

OBSERVER

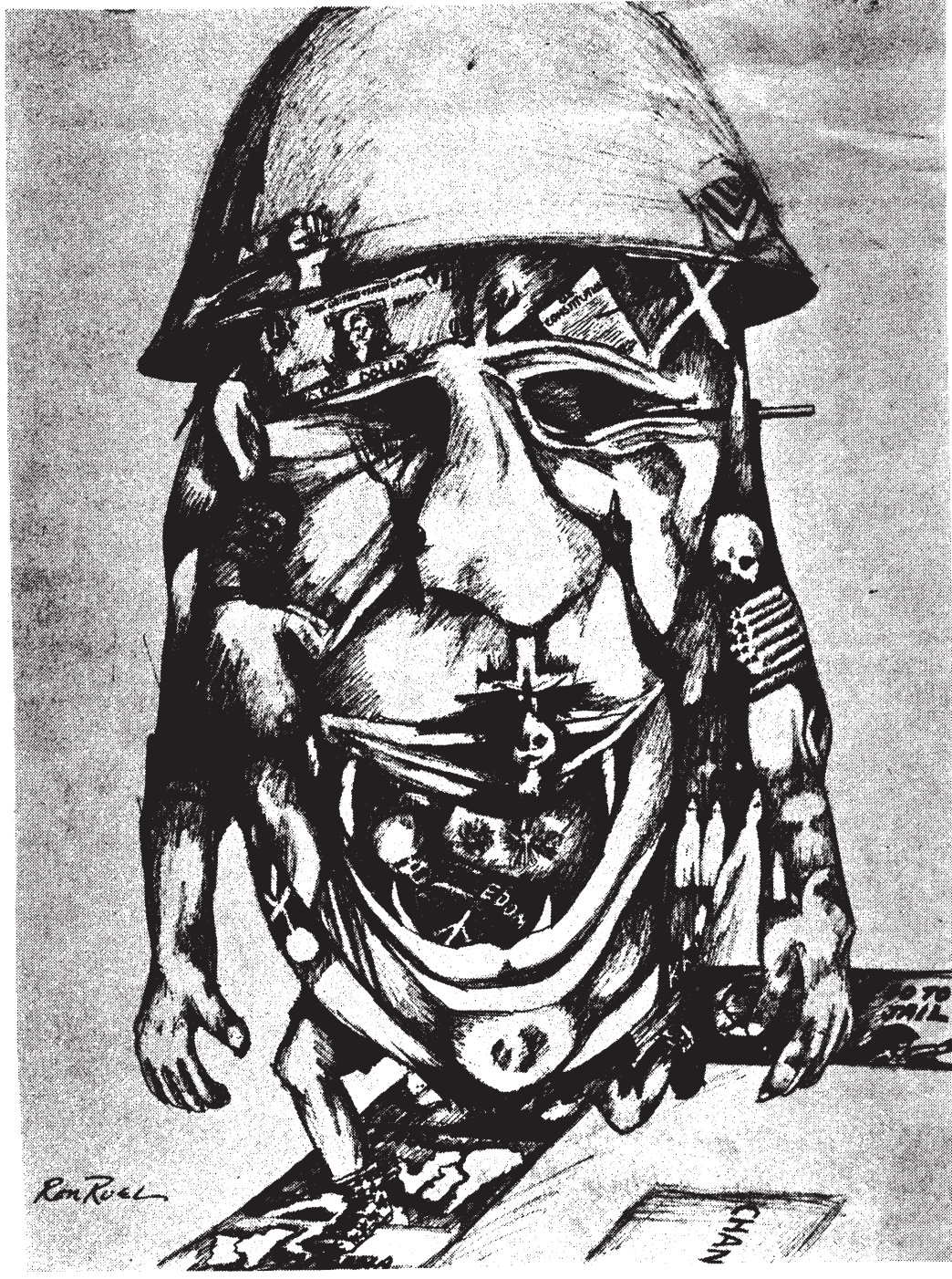
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observer

volume 14 number 1 february 26, 1971

government trips...
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BARD COLLEGE
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NEW YORK 12504
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U. S. POSTAGE
PAID
Annandale-on-Hudson, N. Y.
Permit No. 1



an alternative newsmedia project / phone (914) 758-3665

observer

The Observer is an independent student publication of the Bard College community. Publication is weekly, during the Bard College academic year. Subscription rates are \$5.00 per semester. Letters to the Editor and other inquiries should be addressed to Box 76, Bard College, Annandale-on-Hudson, New York, 12504. The contents of the Observer are copyright 1970 by The Observer Press, Inc., unless otherwise stated. The Observer is a Member of the U. S. Student Press Association, an Associate Member of the Underground Press Syndicate, and subscribes to Liberation News Service, and College Press Service. National advertising representative for the Observer is UPS Ad. Rep. Co., Box 26, Vil. Station, New York, N. Y. 10014. The opinions expressed herein are not necessarily those of Bard College.

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BUDGET COMMITTEE RECOMMENDATION FOR SPRING 1971

| ORGANIZATION | REQUEST | RECOMMENDATION |
|--------------------------------|---------|----------------|
| Art Club | \$1220 | \$ 600 |
| Arts Magazine | 625 | 400 |
| Auto Club | 300 | 200 |
| Bard Outing Club | 845 | 100 |
| Bard Psychology Journal | 1025 | 350 |
| Bard Science Society | 615 | 300 |
| Bard Tutoring Project | 170 | 80 |
| Black Student Organization | 3225 | 1615 |
| Biology Club | 600 | 200 |
| Chapel | 975 | 300 |
| Counsel Service | 100 | 100 |
| Composer | 350 | 250 |
| Dance | 1050 | 375 |
| Entertainment | 4000 | 2500 |
| Film | 3730.25 | 3300 |
| Gay Lib. | 625 | 200 |
| German | 230 | 175 |
| History | 600 | 200 |
| Jewish Alliance | 750 | 400 |
| Economics | 200 | 0 |
| Latin Amer. Organ. | 2270 | 850 |
| Literature | 1000 | 600 |
| Match Funds | 1500 | 750 |
| MAG | 2800 | 600 |
| NMD | 1500 | 750 |
| Natural History | 760 | 300 |
| Organic Farming | 150 | 25 |
| Photô Club | 255.15 | 225 |
| Photo Class | 400 | 300 |
| Photo Magazine | 1200 | 0 |
| Physics/Metaphysics | 610 | 265 |
| Psychology Club | 685 | 250 |
| S.C.A.R.E. | 250 | 0 |
| Soc-Anthro | 1000 | 350 |
| Poetry & Prose | 391.15 | 300 |
| S. Mobe | 650 | 475 |
| Russian Club | 536 | 400 |
| Veterinarian Medicine | 115 | 75 |
| Women's Lib. | 400 | 300 |
| Y.S.A. | 175 | 200 |
| Zen | 200 | 100 |
| Observer | 3300 | 3300 |
| Senate | 4000 | 3200 |
| Salary for Film Comm. Chairman | | 75 |
| | | ----- |
| | TOTAL | \$22,050 |

rubble

RUBBLE is going to replace last semester's "Access" column, which tells you all the offers for FREE unspotted stuff that come into this office every week, as well as other useful or utterly beside-the-point information....you, and only you, have the privilege of reviewing these unsolicited film and book offers that arrive here every day!

POETRY

THE NATIONAL STUDENT'S POETRY ANTHOLOGY sent us official words about their spring competition. They don't restrict form or theme, but prefer shorter works because of space limitations. The closing date for manuscripts is April 10. Each poem must be typed or printed on a separate sheet, bearing the name, home address and college address of the student, and name of English Instructor. Send all manuscripts to Office of the Press, National Poetry Press, 3210 Selby Ave., Los Angeles, Cal. 90034

BOOKS

If anybody wants to review any of the following books, please let me know and I'll send for a review copy:

CAMBODIA, THE WIDENING WAR IN INDOCHINA, edited by Jonathan Grant, Laurence Moss and Jonathan Unger, "is a sourcebook on the lessons of French rule, and Sihanouk's genius as a national leader...The effects of saturation bombing, ecocide, forced urbanization, economic costs and the permanent scars the war leaves on the GIs who survive are all clearly revealed."

TURNED ON TO JESUS, by Arthur Blessitt. "Scornful of the 'factory reli-

gion' of locked churches and ministers preoccupied only with raising money, Blessitt has managed to buck the recriminations of the Establishment and keep spiritual perogatives alive through a gospel mission called 'His Place.' "

"Boldness -- in picture, color and words -- is the main characteristic of a collection of nearly 100 posters to be published in book form: THE ART OF REVOLUTION edited by Dugald Stermer."

FILMS, PLAYS

AC/DC, Heathcote Williams' play, directed by John Hirsch. "A super literary trip heavily influenced by the ideology of William Burroughs, with an idiom that's strictly McLuhan. In a technological vernacular, Heathcote Williams demonstrates the ways people feed off people by methodically sapping their brains -- which is to say, digesting their media regurgitations. There are media drenched characters set loose in an amusement arcade attempting brain rape...."

Anybody want to go see Jeff Britton's production of THE ME THAT NOBODY KNOWS?

GIMME SHELTER, of the Rolling Stones' 1969 tour of the U.S., "is the latest of youth-oriented Cinema 5's outstanding and frequently controversial pictures dealing with contemporary subjects." (Like Z, ELDRIDGE CLEAVER and Andy Warhol's TRASH). It even received Seventeen Magazine's February "Picture of the Month Award!"

Lydia Ayers

free phone

It has been widely reported in the straight press that credit card telephone calls made on phony numbers reached an all-time peak in 1970. An estimated \$10 million worth of phony credit card calls were made out of New York City alone. Obviously, the telephone company had to take some kind of measure to stop this activity - reliable sources inside the phone company have reported that a computer system is being tested to cut down on the number of illegal credit calls made. But, like all modern technology systems, that system too will have its weak points and anyway, it will be several years before it can be installed all over the country. So, feel free to talk to your heart's content, at the phone company's expense. Here's how:

In order to make up your own credit card number, take any large corporation or bank's telephone number (like Chase Manhattan, Bank of America, RCA, or your own favorite) and add to the end of the number the 3 digit suffix of the city where the corporation/bank is located. At the very end comes the identifying letter, which is determined by the 6th digit of the telephone number. Here's a chart of the current letters:

| If the 6th digit is: _____ | the identifying letter is: _____ |
|----------------------------|----------------------------------|
| 1 | Q |
| 2 | A |
| 3 | E |
| 4 | H |
| 5 | J |
| 6 | N |
| 7 | R |
| 8 | U |
| 9 | W |
| 0 | Z |



Here's a chart of some city - suffixes:

New York - 021
Detroit - 083
Washington - 032
Boston - 001
San Francisco - 158
Chicago - 097
Philly - 041

For example - if you choose to charge your calls to the Bank of America in San Francisco, you would take the bank's number, which is 622-5695, would add the San Francisco suffix to it, at the end, which is 158, and then, finally, add the letter "W" on the very end, because the 6th digit in this particular number is 9. The finished credit card number would look like this: 622-5695-158-W. All you do then is to pick up a pay phone (so the phone company can't trace you) and tell the operator your credit card number and the number you wish to call. There should be no problems. When you reach the person you're calling, be sure to remind them to deny that they received the call if the operator should call back at a later date wanting to know who made the bad call. Better still, be sure to always charge your calls to large corporations who will never notice extra calls on their phone bill, and who will hence never complain to the phone company.

SENATE PRESIDENT LIS SEMEL

3

O - What is the proper function of the Senate? Do you feel that the Senate really plays a part in the life of the community?

L - First there is the obvious straight function of the Student Senate. There is the function that is outlined by the constitution that distributes through the budget committee the convocation funds each semester. That is the function I think Senate is most renowned for. We also handle a lot of other problems that come up. The usual day-to-day problems such as giving out concessions and the problems of having to give money to this cause or that cause within the community. I think the role of Senate becomes a lot wider through its committees. It's not Senate itself which is actually doing things, but it is the committees that are associated with Senate that senators head and various other people participate in that are really the way that Senate expands itself into all aspects of Bard life.

O - You feel that it does succeed in doing this?

L - I don't think it succeeds as much as it potentially could. I don't think it's as effective as it might be. It seems to me that the committees are there, the organizations are there. The judicial board traditionally handled disciplinary problems within the dormitory and also traffic tickets. The issues of parking violations and traffic violations at Bard have recently become very serious and it's important for people in the community to understand that. Due to irresponsibility in parking all over the campus, in No Parking areas, there have been accidents and there have been a lot of problems.



The judicial board will now handle the parking violations but in a very strict manner because it is important that there is some organization within the community. While parking seems like a very trivial thing, it can also become a serious thing when the Red Hook Fire Dept. can't get through or when the buses that go to Red Hook won't come through or when supplies aren't being delivered to the bookstore. The Judicial Board also handles or is trying to get involved in handling serious disciplinary problems which are usually classified as drug problems of one type or another. I think that often times we feel that the Administration has handled the problem without really consulting the student and that until the student makes an appeal, if he's being suspended for example for some sort of drugs, thrown out of school, until he makes an appeal the Community Advisory Board doesn't really have anything to say about the problem. The students on the Community Advisory Board, aside from several faculty members, are the head of the judicial board, the head of EPC, one of the heads of EPC, and the student association president. The judicial board wants to be more involved in drug problems or any kind of disciplinary problems, and formulating disciplinary policy.

O - Is there some way that the initial prosecution of a drug offender could be handled by the Senate in as much as when the Administration handles it, then the person is less likely to take some initiative about defending himself or appealing? His parents are involved immediately whereas if the Student Senate were to handle this sort of thing the student might feel better about dealing with the Student Senate.

L - I think that the Judicial Board wants to get involved in the first level of con-

tact between the student charged and the administration to protect the interests of the student which sometimes gets trampled upon, because he or she is afraid, because he doesn't know how to defend himself. I think they want to be there as a kind of mediating force. The main problem with drug cases has been that they are not just a school problem, they are a legal problem, because of the whole environment that we live in, a repressive community in terms of drugs, because we've been subjected to busts, the administration is really concerned with secrecy. They do not want it to get out for the protection of the student and for the protection of the school. They basically have good intentions. I think that there has been fear within the administration that involving a large group of students also increases the possibility that the "story" will get out. I don't think that if a small number of responsible students are involved, that that is going to be a problem. I think that everybody at Bard realizes the seriousness of any kind of drug charges because I think we live with it every day. I think we do understand it. Because we're students we are very close to what one particular student might be involved in, or being subjected to

O - Do you feel that the Senate can or should take a more vigorous role in determining the progress of education at Bard? Or do you feel that this should be left up pretty much to the faculty and the administration as it has been?

L - I think the big misunderstanding is that a lot of people feel that because traditionally in most schools the administration and the board of trustees have played a large role in determining the direction

of the school that it must be the same at Bard, and it is exactly the opposite; the faculty really runs the school..

I think if you want to put it very bluntly and even to the point of exaggeration the faculty really does run the school in terms of academic matters. It is the faculty who determine the significant changes. Whether the students approve the change is really not significant. We may be given the permission to vote on it but when it comes down to it if the students vote no it is not going to make a difference. If the faculty votes no it will make the crucial difference. Now again I think that where Senate will become importantly involved in changing the direction of the academic life or in changing any part of the classroom situation and all the things that are associated with it will be through EPC.

O - So this comes to the next question. Could you outline specifically for us how EPC works with the Senate and what their relationship is. How a matter goes before EPC and how it is dealt with by Senate.

L - EPC has traditionally been 2 student representatives from each division plus one chairman who is on Senate. It has now been expanded because we feel that EPC is the most crucial committee as most of our life here is academic and therefore EPC's scope is the broadest. But we have three student co-chairmen of EPC and two representatives from each division, including the Inner College, because the Inner College tends to be left out of things and we feel that it is quite important that this not happen. EPC's role for the most part has been the evaluation of faculty members. Their evaluations are no more than a collection of the kinds of information they have been able

to obtain from the various questionnaires they send out. It attempts to be as objective as possible in that EPC does not do much more than try to interpret what the evaluations reveal, and send that information to the divisional committees who send that on to the college review board. They are simply an information-gathering body. They do make recommendations because they feel they are in a position to speak for the student body.



In other words, they draw conclusions as best as they can from the questionnaires. Because last semester there were an enormous number of faculty evaluations. Most of EPC's time, in fact all of it, was devoted to this. This is very unfortunate because there are innumerable radical changes that EPC could be involved in making. I think for example...something I have considered very important for a long time is the fact that divisional meetings are closed to students. A few divisions now and then will say, "We will allow student representatives in at this time." But for the most part the decision is at the discretion of the head of the division or of the faculty involved. It has been well known for a long time by students that the most important decisions are made at these divisional committee meetings. The formal decision is made at the whole faculty meeting. The real decisions are made within the division.

So we feel that students should be involved, the representatives from EPC should be involved, should be participating in these meetings. A very good example is the fact that the Psychology Department is probably going to be taking over the old Dining Commons after it is vacated. This was discussed at divisional meetings. Students did not know about it when it was being discussed. Although there are students on the Long Range Planning Committee, there are no students on the divisional level of this kind of decision-making. There is also the Executive Committee which makes major decisions as to courses, curriculum, when courses will be given, who is allowed to teach a course, under what circumstances, course loads, the types of courses that are needed at Bard. Students are completely left out of this process. Student run courses -- if a student who wishes to organize a student-run course comes before the Executive Committee... this is completely at the discretion of the faculty members and the dean who chairs this committee. Students should be involved, again, because they are the ones who are taking the courses. They are the ones who have to make the choices between what is being offered.

They are the ones who, essentially, must live with the decisions that faculty members make. Also the Executive Committee is involved in disciplinary actions against students who would flunk out of school, appeals on credits for various courses. This again is something that EPC, through its representatives, should be directly involved in.

O - How do you account for the lack of interest on the part of the community towards Senate and its activities or do you feel that's the case? If you do feel it's the case, how would you seek to correct this situation?

L - I think it's very definitely the case. However, it's not just apathy or lack of interest concerning student government. I believe it's a general lack of interest and

awareness that could be attributed to many factors. Studies could be made concerning why the Bard student tends to retreat from the world when he comes up here. It certainly has a great deal to do with the location, the atmosphere, generally being removed from what is going on in the world...although Red Hook, a very depressed community, a community that is really in trouble, is right next door, it is easy for us to close our eyes to that.

Bard is in many ways an escape for students. They don't want to become involved in student senate because it means more involvement with the kind of power they don't want to deal with, the kind of authority they want to get away from.

O - But I don't understand how students who were, for instance, interested in dealing with various forms of high school oppression while they were in high school, come to Bard with ideas that were essentially against the grain in terms of the way education could go could suddenly be so easily co-opted...at least where their own education is concerned. Your analysis seems to me to be correct, insofar as why they retreat from interest in national politics, but these are their own politics, this is on a day-to-day basis.

L - I think it's a kind of middle-class selfishness that has to do with the preoccupation with your wanting your own education, your own individuality, a fear of participation in groups, a fear that your identity is somehow at stake when you participate in the community. It is a generally valid distrust of student government. We all know that student government in high school is a joke. We all went through this. Why should students believe that student government in a college situation is going to be much different?

That distrust is good and valid, but that does not mean that the possibility for making student government control of our life at Bard...it doesn't mean that that possibility shouldn't be investigated and worked on. Student government as it stands holds within it a tremendous potential...Perhaps high school government does not have that kind of potential. It is really controlled. The Administration is going to make certain how much power high school students are going to exert over their lives.

I don't think it's the same at Bard. I couldn't speak for all universities, I wouldn't attempt to. The Administration has tried to keep out of student government as much as possible. The attitude has usually been that if the students want to take the responsibility for doing something, that's fine. There have been definite instances which I can remember in which the Administration has been frightened of the kinds of decisions that student government has made, has tried to come back at us by "taking away the power"...that kind of control is present. In certain situations it becomes very strong. If, however, the students want control, if we want to say what is to be done with our academic and social lives, the potential is here. The power is within the kind of structure we have.

end of part 1

PATHET LAO PLEASED;

ALLIES PATHETIC

The Laos invasion has bogged down. Two weeks ago, 14,000 South Vietnamese troops, supported by American air power, began Operation Dewey Canyon II, billed as the largest offensive of the war since Tet in 1968. A prime objective of the invasion is to allow President Nixon to begin Phase II of his "Vietnamization" program -- technologizing the war so that American personnel can be removed from combat positions. It is hoped that Phase II will pacify and de-activate the growing opposition to the war within the United States, thus allowing Saigon, with American air and material support, to defeat the liberation forces without direct U.S. combat involvement.

Washington hopes that by cutting the supply lines of the Ho Chi Minh Trail, it will prevent the collapse of the Saigon regime once American GIs are no longer used in the actual fighting.

The invasion, however, is not going well for Washington. Despite the 9,000 American troops who are supplying rear-guard support in Northern Vietnam, and despite the fact that American air attacks have been the most massive in the war (since Oct. 8, the U.S. has pounded the Trail with an average 30 B-52 and 2-3,000 fighter-bombers a day -- equivalent of a Hiroshima-size bomb every two or three days), the invading force has been stalled since Feb. 18, and has only succeeded in penetrating an average of 17 miles into Laos.

Over the weekend, Pathet Lao forces delivered yet another blow against the invasion by capturing a strategic South Vietnamese Ranger stronghold in southern Laos, killing or wounding 75% of its defenders. The survivors, evacuated to another Ranger position, are experiencing identical problems there, since this base is now cut-off and in a state of siege.

Although optimistic reports issuing from Washington and Saigon state that most routes which make up the Ho Chi Minh Trail have been "severed," a recent New York Times dispatch from the area reported that "American pilots with intelligence briefings are saying that the normal flow of about 1,000 North Vietnamese trucks traveling north or south daily had jumped several times in the last two weeks to 2,000 a day." Or, double the normal rate before the invasion.



Although newsmen have been officially barred from entering Laos, the few reporters who have managed to slip in are demolishing Pentagon assurances that there are no Americans engaged in ground activities. On Feb. 11, Howard Tucker of ABC reported that he had spotted at least one American 25 miles inside the country, and that he had discovered the body of another American, dressed in a South Vietnamese uniform, in the same general area.

Tucker's report adds additional credibility to statements made on the David Brinkley - NBC News last week, which reported that half a dozen Americans, dressed in South Vietnamese uniforms, had been killed in combat operations.

CBS reporters stated Feb. 11, that American Special Forces units dressed in Saigon uniforms have been air-lifted into the battle by U.S. helicopters.

In addition, a Feb. 10 United Press International dispatch from Khesanh, just across the border from the combat area, reported that 100 or more Americans were fighting in Laos.

So much for Pentagon "assurances."

President Nixon's press conference on Feb. 17 threatened even more ominous developments. Nixon stated that he might re-institute the Johnson policy of bombing North Vietnam, and refused to rule out an invasion of that country, if the operation in Laos was substantially threatened by Hanoi.

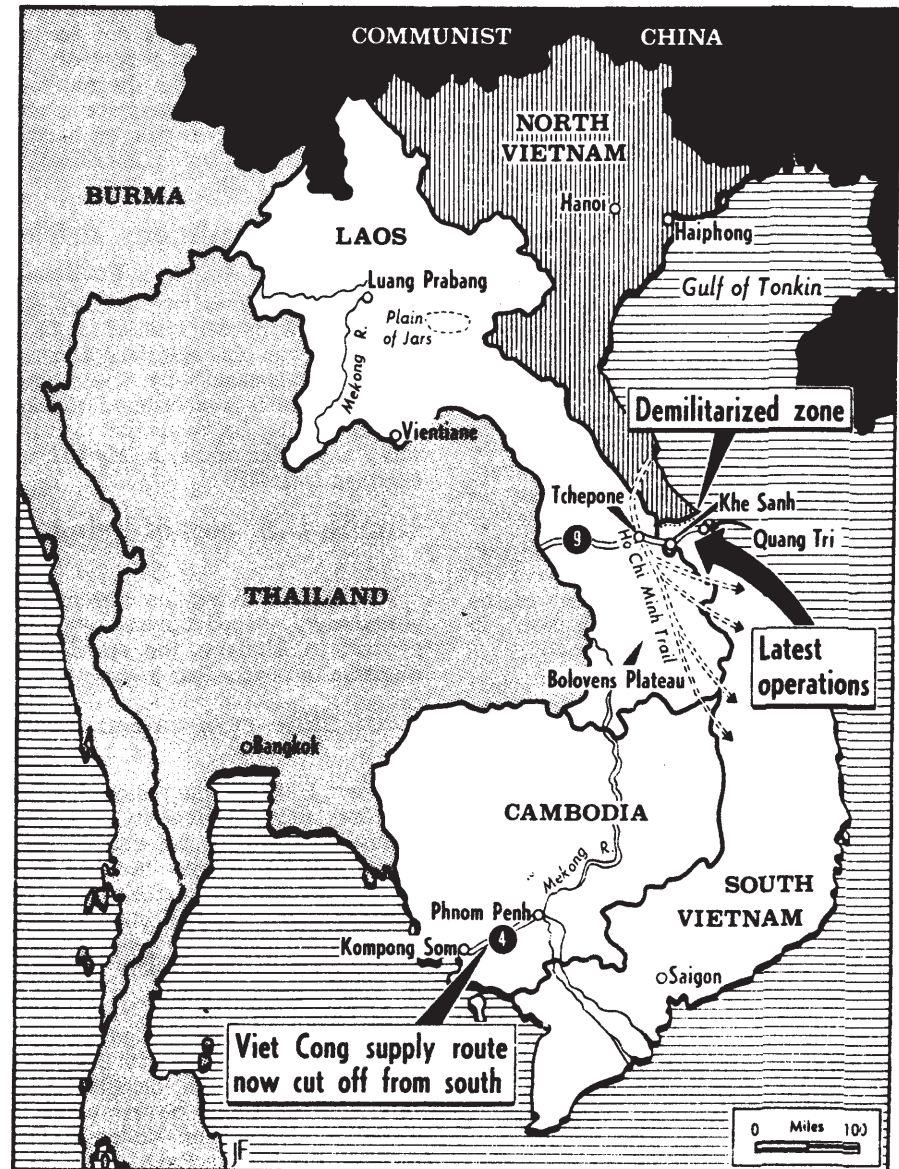
The recent U.S. - sponsored invasion of Laos, once again confirms that position that America is not concerned with "protecting" the freedom of the Vietnamese, Cambodians or the Laotians, as much as it is concerned with preventing these people from exercising the right of self-determination.

Like Vietnam, Laos was occupied by Japanese forces during World War II. The Laotians, like the Vietnamese, organized against the Japanese imperialists only to lose their freedom to French imperialism at the termination of the war. Like the Vietnamese under Ho Chi Minh, the Laotians initiated a war against the French to liberate their country from Western domination.

In 1949, the Laotian liberation movement split into two sections; the majority agreed to cease military activities if the French agreed to establish Laos as an "autonomous" government within the French Union. The left wing continued to struggle against the French and against their new puppet regime, and in 1950 formed the Pathet Lao under the leadership of Prince Souphanouvong. Working in cooperation with their brothers and sisters in the Viet Minh, they continued their war of liberation until the final French defeat at Dien Bien Phu in 1954. Under the terms of the Geneva Accords, Laos was to be accorded a status of a neutral state, and the Pathet Lao was to be incorporated into a coalition government.

The United States, however, which had under-written 80% of France's Indochina War expenditures, had other plans for Southeast Asia. Following a leftward turn among the Laotian people, the U.S. engineered a right-wing coup d'etat, similar in nature to its instillation of President Diem and his successors from 1954 on.

Writing in *Laos: War and Revolution*, Fred Branfman summarized the nature of American operations in Laos up to the recent invasion: 1) a massive air war directed above all at the destruction of the



Christian Science Monitor

physical setting and the social infrastructure of the enemy; 2) a ground war fought by Asian troops directed and supplied by a relatively small number of American personnel; 3) the large-scale evacuation of the civilian population to the American-controlled zones; 4) the creation of an American-directed civil administration paralleling the existing government structure; 5) a policy of deliberate secrecy designed to give the existing (i.e. American) executive as free a hand as possible.

Thus, American intervention in Laos roughly follows the precedent set in South Vietnam under Diem, up until the actual introduction of American combat

forces in 1965. With the recent threats issued by Nixon on the 17, one cannot be sure that U.S. involvement will stop there.

However, as the *New York Times* reported Feb. 23, "The jubilant tone in which the Saigon press at first spoke of the Laotian campaign has given way to subdued reporting. Among the educated classes here, including Government officials and military officers, worry over the venture is openly expressed. And a simple, elderly Saigonese, asked how the fighting was going, looked up from his newspaper and said in French, 'Badly.'"

Kurt Hill

news from vassar

Bernadette Devlin, the 23-year-old militant Catholic Member of Parliament from Northern Ireland, will speak in the Vassar College chapel at 8 p.m., Saturday (FEB. 27).

Her lecture on civil rights in Northern Ireland will be sponsored by the political science department. One dollar tickets will be available at the door.

Miss Devlin, now on a speaking tour of American colleges and universities, was still 21 when her fighting maiden speech to a packed House of Commons last April rocketed her to fame overnight.

Third child in a Catholic, working-class family of six children - their father died when she was nine, and their mother when she was 19 - Miss Devlin interrupted her university studies to enter Parliament.

Her political career has not been conventional. She is outspokenly contemptuous of parliamentary democracy and prefers action to sluggish legislation. She served four months in prison after being convicted of helping to organize resistance to police during the Londonderry riots in August 1969.

Her lecture tour is designed to raise money for a research center in Belfast which will focus on the study of various social and economic problems.

THREE

AMERICAN

FILMS

five easy pieces

"Five Easy Pieces" was sanctified by the New York Critics Circle award. Everyone was talking to me about it in terms of wild superlatives. Jack Nicholson had his picture on the cover of Newsweek, symbolizing the "new American films." I was all set for a masterpiece.

The film is the same mixture that "Easy Rider" employed, a kind of romantic self-pitying despair, what might be referred to as cut-rate alienation. We understand that Jack Nicholson is lonely and frustrated and searching for something to believe in. We never are convinced by the evidence of the screen. It's all those stories and other movies that tell us what we want to know. This is one of those films that we congratulate because it caters to every one of our most moronic assumptions. Once

we get intimations of alienation the movie stops and we take over.

Jack Nicholson has some very good moments, notably the scene with his father and with his brother's mistress, but on the whole this two hour long performance is much less interesting than his performance in "Easy Rider," which occupied roughly one third the length. The reason is that the director, Robert Rafelson, and the screenwriter, Adrien Joyce, give him virtually nothing to do. He is just inert. Consequently the few scenes with any emotional force become little outbursts which seem totally unrelated to the central action.

little big man

Unlike Robert Rafelson, Arthur Penn has shown extraordinary talent as a director.

His best films ("The Left-Handed Gun," "Bonnie and Clyde") show an unusual sensitivity towards American traditions and discontents. After working on stage and in television he has built up a considerable command of the medium and a remarkable ability with his actors.

Naturally, "Little Big Man" seemed like a sure thing. It was set in the legendary past, which Penn has a normally strong feeling for, and Dustin Hoffman is perhaps the best actor Penn has worked with since his direction of Anne Bancroft in "The Miracle Worker."

The film is constructed as a satirical picaresque narrative which ranges throughout the last half of the 19th century. It concerns the slow initiation into despair of Jack Crabbe, an outcast living and belonging between two cultures. But somehow the complexity of the issues involved gets lost, and Penn settles for the current fashionable revisionist viewpoint. The Indians are noble, humane, kind, etc., the whites are hypocritical, vicious, sadistic, and given to promiscuity.

Another problem with the film lies in its failed structure. In this film, Hoffman-Crabbe acts as our guide, commenting cynically or despairingly, but he is little more than an observer. This is more or less as it should be, but in this case the film needs another center of attention. Richard Mulligan's Custer starts off well and then disintegrates into that old mad general routine, and so the focus goes to Chief Dan George as Hoffman's mentor and surrogate father. He is a marvelous image but the script lets him down. Hoffman meanwhile lacks the peculiar visual force which would allow him to provide a center to the film. Though he's marvelously talented, he needs someone to play against, who is equally strong. His scenes with Voigt in "Midnight Cowboy" are a precise example of this. Unlike an Olivier or a Brando, he can't hold the screen alone.

Penn manages a few exciting scenes. The still, quiet opening after the massacre, the scenes of Hoffman as a gunfighter as he meets up with Wild Bill Hickok and one classic exchange between Hoffman and Martin Balsam (playing some sort of Mephistophelean symbol of capitalism) where Balsam blithely tells Hoffman "I don't give money, I steal it."

The one moment when the film really comes alive is at the massacre in Washita Falls where Custer's blue-coated army emerges through the haze of the camp-fires marching over the snowy plain. It is one of the few boldly imagined images in the film. Penn then juxtaposes the horrendous carnage with the comic escape of the blind Chief who stumbles joyfully away from the slaughter. This is the sort of audacity which Penn has shown at his best. There is too little of it in the film.

diary of a mad housewife

Frank and Eleonore Perry were responsible (and thus guilty) for "David and Lisa," "The Swimmer," and some other films. Their most recent film is "Diary of a Mad Housewife." I think it is their best yet, but that isn't really saying very much.

Their latest film concerns a marriage on the rocks, seen from the perspective of the put-upon wife. The problem with the film is Richard Benjamin's incredibly over-written, badly-played role. Benjamin can be good in small roles but he is a very limited talent. He is all wrong for the part. I admire his courage for taking on such an unsympathetic part (he usually is Mr. Nice Guy) but it is the courage of an idiot.

I liked very much the dramatization of the affair between the wife, played very well by Carrie Snodgrass, and an arrogant writer played by Frank Langella. Their scenes are remarkably tense and sharp. Perry doesn't do anything very inspired in the film but he has a good feeling for the posh surfaces of New York City life (as I imagine it, I haven't been invited to the kind of parties depicted here) and on the whole it is a clean and intelligent piece of direction.

Larry Gross

NOTES ON AN 'ARTISTS' PARADISE'

I - THE ROSTROPOVICH LETTER

Recent events in the Soviet Union have shown, once again, that it has one of the most repressive governments in the world. (When you consider our own, that's saying something.) Its treatment of the Jews, of course, is well known; last week, it reprinted the infamous "Protocols of Zion," perhaps this century's most hateful, exaggerated and untrue attack on the Jewish people. Less generally known, however, is Russia's treatment of its artists: musicians, painters, filmmakers, writers, poets and others. Particularly sensational events, such as the savage Soviet press campaign against author Aleksandr Solzhenitsyn when he won the Nobel Prize last year, get front-page coverage in the newspapers and star billing in news magazines, but what isn't known to very many in America is that life for these artists, as much as anyone else living in the Soviet Union, is at best a nerve-racking experience.

The problems of Soviet artists came to the fore in November of last year when Mstislav Rostropovich, the greatest cellist on the concert tour today, wrote a letter to the editors Pravda, Izvestia, Soviet Culture and the Literary Gazette, none of which printed it. Although its main purpose was to defend Solzhenitsyn, it condemned government interference in every art form.

"Is it really possible," wrote Rostropovich, "that the past has not taught us to be careful not to crush talented people - or anyone, for that matter?"

On the same day that Rostropovich released, or tried to release, the letter, Andrei Amalrik, a young historian, was sentenced to three years in a labor camp for allowing the publication of "Involuntary Journey to Siberia" and "Will the Soviet Union Last Until 1984?", works savagely critical of Soviet society, in the west.

"Why in our literature and art," continued Rostropovich, "do people absolutely incompetent in the field so often have the final word?....In 1948 there were lists of forbidden works; now oral prescriptions are preferred. You are referred to the fact that opinions exist, that the work is not recommended. It is impossible to establish where this opinion exists and whose it is."

Dmitri Shostakovich had "strange difficulties" getting his last two symphonies performed. Andrei Tarkovsky's "Andrei



Mstislav Rostropovich

Rublyov," the 1969 Cannes award winner, remains in the can in Russia. The whole of Solzhenitsyn's work of recent years is banned. Painters show their best work to friends at home. All this went on and goes on while "safe" works - those that have aroused no opposition - are heard and displayed. Often trite or dull, but "safe." Of course, the fact that the government runs all the concert halls, theatres, publishing firms, and art galleries doesn't help.

What makes works "unsafe"? They might be too violent (like Tarkovsky's film) or too critical (like Solzhenitsyn's novels) or too pessimistic (like Shostakovich's 14th Symphony) for the powers-that-be, often party hacks with little knowledge of art.

In addition, getting a work accepted for publication may not be enough. Anatoly Kuznetsov, a Soviet novelist who defected to Britain in 1969, claims that the government publishing house released versions of his works that bore little resemblance to what he actually wrote.

As for Rostropovich, it was decided in the Ministry of Culture in Moscow that he would not appear at a concert at the end of 1970 in Moscow. However, pianist Sviatoslav Richter and violinist David Oistrakh announced that they would not appear as scheduled if Rostropovich didn't. Rostropovich played. But the Ministry also made sure that his American tour scheduled for the spring would be cancelled.

Sol Louis Siegel

STUDENT FILMS

No one need announce the fact that film is very much a subject of interest at Bard these days. At the moment going to films in Sottery is virtually the sole communal activity, the activity everyone shares in. This interest is also manifested by the growing number of students who are making films at Bard, both in and out of class. The enthusiasm is such that film instructor Jon Rubin's time is completely devoted to workshop courses. In view of this activity on the part of film students, taking both time and money, and the high interest of the community as a whole, it seems logical that there should be a formal showing of student films.

The fact that there are seriously dedicated filmmakers on campus may come as a matter of surprise to some. At the present time there are three students (Jim Jennings, Robert Avrech, and Bruce Styne) engaged in pursuing a film major, even though such a major does not exist. Many art majors are dividing their time between the so-called fine arts and filmmaking. It is almost a certainty that when and if there is a formal film major, a large number of students in other disciplines will switch to film.

As of now the films being made are seen by only a small fraction of the commun-

ity. In order that their work continues to grow and develop, these filmmakers should have their work exposed to a wide audience. When their work is only judged by themselves and their classmates, they are liable to get only a narrow vision of their success or failure. At the same time, the community as of now has no contact with the works of an experimental, non-narrative variety. They have only a partial conception of what film is capable of doing. These film students owe more to the tradition of the American avant-garde, and thus their work constitutes a vantage-point from which to explore alternative forms of cinematic expression.

It is a matter of course that artists in various other media at Bard have their work made available. There are various literary magazines, and there are of course exhibitions for art majors in Proctor. It would seem logical, therefore, in keeping with the rising status of film at Bard, that a program of student films be organized at Bard. The only reason for it not happening would be the outmoded prejudice against film as a medium of meaningful self-expression. This prejudice is now as obsolescent as it is stupid.

Larry Gross



february

26 FRI.
ALL ABOUT EVE (dir. J.L. Manckiewicz, w. Betty Davis)

28 SUN.
DO YOU KEEP A LION AT HOME? (dir. J. Trinkl)

march

5 FRI.
THAT MAN FROM RIO (dir. Philippe de Broca, w. Jean-Paul Belmondo)

7 SUN.
THIEF OF BAGDAD (w. Douglas Fairbanks)

10 WED.
TOUCH OF EVIL (dir. Orson Welles)

12 FRI.
VIVA ZAPATA (dir. Elia Kazan, w. Marlon Brando)

14 SUN.
BLOW-UP (dir. M. Antonioni)

16 TUES.
WARNING SHADOWS (presented by the German club)

17 WED.
MR. ARKADIN (dir. Orson Welles)

19 FRI.
ARSENIC AND OLD LACE (dir. Frank Capra)

21 SUN.
STOLEN KISSES (dir. Francois Truffaut)

24 WED.
MIDSUMMER NIGHT'S DREAM (Royal Shakespeare Company)



SPRING



april

4 SUN. (and MON. the 5th)
HORSE FEATHERS (w. The Marx Bros.)

6 TUES.
GOOD SOLDIER SCHWEIK (presented by the German club)

7 WED.
THE SEVENTH SEAL (dir. Ingmar Bergman)

9 FRI.
THE THOMAS CROWN AFFAIR (dir. Norman Jewison, w. Steve McQueen)

11 SUN.
GREED (dir. Erich Von Stroheim)

14 WED.
PERSONA (dir. Ingmar Bergman)

16 FRI.
HOMBRE (dir. Martin Ritt, w. Paul Newman)

18 SUN.
AT THE

19 MON.
CITIZEN

21 WED.
SHAME

23 FRI.
THE SER

25 SUN.
VERA C

28 WED.
PSYCHO

30 FRI.
LE DÉPA

special: war and peace

Monday, March 1, at 7:00 the Bard Russian Club will present the first part of Bondarchuk's recent film adaptation of Tolstoy's *War and Peace*, at the Lyceum Theater in Red Hook. The second part will begin at 7:00 on Tuesday. The film is in color and there's no entrance fee. The film was difficult to obtain and quite costly. Because of limited (200) seats in the theater, sign up on a sheet posted in

dining commons and tickets will be distributed through Campus Mail. If demand exceeds the number of tickets, students without tickets sincerely interested in viewing the film should go to the theater on showing night. Some seats may be available. Information on rides for both days will be posted next to the sign-up poster, and those with ride space, please indicate this on the Car Pool sheet. COME!



FILM COMMITTEE MEMBERS:

Vicki Garnick
Larry Gross
Joe LeMonnier
Michael Hearn



FILMS

CIRCUS (w. the Marx Bros.)

KANE (dir. Orson Welles)

(dir. Ingmar Bergman)

WANT (dir. Joseph Losey, w. Dirk Bogarde)

UZ (dir. Robert Aldrich, w. Gary Cooper and Burt Lancaster)

(dir. Alfred Hitchcock)

IT (dir. Jerry Skolinowski, w. Jean-Pierre Léaud)

may

2

SUN.

A MAN ESCAPED (dir. Robert Bresson)

4

TUES.

BROKEN JUG (presented by the German club)

5

WED.

STRANGERS ON A TRAIN (dir. Alfred Hitchcock)

7

FRI.

TREASURE OF THE SIERRE MADRE (dir. John Huston, w. Humphrey Bogart)

9

SUN.

LOLA MONTES (dir. Max Ophuls, w. Martine Carol)

12

WED.

NORTH BY NORTHWEST (dir. Alfred Hitchcock)

14

FRI.

GERTRUD (dir. Carl Dreyer)

19

WED.

SUSPICION (dir. Alfred Hitchcock)

21

FRI.

SUNRISE (dir. Fredrich Murnau)



8 inner college

On Mondays, at 1:00, the Rupestral Workshop meets. Robert Kelly is there. Rupestral is fancy for "rock." We will be looking at paleolithic stone paintings, carvings, poems, (pick your favorite word) We will make our own drawings, and might try to carve some on rock. This workshop is in attendance to the earth.

At 3:00, on Monday, everyone who writes will talk their writing to everyone who writes. Robert will be there.

And then there is David Brandstein and his buddies, who meet at 1:30 on Tuesdays, to learn how people have learned to live together. It's got a hotsy-totsy title - Alternate Life Styles. We will read about the Shakers, Oneida, Harmony, Brookdale Farm, the Israeli Kibbutz, and on and on.

For next week, read Gary Snyder's Why Tribe?

Barbara Grossman

The workshop on "the religious experience" is an attempt at a group exploration of our own, personal instances of higher states of consciousness and the meaning they have had for us, joined with a study of the varied expression men in many different cultures have given to the states, or the union with a nature beyond the ego - a Divine Self. This means a study of the teachings of Jesus, Buddha, and the Hindus, and the various mystics, poets and freaks. Oneness with God has been spoken of in many different ways. What we are seeking is common ground for this deepest of feelings, lying at the heart of living. We are not really dealing with something far off or far out, but rather with a clearer sense of the real, the beauty of the here and now, the moments of truth each of us may find.

Richard Grabel

To think about a vegetable garden in the middle of Winter is an ambitious thing to do. It is also heartening. Leafing through the Burpee Seed Catalogue is incredible. Full-page, color photographs of the sweetest corn, the plumpest tomatoes, the juiciest melons - all this to look forward to!

Last semester a few of us hand-plowed a field near Blithewood. We added manure, bone meal, and hay. We prepared a compost heap behind the tennis courts which is now buried and inaccessible because of snow. So we've started a new, circular compost heap nearer to our garden - by the side of Garden Road, near Blithewood Road. A compost heap is a way of turning assorted organic materials (hay, manure, food wastes, etc.) into humus or fertilizer. Off-campus residents should separate their garbage and add all organic material to our compost heap.

Presently, we are in the midst of ordering seeds and planning which vegetables to plant, how much of each, and their arrangement. We are learning about organic farming methods of insect control and proper treatment of the soil - without use of chemical insecticides or fertilizers. Three books which have been especially useful to us are: 1) Grow Your Own - Jeanie Darlington 2) Encyclopedia of Organic Gardening and Farming - Rodale 3) Bio-Dynamic Gardening - Pfeiffer. We have, also, a subscription to "Organic Gardening and Farming." Copies of this magazine and the books listed above are in the Inner College Orifice, next to Albee Social. Otis made a beautiful moon sign planting guide calendar, which is hanging in the Natural Foods Co-op in South Hoffman.

Anyone interested in working with us is welcomed. You can contact us by talking to Billie Steinberg, Richard Grabel, or Michael Rivlin; or by coming to one of our meetings which are scheduled on the Inner College Calendar in Hegeman. We hope to see you.

Billie Steinberg

eros & psyche

The best adjective I can think of for the "chamber opera," Eros and Psyche, by Bard professor Elie Yarden with libretto by Robert Kelly, another Bard professor, is "interesting." It has a lot of interesting things in it, but it fails to excite or move me, and that, after all, is what art is all about.

Reviewing opera can be a dangerous assignment for a music critic, because he often has to act out the role of drama critic as well (that, perhaps, is the best way to put it). I think Robert Kelly did a very good job with the libretto. The story is the Cupid and Psyche story; in Kelly's version, Psyche's evil sisters, who move her to break her husband's trust by looking at his face, which she has never seen, and which she is forbidden to see, are eliminated, for "her thoughts are her sisters." Driven by her insatiable curiosity, she takes the forbidden look and makes the inevitable dreadful discovery - "it was herself one octave lower." It is a narrator who tells all this, for "this story has no surprises"; the bulk of the work displays the characters of Eros and Psyche, or the two sides of the character of Psyche, depending on how you want to look at it.

The first of two performances (the first ones in public) given of Eros and Psyche on Saturday night, February 13, in the Chapel, left me with only a dim impression of Mr. Yarden's score; because of the very large crowd, I couldn't see the proceedings clearly, and the performance seemed stiff. After an intermission, however, the performance was repeated (a good idea, if not an entirely original one), and conditions were improved: the performance was far better and, since everyone who wasn't a music major left during the intermission, I could witness it from up close.

In keeping with the designation "chamber opera" Mr. Yarden has kept his forces to a minimum: two singers (in this case, soprano Valerie Lamoree as Psyche and contralto Claudia Polley as Eros), a narrator (Bruce Chilton), seven instrumentalists (members of the Hudson Valley Phil-

harmonic) and a conductor (Mark Zuckerman). The length of the opera is scaled down as well; it is less than a half hour long. To me, that's all the better, because I must honestly admit that I didn't care for most of the music. The instrumental sections between the narration and the vocal sections were good, darkly nocturnal music, but the better part of the voice writing struck me as a stereotype of what many people don't like about serial music - sevenths and other big leaps abounding, no three consecutive notes appearing to relate to each other, and (the most derogatory thing one can say about a piece of music) - very little of it being distinguishable from any other part of it - it all sounded the same. Well, not quite, but, even though Mr. Yarden did a good job of delineating the characters, he could not escape monotony.

The result was a mixed bag; maybe the librettist and composer will get together again, and come out with something better.

Sol Louis Siegel

FOOD CO-OP

The Bard College Natural Foods Co-op, located in the basement of South Hoffman is open between 10 a.m. and 4 p.m., Monday-Friday. The membership fee is \$2 for new members and 50 cents for those who were members last semester.

Price List: *for co-op members*

honey - 2 1/2 lbs. and 5 lbs. .80 / 1.50
granola or honey almond crunch - 1 lb. .60
granola or honey almond crunch - 3 lbs. 1.60
Familia .70
Lacto Yogurt - 1/2 pint .25
Lacto Yogurt, Plain Quarts .65
Almonds - per lb. 1.35
Cashews - per lb. 1.20
Pistachio Nuts - per lb. 1.30
Sunflower Seeds - per lb. .75
Sesame Seeds - per lb. .45
Dates - per lb. .50
Raisins - per lb. .40
Apricots - per lb. 1.40
Figs - per lb. .55
Carrots - per lb. .20
Safflower Oil - 1 pint .70
Wheat Germ - 1 lb., 4 oz. .70
Peanut Butter *
Brewer's Yeast *
Vitamin C *
Dr. Bronner's Castile Soap - 1 Quart 3.30
Dr. Bronner's Castile Soap - 9 oz. *
Coconut Soap - 1 bar .30
Orjene Herbal Shampoo *
Chamomile Tea - per yogurt cupful .20
Sasafras Tea *
Rose Hips Tea *
Soy Sauce *
Soy Bean Puree (Miso) .85
Soy Beans - per lb. .18
Black-eyed Peas - per lb. .23
Brown rice - per lb. .22
lentils - per lb. .22
Kasha (buckwheat) - per lb. .30
bulgur (cracked wheat) - per lb. *
barley - per lb. .30
millet - per lb. .25
whole wheat flour - per lb. .19
rye flour - per lb. *
corn meal - per lb. *
Buckwheat Noodles - 8 1/2 oz. .80

* forthcoming, Feb. 23 or 24

Please save your shopping bags and jars and bring them to the co-op. We can use them. Two or three days a week, we have freshly baked breads and cookies in the morning. If you would like to bake some to sell in the store, that would be wonderful. For any information concerning the Co-op, contact Billy Steinberg.

BARD

Illustration by C. S. Papp

This semester we hope to be recycling a large portion of the paper and cardboard used on campus. The Zen Group and Natural History Course people will do the bulk of the work of packing and transporting the salvaged paper. We would very much appreciate the cooperation of everyone else as well. The set-up is like this:

1. There will be a plastic or metal can on each floor of large dormitories, or one can for a whole small dorm, labeled, 'PAPER'. You can put all types of paper and cardboard in here for recycling, but please! no foil, cellophane, plastic, cigarets etc. If you like, you might keep a small box in your room especially for paper and empty it into the can when full.

2. Natural History Course people will cover each dorm to pack the paper in cartons and bundle magazines and newspapers, and transport them to the storage shed. Zen Group people will pick up paper at Ludlow, Library, Mailroom and

Bookstore each day at a set time and take it to the shed.

3. The paper will be stored in the red shed on the athletic field. Jon Sachs is in charge of the shed; faculty families or off-campus people may bring paper directly to the shed provided it is bundled or tightly packed in cartons. When a minimum of 12 tons of paper has been collected in the shed, we can arrange a pick-up from the J & C Paper Company in Poughkeepsie. They will pay us about \$7 a ton, and bale the paper for resale to local mills that will reprocess the waste paper into packaging materials or possibly newsprint.

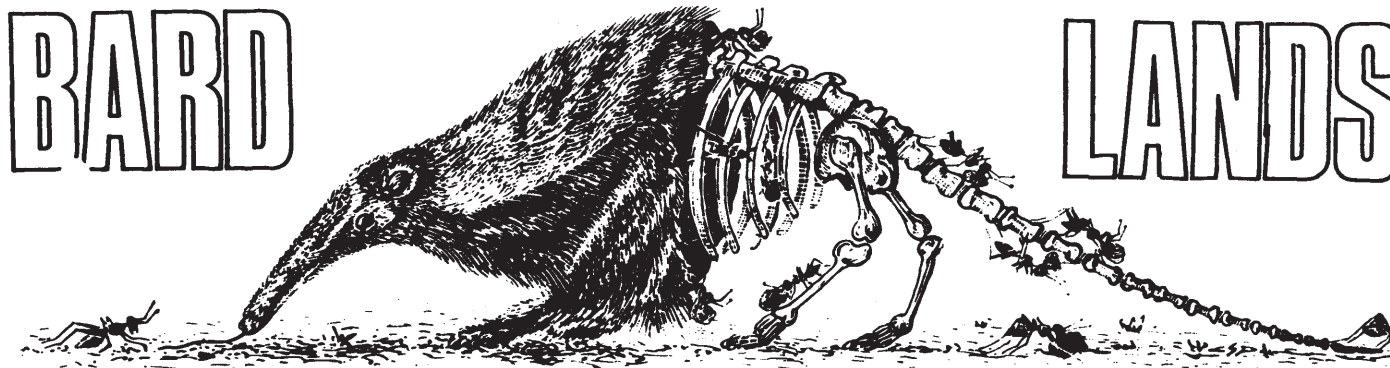
All types of paper and cardboard can be recycled under this program - newspapers, magazines, catalogs, ibm cards, loose notebook or mimeo-ditto-xerox paper, corrugated cardboard, egg cartons, paper bags, plain cardboard packaging materials (cereal boxes, etc., are okay if wax paper and foil are removed.)

Good reasons for recycling paper: Air pollution by paper mills, stream pollution by mills with wasted fiber and processing chemicals, destruction of spruce and other pulpwood land by clearcutting and subsequent erosion, land pollution by disposal of garbage a large percentage of which is usually paper. Be critical when you see paper company advertisements - they rarely live up to their claims of ecological management. Paper mills around the world have been the worst offenders in mercury contamination of waterways, one of our most serious environmental problems.

Recycling paper will help us think about how much we consume and waste. If it works out well, we can go on to recycle glass, metals, food, and other materials. Please help take care of the land.

Erik Kiviat

LANDS

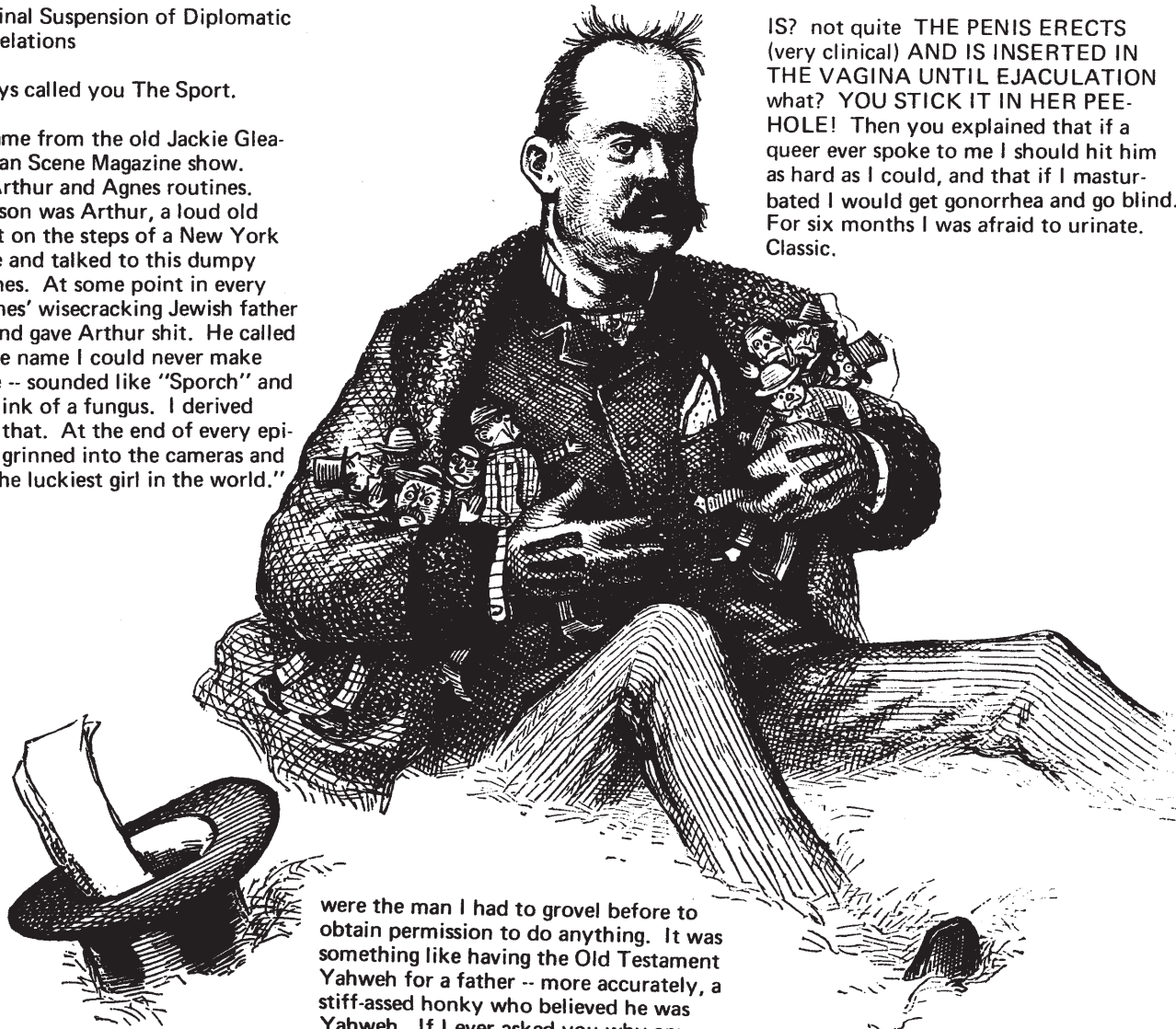


memorandum to The Sport ⁹

Subject: Final Suspension of Diplomatic Relations

I have always called you The Sport.

I got the name from the old Jackie Gleason American Scene Magazine show. From the Arthur and Agnes routines. Jackie Gleason was Arthur, a loud old fart who sat on the steps of a New York brownstone and talked to this dumpy woman Agnes. At some point in every episode Agnes' wisecracking Jewish father walked in and gave Arthur shit. He called Arthur some name I could never make out for sure -- sounded like "Sporch" and made me think of a fungus. I derived Sport from that. At the end of every episode Agnes grinned into the cameras and said, "I'm the luckiest girl in the world."



When my brother and I hear you thudding on the stairs we look at each other and say, "The Sport." Enough. It is so natural to us that we call you The Sport in your presence, talking about you in the third person as if you weren't there. You're always too dense to notice. We call Mom The Sportspouse. Our sister is The Sportspawn. Whatever you say is Sportshit.

All my friends know you as The Sport. They ask me for new Sportstories. When they introduce me to other people, they say, "Tell them about The Sport." My friends find contact with you amusing. Like the morning you dropped Ben and me off at the Unitarian Church. We passed a black trash crew and you said, "Just like boogies to leave trash cans in the streets."

"You know," Ben said after you dropped us off, "I really enjoy being around your father. Everything he says is so classic."

I said, "That's well enough for you. But I've had to live with him for nineteen years."

Having someone from a Peter Fonda screenplay for a father can be tiresome after nineteen years.

This letter is to announce the end of our contact. I am leaving school. One of my friends has finally left his school and he has found us a house. Several of us are now going to join him. We are hitting the streets like Ben and Bob did last year. Full-fledged hippies. A commune of outlaws. Shoplifting in supermarkets. Pot. Acid. Fucking. Kreegah! Wet your pants, Sport.

Since I no longer have to con you for your money I can now make a clean breast of things and cut you out entirely. So long, Sport. I'm stealing your tape-recorder.

When I was a little kid I simply feared you. You were the man who always cut off the TV I needed so desperately. You were the man who hit me in the head at dinner to stop me from talking. You

were the man I had to grovel before to obtain permission to do anything. It was something like having the Old Testament Yahweh for a father -- more accurately, a stiff-assed honky who believed he was Yahweh. If I ever asked you why anything, it was always I SAID SO. The way you judged the TV news. THAT'S THE TRUTH over here. THAT'S HOGWASH over there. How do you know? I KNOW. But the newspaper said -- I AM YOUR FATHER. I KNOW. Classic.

I haven't figured it out yet, but somehow it was my fault that I was born. The biological implications are staggering. And you, being far more generous than mortal men, actually let your son live in your house. You even were magnanimous enough to provide him with the basic material necessities. And you never let him forget it. Today I was riding my bicycle WHOSE BICYCLE? my bicycle? DID YOU BUY IT? no WHO PAID FOR IT? you did THAT'S RIGHT. I PAY FOR EVERYTHING. YOU DON'T LIKE IT HERE, THERE'S THE DOOR.

Material support was the only positive thing you gave me. And I had to apologize for that. Gee, Sport, I'm really sorry about all this, my being alive and everything. I'll pay it all back someday. Keep a list of expenses.

I really appreciated your lifelong efforts to build up my self-esteem. Remember the beginning of my glittering social career? When I asked for the car to go out on my first date, at the end of my senior year in high school? WHAT'S WRONG WITH HER? what? WHAT'S WRONG WITH HER? nothing WHY WOULD SHE GO OUT WITH YOU? i dunno, maybe she likes me or something DOES SHE HAVE BUCK TEETH?

And remember when you told me about the facts of life? I was in the middle of my freshman year and still innocent, though already physically mature and getting suspicious. My peers had long since learned these things in the street, but I always stayed in the house and I missed out. So one afternoon you called me out to the garage. SON YOU'RE IN HIGH SCHOOL NOW AND RUNNING INTO ALL SORTS OF PEOPLE AND YOUR MOTHER THOUGHT I SHOULD EXPLAIN SOME THINGS. DO YOU KNOW WHAT SEXUAL INTERCOURSE

IS? not quite THE PENIS ERECTS (very clinical) AND IS INSERTED IN THE VAGINA UNTIL EJACULATION what? YOU STICK IT IN HER PEE-HOLE! Then you explained that if a queer ever spoke to me I should hit him as hard as I could, and that if I masturbated I would get gonorrhea and go blind. For six months I was afraid to urinate. Classic.

As more years went by, it became a waste of chemical energy to despise you. You were too ludicrous. Why should I bother to murder The Sport? I just milked you for Sportstories.

Now I have finally come to see you in a clear light. The portrait of The Sport doesn't do you justice. It's too flattering. I recognize now that any and all strong emotions directed toward you were just efforts on my behalf to give your character some substance.

The truth is that you are a pathetic miserable petty little man. A bad joke. Nothing of any real interest; just one of those minor irritations to be tolerated in life, like mosquitoes and pimples. A whack-off from Franklin County, North Carolina (God, how I hated going back there to visit your mother, that grotesque hulk of a woman who always smelled like yellowed newspapers and BenGay. Every time you got a long-distance phone call I thought she was dead). You went to Annapolis during the war years and devoted your life to mediocre jobs in the Navy bureaucracy. Spent your free time with your pathological obsession to polish shoes, tamper with cars, and give your family shit. Classic.

I don't even bother telling people about The Sport now. When they ask me about my father I tell them I came from Hell's Kitchen in Chicago and my father was an alcoholic ex-prizefighter and every Saturday night he went berserk and chased my mother and me around the house with a carving knife. Or that my father was an organizer for the IWW and fought in Spain with the Abraham Lincoln Brigade and lost an arm in the siege of Toledo. They believe it more readily than the truth. Even I find it incredible that a person with my equanimity, sophistication and intelligence was sired by The Sport. Raised by a paunchy grit who comes on like the penguin mascot of a Klan chapter.

This is the finish, Sport. I have purged myself of you. You mean nothing to me. This letter marks the conclusion of all pretense at communication. I have my life ahead of me, and with my knowledge of your incompetence I shall make my son into a superhero who will have none of my fuck-ups. I will not spread your poison, asshole.

Eat poop, Sport.

Adam Thorne

Ah, what a figure you were for me to admire and respect! How you held my confidence! Remember the first time I asked to be excused from Southern Baptist Sunday School (this, too, in my senior year)? Because I had heard nothing else but the Southern Baptist gospel all my life and I thought I should broaden my horizons a little? And you gave me shit for an hour. YOU'RE DOING THIS TO SPITE ME! THAT'S ALL! YOU JUST WANT TO SPITE ME!

When I got older and had some contact with the fathers of my friends, I changed my viewpoint. I hated your guts. My plan was to keep smiling and shuffling as long as I needed your money. I would step down from the graduation platform, college diploma in hand, walk over to you, smile, poke my .44 Magnum revolver in your nose, and watch your shiny Sportskull dissolve into a crimson blur.

Then I would laugh.

ABORTION QUESTIONS?

If you, or a friend, are seeking an abortion, the Women's Pavilion Inc. can help you.

Call us now (collect, if you wish) and one of our dedicated staff will answer your questions about placement in accredited Hospitals and Clinics in New York City at low cost.

It is advisable to call us as soon as possible after you learn you are pregnant. In many cases, the cost can be very low, and you can arrive in New York City in the morning and be on your way home that evening. We can also help you with airplane and other transportation arrangements.

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WAIT FOR US' M&J



U.S. COLONEL BUSTED

Saigon-- A United States Air Force colonel was sentenced last week to three years in prison and was fined \$15,000 for smoking marijuana, asking a sergeant in his squadron to get him some marijuana and giving some to four enlisted men. Col. Gerald V. Kehrl, the highest United States officer to have faced a court-martial in South Vietnam, was found guilty of seven marijuana offenses. The general court-martial board was composed of a brigadier general and seven colonels.

ARGENTINE ROBIN HOODS

Cordoba, Argentina-- Three men and a woman held up a meat delivery truck here and forced the driver to go to a nearby shanty town where they cut up the beef and distributed it to local people.

KISS-STEALER IS JAILED

London-- Keith Long, a 27-year-old, received a two-year sentence for kissing a woman he did not know on a downtown London street. The police said Long had nine previous convictions for similar offenses.

\$30,000 AWARD TO TRAP-GUN VICTIM

Des Moines, Iowa-- The Iowa Supreme Court has upheld a \$30,000 damage award assessed against an Eddyville farm couple who had set a trap-gun that wounded a prowler in a vacant house. In an 8-1 opinion, the Supreme Court upheld the judgement awarded to Marvin Katko of Osakaloosa. Edward and Bertha Briney were the defendants. On July 16, 1969, Mr. Katko, a gas station attendant, broke into an abandoned house on Mr. Briney's farm. When he opened a bedroom door, a shotgun that was lashed to the bed fired, the pellets ripping into his right ankle. He was fined \$50 for larceny and placed on six months' probation. He then sued the Brineys for \$60,000 in damages, and in November an all-woman jury awarded him half that amount. Mr. Briney appealed the decision to the Iowa Supreme Court.

AD BRINGS A BURGLAR

Craig, Colo.-- Bob Sweeney, owner and editor of the Craig Daily Press, said that a man had complained that he put an advertisement in the paper for a night watchman and the next night his place was burglarized.

PELICANS PESTER PERUVIANS

Lima, Peru-- Pelicans are not curiosities in Lima. They are pests. During the winter, when the pelicans have trouble finding their usual supplies of fish, they invade the city's vegetable markets and stroll across downtown streets, disrupting traffic.

YOUTH IS FORCED OUT BY SNAKE

New Orleans-- John Diffley, who had been underground for 21 days as a publicity stunt, had to be dug out when someone, apparently as a joke, dropped a boa constrictor through the chute that was the only opening to the outside world. The 22-year-old youth had been buried 6 feet deep in a 3-foot-high and 8-foot-long box equipped with radio telephone, and television air conditioning. He performed the stunt to earn money to go to college.

BRITON BREEDS A 'DAT'

Manston, England-- Roy Tutt, a pet store owner, said he had succeeded in a cross-breeding experiment in which every animal expert had failed-- he crossed a dog and a cat and produced a 'dat'. The result, he said, is two small animals that look like dogs at the front and cats at the back. The kitten-puppies have dog's heads, but cat's whiskers, cat's fur, and cat's legs. The 50-year-old Mr. Tutt said the dats, or kuppies, or dittens resulted from crossing a black cat called Patch with a Scotch terrier called Bones. "They are docile and good-tempered and should make good pets," Mr. Tutt asserted. "They will eat meat or fish and they make a noise between a yap and a miaow."

ROBBER'S GUN FALLS APART

Phillipsburg, N.J.-- When a masked man held up Michael Sydrock, manager of a supermarket, Mr. Sydrock grabbed the robber's pistol, which promptly came apart. The holdup man ran out of the store.

BRITISH ANTHEM STARTS BRAWL

Blackmore, England-- A brawl erupted when one man failed to stand for the National Anthem during a Conservative Party association dinner-dance. The 180 guests had finished their chicken fresh fruit salad and coffee and the band struck up "God Save The Queen". Everyone rose-- except 33-year-old Brian Barker. He had a chest ailment and did not feel well. When the Anthem ended, a woman guest reproached Mr. Barker and slapped his face. Scuffling erupted in which one man was hit on the head with a bottle and another received a black eye.

ELEPHANT SNARLS PARIS CARS

Paris-- A circus elephant held up traffic in a busy Paris street for nearly an hour. The elephant, bound for a show in a Montmartre cinema, escaped from his truck and ambled down the Rue Caulaincourt, resisting his trainer's blandishments to return.

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white panthers

from page 1

Furthermore, the massive Government campaign against young black and white radicals in this country has reached such a high level of intensity that it has become extremely easy for many young people, particularly those enjoying the privilege of going to college, to become easily confused by the many "trials" taking place all over the country (or to neglect them completely), simply because of the similarity and repetitiousness of the charges. Because radicals in every state and every city are now under indictment or are facing harassment from the power structure, the novelty that characterized the Chicago 8 trial has evaporated and much student interest in the legal battles being fought has disappeared.

Press coverage of these many trials all over the United States is declining for the same reason the interest of many young people is waning, namely, because Amerikan culture thrives on the fad, the novelty. In all aspects of life most obviously the commercial, the cheap fad or gimmick is exploited in Amerika to attract interest, sell automobiles, clothes or music, or to create public opinion. That which is "sensational" or outrageous never fails to attract great attention in Amerika, albeit short-lived. Soon a new fad is created to "sell" to the public. It is most obvious that the straight media have adopted this attitude to the rising revolutionary impulse, manipulating the trial situations of notable radicals so as to present the "superficial" exterior of the case, instead of delving deeper into the problems which made necessary the emergence of these radicals in the first place.

For this reason, if one relied solely on the straight press for evidence of radical activity in this country, one might reasonably conclude that we are in a very peaceful state. The simple fact that revolutionary activity which would have been front-page news a year or two ago no longer gets coverage at all, (for instance the Soledad Brothers, the CIA Conspiracy trial, the Seale/Huggins trials in New Haven) indicates that the straight media have decided that revolutionary activity no longer sells papers, and that other news (i.e. the depressed economy) deserve higher priority. The fact that there is less coverage of the many trials and revolutionary activities in the New York Times or on CBS-TV or wherever, by no means indicates that the trials are over or the actions have ceased. It means that the "information barons" of the media have consciously decided not to let us know about them.

This would account for the fact that most young people on the East Coast are completely unaware of the White Panther Party and the federal harassment aimed against it, to name only one example. The White Panthers were formed in response to the changing needs of the Midwest hip young white communities. Founded in Ann Arbor in 1968 as a counterpart to the cultural nationalists in the black communities in the United States (as represented by Leroi Jones, or Ron Karenga), the White Panthers have now grown out of the narrow, limited goals of cultural nationalism (in their

case it was "Free dope, free music, fucking the streets!") to a more internationalist (or as Huey P. Newton says "inter-communalistic") perspective.

What sets the White Panthers apart from many of their more doctrinaire dogmatic comrades is their recognition that a political or economic revolution cannot ultimately be successful without a corresponding revolution in culture, or the way you live. And vice-versa. This is what Tim Leary has quite correctly termed the need for "internal liberation" in conjunction with, and mutually supportive of, "external liberation." The problem with revolutions in the past has been a neglect of the need for a change in attitudes. Who wants a revolution where only the economic structure is changed, but human relationships remain the same, or, as in the case of the Soviet Union and Eastern Europe, the daily life-style becomes as repressive and reactionary as in Nazi Germany, oriented around the police state? This is the problem the White Panthers are addressing themselves to: attempting to strengthen what they see to be an essentially positive development, i.e., the youth culture, and to organize it so that it can protect itself from the ruling class. This means, in practical terms, a growing reliance on an overtly Marxist-Leninist analysis of Amerika, coupled with an awareness of the more "spiritual," if you will, aspects of a revolutionary consciousness in young white Amerika.

Detroit/Ann Arbor, home of the automobile factory, home of the blue-collar worker, reacted more violently against any assertion of youth rebellion. A quick comparison of the music of Detroit and San Francisco should make this point very clear. Detroit's music, the Motown sound and the MC5, reflects its car-oriented economy and car-oriented lifestyle. As the people are dependent on the car-factories for their survival, so the pounding pistons and greasy, dirty funk of the garage turn up in the simple, repetitive, but highly effective, bass-line on any Motown record. The whole aura surrounding any record from Detroit spells high-energy level. San Francisco, by contrast, one of the most liberal cities in the United States, reflects this easy-going, live-and-let-live atmosphere in the early Airplane, Dead and Quicksilver records - the most obvious background for the San Francisco music was low-pressure country blues and happy Jim

Kweskin-style jug band folkness. No coincidence, then, that the early Haight-Ashbury phenomena of '65-'66 should have started in San Francisco, and not in Detroit.

Over the last five years, however, lifestyles and influences have cross-fertilized, socially and musically, so that San Francisco today is a fine mixture of the early Bay Area hippy-scene and the Detroit/Ann Arbor high-energy levels -- most clearly reflected in the Airplane's new music "Volunteers," "Hi Jack" and "Mau Mau (Amerikan)". Likewise, in Detroit, the White Panthers have adopted the hippy lifestyle and merged it with their own indigenous high-energy activism. This process of cross-fertilization has reached such a stage that youth communities in all parts of the country are thinking and acting in a very similar, though not uniform, manner. Much the same music is being listened to, much the same political consciousness being achieved, many of the same conclusions are being drawn concerning the nature of contemporary Amerikan imperialism, both domestic and international.

The brothers on trial in Detroit are only several of the many revolutionaries who

11 will continue to be hunted down here in the United States, as well as in Latin America, South East Asia, Europe and Africa, unless we make concerted efforts everywhere, on every level, to resist and to fight the growing menace of the fascist state that is out of the people's control.

The defense estimates that \$40,000 will be needed for the brothers' defense. If you have a dollar or two to spare, the address is:
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Information primarily obtained from the Fifth Estate and the New York Times

by Dana Ahlgren



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