

OBSERVER

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observer



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Clearwater Action

There is a mysterious new organization on campus--the Clearwater Club. No one seems to know much about it, not even the Senators who recently ratified its constitution. But the Clearwater people have no intention of remaining a secret. They want everyone to know what they're up to--and why.

The club began last semester, when folksinger Pete Seeger gave a benefit concert at Bard. Seeger has established similar organizations at a number of other colleges. The club takes its name--and its inspiration--from the *Clearwater*, the Hudson River sloop built by Seeger which sails up and down the River, promoting ecological awareness. Seeger is also the founder of the Hudson River Sloop Restoration, Inc., a non profit organization which has done a great deal to fight pollution of the River. The HRSR's latest concern is PCB, or polychlorinated biphenyls, a toxic chemical that two General Electric plants have been discharging into the River. PCB concentrations are now so high that Hudson River fish have become inedible.

The Clearwater Club, like its parent organization, will be working to fight pollution, though in a smaller way. At their last meeting, the Clearwater people received some suggestions from John Harris-Cronin, a member of HRSR's environmental staff. Mr. Harris-Cronin told the group that there was a need for pipe-watchers in nearby Columbia County, where there are eighteen

major polluters who discharge chemicals into the River. Under a 1972 water conservation law, all polluters must apply for permits which limit the amount and concentration of chemicals that they can discharge. Violation of a permit incurs heavy fines. But the Environmental Protection Agency and the Department of Environmental Conservation have done little to check that polluters are fulfilling their obligations. It is up to volunteers to test discharge samples and to check the results against the permits, which are available to the public at the EPA in New York, and the DEC in Albany. Mr. Harris-Cronin will be giving some weekend workshops on the new water law, and on pipe-watching procedures.

Meanwhile, the Clearwater people have some ideas of their own. They are thinking of having a Garbage Pick-up on the weekend of April 24th--a cleaning job down by the River, to be followed by singing and a pot-luck supper. They are also considering fund raising activities such as a flea market or bake sale. The proceeds would be used for further projects, and to help the HRSR, which needs to raise \$40,000 to repair the sloop *Clearwater*.

The Clearwater people would love to have another concert at Bard--a benefit for Clearwater with Pete Seeger, and possibly Don McLean and Arlo Guthrie. Inquiries have been made, but there is nothing definite yet.

The Clearwater Club holds its meetings in Kline Commons, and the day and time are announced several days in advance. Membership is open to anyone in the Bard community who is interested in fun, nature, ecology, or clean land and clear water.

Robin Carroll

PETS R.A.P. ADMINISTRATION

Despite a long and troubled history of failures to enforce rules and administrative bans another pet commission has arisen to once more try to legalize the presence of cats and dogs on the Bard campus. The new committee calls itself Responsible Animal People (R.A.P.).

In a proposal drawn up February seventh and a later set of additional clarifications they have structured a stringent control system based upon registration maintenance and enforcement. A committee of six people have volunteered themselves to serve in these capacities.

The basis of the program is the registration process which will require owners to deposit twenty-five dollars (returnable the following June). They must also fill out a card stating the owner's name, room/address and box number, the animal's name and description. Proof must be offered where it will be kept on vacation, that animals have been vaccinated, whether it has been altered, and consent from roommate. A ten cent filing fee will be charged. Students living off campus will be asked to register their pets in the event they wish to bring pets on campus. A committee member, Audrey Fleming, has volunteered to maintain the files.

The entire committee will handle registration and all complaints. The initial six members, who are primarily Freshmen, have consented to remain on the

committee and will find their own replacements if resignation becomes necessary. This is a protection against past complaints that pet committee people have been irresponsible or failed to insure that the code was maintained.

The rules state that dogs must be with owners when out of owner's room and never be tied up. Cats must be kept within a specified distance of the dorm and their litter disposed of away from the dorm. New litters of babies must be reported within two weeks and registered after six weeks. Fighting animals and those who evoke complaints will cause the fining of owners.

Suggestions for maintenance of rules include one officially designated person of the Pet Committee where they will be handled.

Enforcement of rules will be a fining system. More than three offenses will constitute grounds for impoundment. Impounded dogs will immediately cause a forfeit of the twenty-five dollar deposit.

The proposal has not been approved by the Administration although Theo Jolosky has met with the Committee to advise them on the most effective presentation of their proposal. It should be noted by readers that this proposal has not been officially sanctioned and cats and dogs are still banned on the Bard campus. Even if it is eventually agreed to try the proposal it appears doubtful it will be before Fall of 1976.

Gail Levinson

Pinney, Varbalow Quit Senate

Within seven days Senate lost two of their members. Past president Markus Pinney quit because of demands upon his time. His job, studies, and practice time prevent him from having sufficient time for Senate. Upon resigning, he expressed his eagerness to continue working with the Community Relations Committee.

Karen Varbalow's resignation was based upon her feeling that she 'was not being taken seriously by other members of

Senate.' Her feelings are that she contributed work and effort in the fall semester that should merit respect from her fellow Senators. Despite this, she believes that there was a lack of understanding between herself and the other individuals on Senate. She emphasized that she still planned to chair the Admissions Committee, work on the re-writing of the Student Handbook, and any other interesting projects that arise in the future.

Feminist

Alliance

The Feminist Alliance is going to be active this semester. Starting Monday, Feb. 16, the Women's Center will be open every Monday, and Wednesday through Saturday nights. Someone will be there at those times.

We will be starting a Women's Health Clinic and Counseling Collective. Any women interested are welcome and encouraged to help.

WHERE THE MONEY GOES

Many students may be unaware of it but the planning committee is a major new part of the Bard community this semester. Chairperson Bill Moss describes the planning committee as the 'money allocating forum for school activities and the co-ordinating body for campus.' In past years there has been consistent comment that clubs should try to plan activities together so that a single event could be sponsored by several clubs and satisfy many interests, as well as utilizing the limited funds to the fullest amount. The Planning Committee is an attempt to accomplish this.

The allocating procedure is relatively simple. A closed meeting of the planning committee and Senate Treasurer and Sec-

retary is held. At this meeting all of the submitted club budgets are placed in a box and passed around. Each member of the committee draws a budget from the box and, in turn, reads the budget aloud to the rest of the committee. The committee then discusses the major parts of the budget and decides upon a reasonable amount to be allotted to that club. When all of the budgets have been read and assigned a tentative figure the committee reviews their de-

Requests that are considered reasonable by this semester's committee include speakers, films, and other community activities such as dances. Examples of requests that the committee finds unreasonable include such items as picnics and contraceptives, two choices which were trimmed from budgets submitted this semester.

All dances are sponsored by clubs such as BBSO, LAO, and Folk and Trad-

itional Music Society. The club is responsible for contacting a band and getting contracts signed. Then the Entertainment Committee pays for these events from funds designated for dances. Before a contract is mailed it must be submitted to the planning committee for approval. In order for a contract to be legal and binding it must bear the signatures of the chairperson and the Senate Treasurer.

Chairperson Bill Moss stressed that club presidents and members remember the following warning: contracts that are mailed without these signatures will not

be honored and the planning committee is not liable for such an unpaid bill. Clubs who mail contracts without the necessary signatures but do have sufficient funds in their budget to cover the contract will pay



the bill and suffer a penalty.

In the initial allocations meeting the planning committee allotted \$5965.00 for the first half of the semester to approximately thirty clubs. At present the planning committee is still in the process of setting guidelines and codes of self-government and working on a Master Calendar. The Master Calendar will schedule events in advance so that conflicts between activities may be avoided. It is too late for them to do this for February and March but they are working on April and May calendars.

The members of the planning committee for spring 1976 are Bill Moss, Chairperson; Esther (Liza) Wherry; Evan Hall; Jamie Fishman; Daniel Eddy; and Sandy Walton. Senate Treasurer, Phil Carducci, also attends meetings but has no vote in allocating decisions. Minutes of planning committee meetings may be found on the Senate Bulletin Board.

Gail Levinson

a facelift in stone

Dean Sugatt suggested the possibility of relocating the infirmary in Stone Row. One student suggested a bowling alley in the basement but Dean Sugatt quickly stated that this would probably be impractical. Other suggestions were made but the rumored figure of \$580,000 in government funds would greatly limit any projects besides basic renovations such as new interior walls, stairs, and floors.

In any event, renovations are now tentatively scheduled for summer '77, which means that Stone Row will most likely have three to a suite next year in view of the planned enrollment increase. A new committee, directed by Theo Jolosky, is now being formed to study Stone Row's possibilities.

Near the end of last semester three concerned students met with Deans Jolosky and Sugatt to discuss Stone Row's future. After a general discussion on possible plans for Stone Row, actual floorplans for a proposed renovation were studied. Although plans for central halls on each floor like Tewksbury were not promising, the possibility of student lounges or student government offices on the first floor seemed more favorable.

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RADICAL LESBIAN FEMINISM

I am a political lesbian.

I have taken this view because I feel that heterosexuality is the keystone to male supremacy. In this society men have the power, which they abuse. Men are the enemy; power is their most lethal weapon. This is a war to abolish classist, sexist, and racist attitudes. Men perpetuate this. They receive concrete benefits from the system as it is, and are not about to give it up, even to gain new freedom. But they will lose, even if we women have to kick and kill them into freedom. It is not men that I am against but their systems and institutions. I hold each man responsible for war, poverty, and hate. I will not collaborate with men, the enemy, until society has changed into a freer, non-sexist place to live. I am a lesbian.

A Lesbian is a woman whose energy is directed towards women. She loves women; she loves herself. She is woman-identified. I feel that lesbianism is the logical extension of radical feminism. Every woman is a lesbian. I want to see it expressed. I want to see women loving each other, supporting each other. I want to see some womanspirit on this campus. Let's get it together, my sisters.

I am not expecting any woman to give up men for politics. I do want you to understand what I'm doing and why I'm doing it.

I am a woman, I am a feminist, I am a lesbian, and I am proud. *

Red Zinger



council of males promulgating a decree on the subjugation of females, but it does not fit. It is very comforting to find a particular scapegoat for whatever makes us unhappy. Such a device seems to make the whole thing easier. If we say, *men are the culprits, the guilty ones, they that make us unhappy*, then we might argue (Q.E.D.), *it is towards men that we must direct our attack*, but once again, it will not wash. The simple fact is that no one person or group thereof can be indicted for setting up society's arbitrary roles. Many of them go back beyond memory and an anthropologist might have some answers but the only defendant in this and any case of most of the world's misfortunes is the world itself.

Another way in which feminism effects a kind of polarisation is through its very image, which manages to be reactionary enough to alarm many moderate-minded individuals into setting themselves in an opposing camp, regard-

less of whether or not they are really sexist.

This, perhaps, is the greatest irony of all: that the feminist movement may at times be actually detrimental to the promotion of women's rights. Too often all we see is an 'angry young woman' hurling invectives and making it difficult to see that she may even be making sense. (Indeed, it is for just this reason that one must separate the very human cause of women's rights from the disturbing phenomenon of feminism.) I realise that there are those who would say that such tactics are necessary to cure the disease; that drastic surgery is required. Unfortunately, this could land us in the all-too-frequent situation of the operation being a success and the patient dying, our patient being people as a whole. I do not think that the feminist movement poses a real threat to the overall well-being of society, but the level of surgical risk compared to its possible benefit makes me wonder whether or not a slower and less painful procedure might be used.

Finally, (although by no means lastly) in my experience feminism in itself has accomplished little in the way of real positive social change and done some real harm to individuals. I suppose this is where feminism and I have our basic difference: it seems to feel that all this uproar is worth it; I wonder.

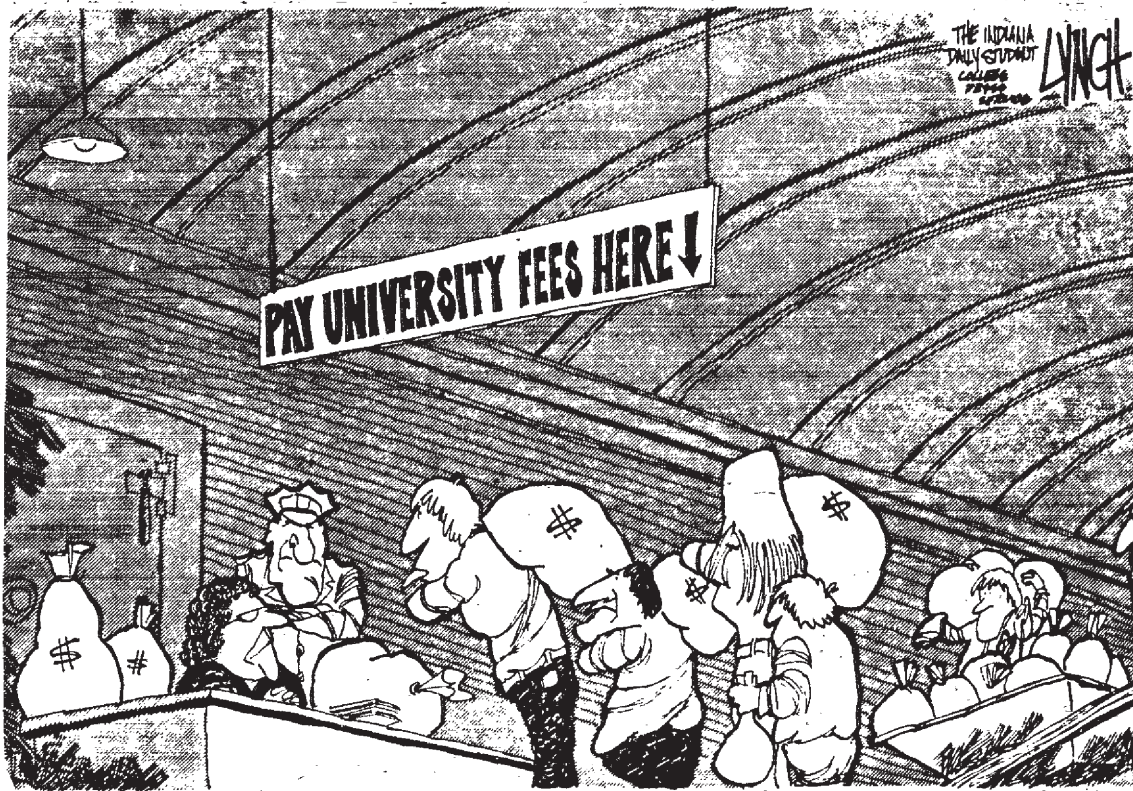
Daniel B. Eddy

DESTRUCTIVE FEMINISM

Out of all the secular heresies which plague our modern society, one of the most exasperating is feminism. In a world which is ridden with separatism (any color you choose), racism (ditto), revolutionism (pick the cause), and any number of other 'isms', if there is one thing we do *not* require is more of them. I hasten to pacify the enraged reader who may think that I am a student of still another pestilence called sexism: I am not. In truth, I am against sexism, which is precisely why I dislike feminism, a doctrine which can be just as polarizing as that with which it goes to battle. A feminist is dedicated to ending the inequalities in our society which arbitrarily take employment, salary, promotion, or anything else common sense (remember that) tells us has little to do with said gender. This is indeed commendable. One of the promises of facism is to feed everyone and heal the ills of society (i.e., crime, sickness, unhappiness, et alii).

The chief reasons, then, that I dislike both these doctrines (nothing insinuated by the juxtaposition) is not for what they intend to promise or what they intend to do, but how they they go about doing it. My quarrel is not with the end, but with the means adopted for that end. (This is rather a generalized statement, and I hold myself from any blanket endorsement of any ideology until completely understood)

As I said earlier, feminism tends to polarize and separate-- through its rhetoric-- segments of our world which might be basically in agreement with its principles. One of the ways it does this, is to attempt to assign blame for the general sexual inequalities of the world on the 'm. males of the world. Granted, sexism has existed and some still does exist (unfortunately, much of that is in the hearts of many men and women and if there is something one cannot legislate in a presumed free society, it is personal opinion), but to throw the blanket of guilt around the males is preposterous. We can attempt to conjure up pictures of a pre-historic ecumenical



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HANG IT UP, THEO

The newest innovation at progressive Bard College, hot out of Associate Dean Theo Jalosky's office, is the \$100 deposit that the Administration is demanding to cover damages inflicted on dormitory furniture.

The deposit would be given at the beginning of a student's stay at Bard and be applicable to pay for any damage that the student causes to dorm property. So far, so good.

The deposit plan really starts to get interesting when one reads on to the part about being responsible for one's living area. It states, if any *public furniture is taken or damaged and after a reasonable period of time (e.g. one week) it is not known who was responsible, the floor or dorm residents will be billed on a pro-rated basis for the theft or damage.*

Therefore, if you happen to be living it up in downtown Red Hook one Saturday night and someone back at your dorm (student or not) throws a chair out of the window and the culprit is not known, you will pay for part of the damage. Very fair, Theo.

The decision as to whether the dorm residents pay for the damage or not is left entirely up to the discretion of Theo Jalosky. After the decision is made there is nothing a student can do about it and no one he can appeal to. You can yell bloody murder but the Administration has your \$100 to subtract from so they have got you cold.

This entire arbitrary fining system is undemocratic and probably unconstitutional. How can Theo Jalosky ever be positive (outside of a confession of guilt) that a student within a dorm committed a violation? How can he be sure that a student committed the crime at all? What right does he have to fine students who have committed no violation and may not have any idea of what is going on, except that they are suddenly somewhat poorer? The Administration answers that

EDITORIAL

this type of action fosters an air of *collective responsibility* for community property. In other words, in case of theft dorm residents should snoop around other persons rooms in order to turn up clues concerning the damage or theft and notify the Dean's office--or else suffer the penalty of paying for whatever is missing.

This stool pidgeon psychology went out with old *B* prison movies, and it wasn't very effective then either. Fining innocent residents and encouraging a *ratting* system is not a practical or fair way to end dorm destruction.

Has the Administration ever considered the possibility that the friendly natives who rip-off student's bicycles and stereos might have been a major factor in the damage to the dorms? After Winter Field Period many dorms had their telephones ripped out of the walls. Clearly, that is an act of outside vandalism. If this can occur with the phones, a tighter dorm security might be the most effective protection of dorm furniture. This would have to cut down on the stealing of dorm furniture. What Bard student in his right mind would even want to keep a piece of dorm furniture?

An unmentioned part of the deposit proposal concerns the interest that accumulates on the \$100 that Bard wants to hold for four years. If that money was put in a bank for four years, the student would be collecting interest. Why should the student lose the interest just because it is Bard College that is holding this money? The \$100 is not being given to Bard for any particular service, such as tuition or board. Therefore why should Bard make a profit from someone else's money for not doing anything?

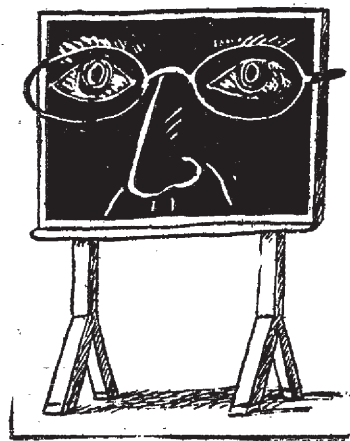
This dorm deposit plan is unfair in it's blanket punishment of dorm residents and poorly thought out in its lack of consideration to deposit money interest. The Student Senate is urged to confront the Administration with the failings of the deposit plan and persuade them

PINBALL WIZARD?

Once upon a time it was voted that the pinball machines should be removed from the coffee shop because it interfered with people concentrating on their private meditations or doughnuts or something. So of course the only logical thing to do was to move the pinball machines away from an area where it would disturb people eating their sandwiches and in to the little Dining Commons alcove where the telephones are. Organizational genius! Now when someone tries to make a phone call from the Dining Commons it sounds like a crowded night at a Las Vegas slot machine room.

Since the pinball players refuse to halt their games, and the telephones are usually occupied, it appears that a peaceful co-existence is impossible.

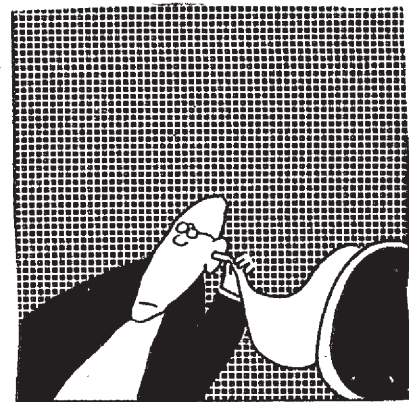
We urge the Senate, the Quality of Life Committee, the Dean of Students Office or any one with any authority over this matter to either move the phones into a quieter area or else send the machines back to the coffee shop. Better to disturb egg salad than long distance.



SON OF OBSERVER

The Observer is publishing again. For how long is still a difficult question. The staff is comprised of new writers and editors but money is still the crucial issue. We need a strong advertising staff to help raise money to cover composing and printing costs. If this money is not supplied the Observer will fold or be composed on electric typewriters, which is very attractive if you like the P.T.A. bulletin look.

Please come to the next staff meeting and offer a portion of your time. The only way the Observer can stay afloat as a community newspaper is if the community helps.



Next Observer
Staff Meeting
Monday, March 1
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(McVICKAR BASEMENT)

JONI MITCHELL: A DIFFERENT PERSON



Joni Mitchell is quite a different person now than the one who was described many years ago by the *L.A. Free Press* as writing songs with *the breathless innocence of a young choir girl who has just gotten laid and is not quite sure what she is supposed to do next*. She has acquired a confidence and an assurance that comes with age. Her songs, though quite different now than nine years ago, have remained fresh. Not choosing to rely on a formula for successful songs she has evolved with each album of the eight that she has recorded. Mitchell is very aware that she has changed. So much in fact, that she felt motivated to yell *I've changed!* in the song *Both Sides Now* at a concert in Austin, Texas, on the tour that produced the album *Miles of Aisles*.

Her lyrics have become more complicated and interesting. By this, I mean that she makes subtle references to many more things than ever before, she is more sly in her punning, and she manipulates her images with much greater facility. This is not to say that she didn't command a magic in her earlier songs. Her sense of beauty has extended to include not only earthy, natural things, but also man-made things such as mechanical cities.

In her songs Mitchell is constantly trying to assert her freedom and is getting stuck in relationships that weight her wings. One image she has used on every album to symbolize this freedom, is the bird. As one needs no clue as to this metaphor, she is explicit on her first album

*My gentle relations
have names they must call me
for loving the freedom
of all flying things.*

Her freedom thwarting relationships always dwell on her loneliness. Who can miss the despair in:

*I came in as bright
as a neon light
and I burned out
right there before him.*

Her involvement with type of songs is very personal and she seems to bring some of that into songs in which she acts only as an observer.

Mitchell has always been rather romantic, not only in her imagery, but also in her attitude. She constantly mentions artists of different sorts such as poets and painters, who are in the position of knowledge or certain emotional instability. In fact, she has enlarged her circle of friends to include successful creative people similar to those artists which her own success had brought her into contact with. So now we get Joni Mitchell dropping in on Bob Dylan's *Rolling*

Thunder Review in Boston and getting inspired

in painter Larry Poons loft in New York City instead of writing songs like *The Circle Game* about Neil Young turning twenty and being unable to gain access to his favorite hangout.

She is growing up and we have to deal with a very intentioned woman instead of an innocent choir girl now.

Musically she has changed by filling out her sound with more instruments and careful arrangements. She has moved from the 'folk' sound which her acoustic guitar and dulcimer sometimes gave her songs. She has always had an affinity for adding more tracks of her own voice to songs; sometimes for harmony, sometimes to sing a countermelody in the background. She tends to use flute and saxophone riffs to accomplish the same thing now, except on songs like *Shadows and Light* from her new album. Here she sings acapella except for the awkward intrusion of a synthesizer.

Her recent interest in jazz is evident not only in her use of Tom Scott and the L.A. Express and the Jazz Crusaders as backup musicians, but in her selection of two songs from the jazz vocal trio Lambert, Hendricks, and Ross, these being *Twisted* and *Centerpiece*.

Another influence on her music is reflected in the song *The Jungle Line*. She makes use of a recording of the warrior drums of the Burundi tribe by playing against the rhythms of the drums with a moog synthesizer and an acoustic guitar. She is much more successful here in her manipulation of the synthesizer than in *Shadows and Light*.

Another major change is Mitchell's voice. An innocence, described elsewhere in this review, might be said to characterize her voice on her earlier recordings. Since then she has discovered that her voice is more than capable of being an instrument. She now uses her voice in what could be described as dives and soars by sliding from one note in the melody to the next. This kind of singing had a lot to do with the new interpretations of old songs that one finds on her live album.

I like *The Hissing of Summer Lawns*. That this is a 'total work' as she puts it, does not need to be the basis of the scant liner notes she writes. I already mentioned that she seemed to have more control of her imagery than ever before. This is so true that parts are in danger of becoming obscure. Perhaps that is why she chooses to include liner notes for the first time with 'clues' as to the nature of the album. The near obscurity of some of the imagery redeems itself in the sense that is invoked by the use of such images.

In the already mentioned song *Shadows and Light* I think she falls a little short of her mark. Essentially she reiterates the yin-yang principle to the drone of a synthesizer. The album suffers from the inclusion of this song, especially in its position as the last song on the album.

I said that I liked it, and I do. However, I wanted to point out a few of the album's weaknesses.

Some of the songs are very tight and reflect a close relationship between the lyrics and the music. One of these, the title song, is the only song she's ever recorded that she's written with someone else. That someone else is John Guerin, her lover and drummer for the L.A. Express. The song has a beautiful melody with lyrics that describe the domination of a woman by her husband. She has the opportunity to leave him but she's resolved herself to his kind of life. Again, the imagery is very captivating:

*He gave her his darkness to regret
And good reason to quit him...
Still she stays with a love of some kind
It's the lady's choice-
The hissing of summer lawns*

That reviews can't provide samples of music is sometimes sad. But that is the nature of reviews anyway, a review being an evaluation of sorts based on the involvement of one person. But you can only describe so much with words. I advocate a listening to this album as soon as possible.

Robert Levers



GUY CLARK: LET 'EM ROLL

The other day I was headed for the bathroom in Potter when I passed by the Observer Office. I heard some noise and popped my head in the door. *What's this, we got a paper this semester? Yeah, wanna review some records?* Always interested in hearing new music, I accepted the offer and walked out with a stack of records with the Leslie West Band topping the pile. *Oh no, I thought, is it my fate to review used-up hard rockers?*

Imagine my delight when, upon leafing through the stack, I discovered an album that I had purchased on my visit home. The album I refer to is Guy Clark's long awaited first album, *Old No. 1*. For a long time I wondered what voice was behind songs like *Desperados Waiting for the Train*, *L.A. Freeway*, and *That Old Time Feeling* that his friend Jerry Jeff Walker seems to make his own. What I found was a voice that was rough and sometimes gritty, more concerned with lyrical content than melody, which finds a perfect home in the structure of his country oriented accompaniments.

Clark grew up in the town of Rockport, Texas, a small town on the Gulf coast, known more to surfers for its waves than its music scene. He became interested in folk music and developed his guitar by learning Mexican mariachi tunes and occasionally dropping in to pick with his friends at folk cafes.

Part of Clark's magic lies in his ability to weave revealing ballads about the life and people around him, a quality steeped in the traditions of the Southwest region in which he grew up. This is especially true of the last song on the album, *Let Him Roll*, in which he details the life of a wino:

*He was an elevator man at a cheap hotel
In exchange for rent on a one room cell
And he was old years beyond his time
No thanks to the world and the white
port wine*

Clark's importance as a songwriter was acknowledged before the release of this album by people like Rita Coolidge, Jerry Jeff Walker, Johnny Cash, the Everly Brothers, and the Earl Scruggs Revue. With this album Clark establishes himself as a musician as well.

Assisting Clark on the album is a very competent bunch of Nashville musicians including Johnny Gimble on fiddle, Austin harp-player Mickey Raphael, and singers Emmy Lou Harris and Sammi Smith. One is not overwhelmed by the aggregation of fine musicians, for it is always Guy Clark's album and no one else's.

Oh yes, I finally did put the Leslie West Band on my turntable, but I don't like discussing excesses of one sort or another. Or, to paraphrase Clark, *it's all done with mirrors, lest you forget.*

OFF THE BLACKLIST

Ring Lardner Jr. was the first speaker of the John Bard Seminar Program held on Feb. 13 at 8:30 pm in Albee Social. Mr. Lardner, one of the Hollywood Ten was cited for contempt of Congress after testifying before the House Committee on Un-American Activities in 1947. As a result, he was blacklisted from writing and he served a ten month sentence in Federal Prison in 1950. The topic of his lecture was the Hollywood Blacklist, 1947-1962.

By 8:00 pm the floor was covered with bodies. At the doors, layers of heads could be seen weaving in and out of the room. Albee Social was ill-chosen due to its size. But at the organizer's insistence, it fit the lecturer's request for an informal atmosphere.

Mr. Lardner was introduced by Prof. Mark Lytle. Lardner is a tall man who seems to have trouble carrying his height and so gives the impression of being bent over. He has large intense eyes and hands that incessantly stroke each other. He seemed nervous and uncomfortable, so it was not surprising to learn that he was going to summarize the events of the period by reading an excerpt from his book in progress, *My Family Remembered*. While reading, his voice took on the confidence that it lacked speaking directly to the audience.

The excerpt he read was well written and transformed Lardner into an articulate speaker. It revealed how Lardner, Dalton Trumbo, and the rest of the Hollywood Ten had decided, after much legal debate, to use the First Amendment on principle for their defense. This enabled them to deny the Constitutionality of the Committee itself. This decision tempted many to fling laurel wreaths at the heroic Ten. Lardner denied martyrdom on the basis that their stand was practical at the time, and, more importantly, they did not

foresee economic disaster in prison sentences. Some cooperative witnesses felt a vague patriotic feeling, but most were economically and socially terrorized into informing.

One humorous incident included in the passage occurred when committee chairman J. Parnell Thomas asked Lardner for names. He replied *'I could answer the way you want, Mr. Chairman, but I'd hate myself in the morning.'* Parnell got furious and had Lardner removed from the room. When Lardner went to prison to serve his sentence, Parnell was already there, convicted of pocket padding.

The blacklist itself began in New York at the command of the studio's Board of Directors. Mr. Lardner finished his reading on a sentimental note. Twenty-one years after being asked to leave the studios of Twentieth Century Fox, he re-entered the gates to discuss with Daryl Zanuck's son, the work he was to do on the book MASH. A question and answer period revealed that a num-

ber of popular movies were written and directed by blacklisted people using front names. When Otto Preminger dared to use Dalton Trumbo's name in the credits of *Exodus* there was no reaction. This emphasizes the absurdity of the previous hysteria. Once the blacklist petered out those former blacklist members that were well established in Hollywood were able to resume their careers. But the majority forfeited their careers.

President Botstein inquired as to how the former blacklisted reacted socially with cooperative witnesses after the incident lost its impact. Some of the Hollywood Ten vowed not to speak to the stoolies. Lardner did not go that far, reasoning that it would be interesting to hear their present views. The executives and producers who found it economically expedient not to defend the blacklisted were extremely courteous to the members that returned to Hollywood.

Despite Mr. Lardner's lack of finesse in an audience-speaker situation, he was an interesting lecturer, or rather, reader. Regardless, the evening, whether written for a question and answer style, was quite enlightening.

Shari Nussbaum



Greatness Gone Elsewhere

'Northern Lights-Southern Cross' * The Band

The advertisement said, *'It's worth The Weight'* (this from *Rolling Stone*, so it's got to be true).

While the material on *Northern lights-southern Cross* is not equal to that on *Music From Big Pink*, it is, nonetheless, a worthwhile disc. The Band has made the hazardous transition from the sixties to the seventies without losing too much. Few bands can boast of this and the Band, in the year of the buycentennial, is not likely to boast at all. They are unique in that they are commercial only to a minimal degree.

The progress of the Band is embodied in the addition of the synthesizer, on this album. It has become almost essential for any current band to use a synthesizer. Under the hands of Garth Hudson the instrument is almost folly. There are no showy electronic swirls; the sound is laid back and exhibits only the merest hint of electricity. *Jupiter Hollow* is a good example of the blend of synthesizer and simplicity-for-simplicity and honesty have always been strongpoints of the Bands' music.

Several of the songs, *Rags and Bones* and *Hobo Jungle* tend to be a bit oversentimentalized. This is partially due to Richard Manuels' weepy vocal style and partially to Robbie Robertsons' lyrics. Robertson wrote all the songs; two flops out of eight isn't bad in 1976. (The album was actually released in late '75.)

In general, the vocals are right up to par. Levon Helm, in *Ophelia*, sings out with all the crispness and clarity that make him an inseparable part of the band. The song spoofs Hamlet:

*The old neighborhood just ain't the same
Nobody knows just what became
of Ophelia. Where have you gone?*

the humor of the lyrics in this song is accented by Garth Hudson's dixieland brass which cavorts in the background.

The album is not great, but it presents something more than mild listening pleasure. It is the fate of rock fans to hope for decent, rather than great music. Greatness has gone elsewhere.

Lee Kessler

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bard cagers fall short

The second half of the season got under way on Friday the thirteenth of February, against a strong Vassar team. The Bard cagers came out to play, as they stayed close to Vassar throughout most of the first half. Vassar pulled away and went into the locker-room with a 43 - 34 half-time lead.

In the second half, Bard fell behind at one point by almost twenty points. The steady play by **Cliff Forrest** (22 rebounds, 22points), got Bard within thirteen points at the game's end, Vassar 84 - Bard 71.

The following Monday, Bard journeyed to Albany, where they faced St. Rose College. Again Bard had its troubles. At the half Bard trailed, 40 - 25. But the second half looked better. Bard outscored St. Rose College, but not enough to overcome the first half deficit. **Cliff Forrest** (18 rebounds, 19 points) again was Bard's ace-in-the-hole. **Steve Pouchie** (16 points) and **Waverly robinson** (13 points) also helped carry the Bard attack, St. Rose 80 - Bard 69.



On the road again on Wednesday, February 18, Bard traveled to Greenport to play one of the best teams in the area, Columbia-Greene Community College. During part of the first half Bard played well, leading at one point, 20 - 12. But the mass substitutions employed by the Columbia-Greene coach wore out the Bardians. Half score, 54 - 36.

This edge did not discourage Bard. They fought back within four points, 62 - 58, during the second half. **Cliff Forrest** (15 rebounds, 26 points) played an outstanding game. (In this reporter's view, a definate for the MVP award.) But Columbia-Greene's frequent substitutions of fresh players, again, wore out an already tired Bard team. The one big factor in this game, which our cagers should be proud of doing, is breaking an almost perfect press by the Columbia-Greene team. Bard played well, under the circumstances, in the end we were defeated by Columbia-Greene, 107 - 77.



As if fate hadn't already taken a turn for the worse, with three straight loses, Bard lost the services of their star center, **Cliff Forrest**, to the flu. Bard went to Albany again, this time to face Albany College of Pharmacy. **Steve Pouchie** (19 points), along with **Bill Moss** (10 points), guided Bard's attack, but these were the only Bardians to score in double figures. Due to a lack of offense, Bard lost its fourth straight ball-game of the second half of the season., Albany Pharmacy 63 - Bard 49.

Varsity Record as of 2-20-76
 Won -----Lost
 4 7



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INTRAMURALS

FIGHT IT OUT

SPORTS

Intramural Basketball Standings

Team No.	Team	Won	Lost
5	Brew's Crew	1	0
3	Callahan's Raiders	1	0
1	*Falculty	1	0
2	*Italian All-Stars	0	1
4	Saga Five	0	1
6	Tewksbury	0	1

*Game under dispute

Scores of Feb. 19th
 Falculty61--Italian All-Stars42
 Callahan's Raiders33--Saga Five30
 Brew's Crew57--Tewksbury44

Mar. 25
 Champ.
 Game

Schedule				
Times	Feb. 26	Mar. 4	Mar. 11	Mar. 18
7pm.	1-3	3-5	1-5	2-3
8pm.	2-5	1-4	2-4	4-5
9pm.	4-6	2-5	3-5	1-6

Softball sign-ups

Sign ups for the men's varsity softball team will take place this Thursday, February 26th, between the hour of 3:30-4:30 in the gym. Practices start sometime in March with training indoors. A thirteen game schedule is being worked on by the coaching staff. note: This will be the only sign up. No one else will be able to join after this date.