaurant representatives meeting here. The computerized bartender could save as much as \$8,000 a year in waste liquor alone at a bar that does good business, says the National Cash Register Company of Dayton. The machine will mix a martini and present it with a bill in seven seconds. The record for a human bartender is 37 seconds, according to the company.

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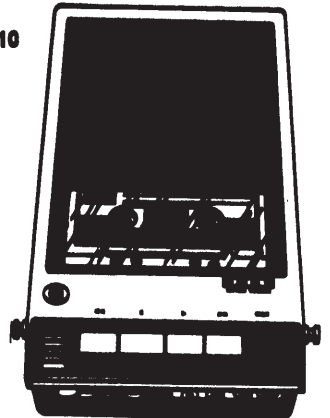
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In this Beethoven bicentennial year, Daniel Barenboim has to get the prize for playing the most Beethoven. He's recorded all of the piano sonatas, piano concertos, and piano trios, accompanied the cello sonatas, and conducted most of the symphonies. Not bad for a 28-year-old. These days it seems like Barenboim is conducting the Philadelphia Orchestra every time I go to hear it. I went to hear it Thanksgiving weekend, and, sure enough, Barenboim was conducting.

He led off with Beethoven's Second Symphony. I think Barenboim takes the piece too seriously; this is a "fun" piece, not the heaven-storming work he seems to think it is. (The slow movement, however, was gorgeous.) The Elgar Cello Concerto which followed came off better, mainly through the efforts of Jacqueline du Pre, a British cellist who just happens to be married to Mr. Barenboim. Watching her attack that cello was worth the price of admission by itself, and the sounds she got out of it were worth a lot more than that. More important, she really had the grasp of the piece, one of the most difficult of all works for the cello. Her husband did not seem to have the grasp of the orchestral part; he and the Orchestra kept up with Miss du Pre, and that was about all.

After the intermission, Barenboim came back with the greatest performance I've ever heard of the Schumann Fourth Symphony. This is romantic, heart-on-sleeve music, and Barenboim played it to the hilt. I loved every moment of it.

GREAT NEWS! Artur Schnabel's recordings of the 32 Beethoven piano sonatas, one of the greatest achievements in the history of the record industry, have been re-issued on the Seraphim label at a "list" of \$2.98 a disc. They're in four boxed albums (a total of 13 records), with a

fifth album, a three-record set containing piano variations and shorter pieces, thrown in for good measure. (Oh, the clichés I use in this column!) These recordings were made in the 1930's, but nobody's made better ones since then. Since the people who put out the Schwan record catalogue have decided not to list mono records anymore, my advice is simple: Grab a box and run!

Sol Louis Siegel

VIEW

from page one

hall, as there are rooms there connected by bathrooms. The Barracks will also be co-ed by side of hall, men on one side, women on the other (to be easily re-arranged at the residents' very discreet discretion). Stephen's House has been reserved for the Black Students.

This plan is in no way final. It was decided to have approximately equal numbers of men and women in the random placement dorms. Mrs. Sugatt must now go about the business of figuring out numbers, and will probably have to re-adjust some of the decisions. The final list will then be submitted to the SJB for approval, and then to the student body for a referendum. This must all be done in the next week or so.

---Communal Living---

Someone also brought up the idea that groups, such as the Inner College, might want a communal living arrangement, and that perhaps a dorm, or part of one, could be set aside primarily for group living. This would probably be a dorm with a number of undesirable singles since students requesting a communal arrangement would most likely not be freshmen, and would probably be willing to sacrifice a bit of comfort for something they feel is more important.

In the past couple of days I have spoken to a number of people about co-ed dorms and most everyone seems to be in favor of them. Some people thought the change should be made slowly. Others suggested that in the random placement dorms, rooms should be assigned to stu-

dents by their last names, not taking their sex into account at all. I'm not sure how that would work out realistically. The point is, though, everyone seems to favor the program, and nobody really likes it the way things are now.

A pilot program will be instituted next semester in which students will exchange rooms on a purely voluntary basis. According to the SJB questionnaires, few people at this point want to move out of their rooms. By next fall semester it is hoped that the full program will be instituted, but this may mean that some people will have to move out of their rooms involuntarily. The SJB states that "The rights of the individual student are to be kept in mind at all times. No forced room changes will occur." I wonder how this one will reconcile itself.

Jackie

FORD

from page one

I finally went to my family doctor who I'd known since I was a little kid. In 35 minutes, he told me that my neck was broken in 3 places. He sent me down to the hospital where they took x-rays, and he looked at all the pictures and said well, there it is right there, and there, and there, and you're in a jam.

Because what had happened was the breaks had started to separate, calcium had started a deposit in there, and they are having a hell of a time getting the calcium out now. The doctor that's treating me now, his contention is that I will never be able to lift anything really heavy again without getting an immediate reactive pain, and there's a possibility that they'll have to operate, and when they do it's

going to limit the mobility of my head. But more important, is that fact that when you come right down to it, there is a very good possibility that they've taken away my source of income for the rest of my life.

And dig this. This is really the frosting on the cake. Immediately after something like this happens, if it's a factory-connected injury, they are supposed to start paying you disability compensation or group insurance, one of the two. But Ford said to me, "We're not paying you a cent because we're going to have to investigate on whether or not it was an industrial accident."

Motherfucker, it happened in the plant! It happened on your property, and you're trying to tell me you don't know if it's an industrial accident? But that was their contention. No bread until such time as we can determine exactly what the story is on this or whether you're bullshitting or not.

They still haven't put any screening up. Any of these big companies, it's cheaper to pay the individual cat that gets fucked up than it is to spend a lot of bread trying to make a safe factory. There is no such thing as a safe factory. That's a given. You could tell a hundred thousand stories about any factory in this country..

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