

OBSERVER

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LINDSAY

John Lindsay, former U.S. Congressman and ex-mayor of New York City, lectured at Bard on the present urban problem in America. Mr. Lindsay has a substantial background in examining city difficulties. In 1967 he was Vice-Chairman on the Kerner Committee which investigated the urban riots in twelve American cities that summer. Although the committee discovered a "legacy of race and poverty" (especially in the industrial North) and made many recommendations to solve the critical situation, nothing was done. Not one of the Kerner endorsements has ever been implemented.

Mr. Lindsay observed that Americans have a history of dislike for

their cities, being "sources of pestilence, crime and corruption." State capitals are usually situated far from the oldest cities, and Washington, D.C. was totally constructed to serve as the nation's governmental center, no contemporary American metropolis sufficing. This prejudicial trend has resulted in alienating local governments from the Federal Administration. The latter has avoided the "festering cancer (unemployment, poverty and despair)" which is characterizing urban life. In fact, Mr. Lindsay asserts that federal administrations have greatly aggravated the problem. Mr. Nixon saw the situation

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Zone Goes It Alone

A pamphlet published by the U.S. State Department explains the two new treaties governing the rights of the U.S. and Panama in the Canal Zone as follows:

The "Panama Canal Treaty" agrees that 1) "The United States retains primary responsibility for the canal operations and defense until the end of the century, but with increasing Panamanian participation. The Panamanians . . . will thus have ample preparation to take over responsibility in 2000." 2) "The Canal Zone as an entity ceases to exist, and Panama assumes general jurisdiction over the area. The United States retains the right to use all land and water areas and installations necessary for the operation, maintenance, and defense of the canal until the end of the century." 3) Extensive provisions are made for the joint operation of the canal until 2000; for the protection of the rights of U.S. citizen employees and dependents in the Canal Zone; for the joint study of "the feasibility of constructing a sea-level canal in Panama"; and for annual payments to Panama derived from canal revenues.

The "Treaty Concerning the Permanent Neutrality and Operation of the Panama Canal" agrees that "the canal is to remain open to merchant and naval vessels of all nations indefinitely, without discrimination as to conditions or tolls. U.S. and Panamanian warships and auxiliary vessels shall be entitled to transit the canal expeditiously."

These treaties have been signed by President Carter and Panama Chief of Government General Torrijos; they have yet to be ratified by the U.S. Senate.

The three panelists in the Dec. 9 discussion entitled "The Panama

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PATRICE FLEES WITH CONSTITUTIONS carlson takes helm

Barry Patrice, ad hoc President of the Student Association and Chairperson of the Constitution Committee, has left Bard to enlist in the Army. Barry, who became head of the student government during the political coup of October 10, returned to the campus on December 4 to retrieve his possessions from his room at Robbins. He did not stay to explain his reasons for leaving. The Student Judiciary Board has re-appointed Arthur Carlson as Student Body President for the remainder of the semester.

After being elected President, Barry came into immediate conflict with concerned students, Senators and the Student Judiciary Board over the extent of his emergency executive powers. The illegal quorum mandated that he head a constitution committee which would draft two constitutions to be presented to the student body at an Association meeting by November 1. There was no legislative order that he have any further powers other than those assigned to the student President in our current constitution.

The crisis came with Barry's attempted removal of Dwight Hill as Entertainment Committee Chairperson. Under the existing constitution, the Entertainment

Chairperson is to be a senator; but this rule is rarely followed, as any willing student may be eligible for the post. Barry sought support from the Student Judiciary Board and the administration, but neither agreed with his policy. He was forced to reassess his position at the Senate meeting of November 9 when he was reminded that he had no authority to remove any chairperson (a right of the Student Association); if he were going to strictly follow the constitution concerning Dwight's governmental status, then he must also admit that he was not President (only Senators are eligible for the Presidency), and that since his mandated responsibility (to draft two constitutions) was fulfilled, his incumbency was understood to be terminated.

Though Barry remained in office after the meeting, there was a change in the atmosphere. The constitutions became less important and government bodies assembled infrequently. The Constitution Committee entrusted the two charters to Barry's care with the assurance that he would put them into a fast copy service before Thanksgiving so that each student would receive copies. Rat-

cont. on pg. 2, col. 1



NUKES NIX?

and the development of more advanced technology to produce power. He admitted that the consequences of a nuclear accident could be huge. He classified this as "a trade-off."

Next to speak was Dr. Peter Brown. He characterized Dr. Murphy as an apologist. He claimed that there is little domestic uranium. According to Dr. Brown, we have already begun to import quantities of uranium. He classified the switch to uranium as a major source of energy as merely exchanging one foreign dependency for another.

Dr. Richard Lahey followed Dr. Brown in the discussion. He gave a brief history of radioactivity and compared the economics of coal and uranium mining.

The final panelist to speak was Larry Bogart, who claimed that corporations such as Exxon

and the Chase Manhattan Bank have huge amounts of money invested in nuclear power which they don't want to lose. He believed that nuclear power is still being promoted because corporations have more influence with the government than do the people. Mr. Bogart also pointed out that while there are plans to build 380 more nuclear plants, there is only enough domestic uranium to fuel 77 plants.

The panel discussion was well attended. Many local residents were out because of the recent Con Ed controversy. Their feelings about nuclear power were reflected in their mood. Mr. Bogart, the most vicious nuclear opponent, was given the largest round of applause. Dr. Murphy's question concerning nuclear power plants in

cont. on pg. 2, col. 2



Judaic Resources

Part Two

If you are looking for a general introduction to any Jewish subject, perhaps as an entree to one of the classical writers or texts, check out the magnificent Encyclopedia Judaica in the reference section. For other facets of contemporary Jewish thought, you can examine any of the books recently donated to Bard by the Jewish Chautauqua Society. These include Abraham Joshua Heschel's *A Passion for Truth*, *Souls on Fire*, a personalized collection of Hasidic tales and portraits of the rebbe; Berkovits' *Faith after the Holocaust*; Plaut's *The Torah: A Modern Commentary-Part One*, which offers a richly diverse selection of responses to Genesis; *Jewish Reflections on Death*, edited by Jack Riemer, an excellent introduction to the subject; Rosenthal's *Four Paths to One God*, a study of the four branches of American Judaism; Bernstein's *The Truth About "The Protocols of Zion"*; and three ecumenical works: *Judaism and Islam* by Geiger, *Christianity through Jewish Eyes - The Quest for Common Ground* by Jacob, and *Your People, My People* by the Christian theologian A. Roy Eckardt.

Two interesting journals have recently been added to the Library's periodicals: *MOMENT*, a monthly magazine devoted to contemporary Jewish issues, and *SH'MA*, a biweekly journal of Jewish ethics. I recommend them as provocative alternatives to the more "Establishment" publications like *Commentary* (which the Library also gets) and more academic journals such as *The Jewish Journal of Sociology*. In the past several months, some classical Judaic treasures have been added to our collection, and the library staff can help you find them.

As a final suggestion, I recommend two collections of recent writings that are destined to become landmark representations of the ongoing Jewish "renaissance" in America—*The Jewish Catalogue*, a kind of "Whole Earth Catalogue" of resources and rationales for their use, aimed at creatively traditional Jews (it's in our Library, and there's a sequel out now, also in paperback); and Elizabeth Koltun's superb anthology of writing from the Jewish women's movement. The latter is on sale in our bookstore at an exorbitant price (which Ms. Koltun regrets), but the cost should not prohibit seriously interested and resourceful readers of both sexes—pool your funds and share a copy. It's worth it.

Rick Landau

PATRICE, cont. from pg. 1
ification proceedings were to commence after the break. Unfortunately this has not materialized.

Last Wednesday night, Eladio Abreu informed the Senate that he had talked to Barry. Feeling that Bard "wasn't right for him", and specifically because of racist attitudes prevalent on campus and certain personal financial difficulties, Barry had decided to leave the mounting opposition against him and join the Army.

Those who would have worked on the new constitutions have arranged to continue to proceed with ratification plans. The referendum will be held during the first week of the spring semester.

Ed Colon

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Special thanks to Stephanie Carrow...

NUKES, cont. from pg. 1

the area, "If not here, then where?" was answered with scattered cries of "Nowhere!"

On the Saturday following the panel there were seminars that offered the chance to explore specific aspects of the nuclear power issue. The seminars offered were: "The Economics of Atomic Power", "Regulation of Atomic Power", and "Ecological Problems of Atomic Power". Due to a scheduling problem, I was only able to attend two of these seminars. Both of the seminars I attended offered many opportunities for public participation. The speakers were lucid and informal. The audiences were well-informed and concerned. They asked intelligent, penetrating questions. As was the case on Friday night, many were drawn to the seminars because of Con Ed's plan to build either nuclear or coal-fired plants in Red Hook. There are also plans for a nuclear plant across the Hudson in Greene County at Cementon. This plant has already received temporary license.

It is often difficult to achieve much agreement concerning the question of whether or not to allow nuclear plants. However, the Community Forum stimulated a great deal of rational talk and education on the subject.

George Smith

LINDSAY, cont. from pg. 1

as a "political game" with "whipping" the cities being the goal (since they were not of his constituency). Although the Carter Administration is attempting to grasp the issue, it has little understanding of the entire situation. At present, there is no comprehensible urban strategy.

But there are solutions. Mr. Lindsay favors rebuilding the deteriorating neighborhoods with federal money and community help. It would be possible to redevelop "small chunks" by incorporating federal, local and private concerns. Good management, cuts in bureaucratic waste, and direct communication between Washington and the communities under reconstruction must be ensured for success. Management would be controlled by private citizens and technocrats. The board would control the local planning and the allocation of resources. But decentralization and a changing of attitudes towards our cities is imperative. Without these criteria as a foundation, any strategies for solving the urban problem in America are unrealistic.

Edward Colon

ZONE, cont. from pg. 1

Canal and the Age of Imperialism" (organized by Peter Pratt and Scott Porter) were in agreement that the treaties should be ratified.

Walter LaFeber, Professor of History at Cornell University, called the canal a "body of water entirely surrounded by politics." He described the U.S. as an "imperial power" in the 74-year history of the canal and noted that the "past determines the future." The original 1903 treaty was called, by its U.S. supporters, a "covenant running with the land" but LaFeber considers it a "covenant running away with the land." Panama has a national debt of \$3 billion, he said, primarily because it has had "no control over its greatest resource — the canal." The U.S. has been "fighting over [the canal] for no reason" because it has been operating at a deficit since 1963 and needs refurbishing. Politically, Panama "could swing to the far left or far right," LaFeber said, but he added, "Let the Panamanians run their own affairs... let's see if the Panamanians can save themselves."

Ambassador Juan Stagg, Consul General of the Panamanian Consulate, emphasized that "the canal is and always has been the territory of Panama. Panama never transferred its sovereignty." Stagg said that the "overriding consideration" now is "how to replace the canal, which will be inadequate by 2000" and he spoke hopefully of a sea-level canal built by Panama and the U.S.

Robert Bond, Director of Latin American Studies, Council on Foreign Relations, envisioned a potential scenario of violence and bloodshed in the Zone and world-wide denunciation of the U.S. if the treaties are not ratified. Ratification would "clear the air, clear the agenda" so that more important problems in U.S.-Latin American relations could be dealt with.

Stephanie Carrow

CHINA SLIDES

Stephen Andors, a professor of government at Bard, recently accompanied a group of U.S. tennis players on a tour of the People's Republic of China, serving as their official translator. On November 30th he offered a selection of slides from that trip to the Bard Community. The bulk of the presentation concerned two main fields, industrialization and everyday life. Recent Chinese industrialization has for the most part been concerned with spreading out into rural areas and building up small community industries in urban areas. There were slides of a relatively small, suburban commune, attempting to set up an industrial enterprise; a factory located in an urban community manned by "liberated housewives", as well as views of more traditional industrial enterprises.

itional industrial enterprises.

The expected views of the Great Wall and the Forbidden City, were shown, along with scenes of Chinese families at leisure in the parks and museums. Interior shots of what Dr. Andors said was a typical Chinese household, seemed somewhat low by American standards, but not in comparison to other developing countries.

Even with recent diplomatic advances between the U.S. and China, most Americans still have an inadequate picture of what contemporary China is like. While Dr. Andors' lecture may have raised as many questions as it answered, it served as a well-needed starting point.

Roy Lisker and Paul Windigo

LOST: One Senate president, missing since Dec. 4. Please report sightings of said person to Firing Squad, c/o Arthur Carlson.

LOST: Student Rights. If found, return to gender.

LOST: Gail Levinson, former editor of the Bard Observer. If seen, ask to rest awhile.

MISSING: Peter Amato. If found, please lose.

FOUND: Albee's Inferno. Remains of fire damage now visible in Gretchen Lang's room.

MISSING: Solid excuses for total evacuation of student's possessions from certain dormitories.

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.....In Progress

PSYCHOLOGICAL DRAMA

"A Psychological Drama" is a joint Senior Project, combining the psychological research of Todd Isaacson with the directorial technique of Karen Shapiro. Todd and Karen spent the summer reading various experiments, including "The Psychology of Imprisonment", which describes an actual experiment involving Stanford University students. They felt that the themes of role-taking, manipulation, self-denial and loss of identity held the most dramatic potential, and decided to extract them from their individual experiments and incorporated them into a unified structure; the "Imprisonment" theme was utilized as a situation in which the major concept of role-taking could be developed and elaborated upon by the other themes.

The cast was selected according to their degree of self-awareness, receptivity and responsiveness; for six weeks they participated in self-awareness and "trusting" exercises devised by Karen. Rehearsals were closed to maintain an aura of security; only after the actors were totally attuned to each other did the formulation of the "drama" begin.

Improvisations are the source of the final script; no attempt was made to write one. Situations and dialogues were allowed to develop naturally, examined, and selectively incorporated into the growing work. There is no defined "plot"; character portrayal, manipulation and metamorphosis (through enforced role-taking) create the movement of the piece.

Now the group is in transition into the final phase: the structuring of a loose series of improvisations into a unified dramatic work. I do not say "play"; Karen and Todd have stressed that though situations and dialogues will be solidified to a large extent, the work will remain a "highly structured improvisation".

The actors and directors are excited, not only in contemplating the potential success of the final product, but in realizing what they have learned and experienced throughout their involvement with the project. They have achieved an incredible degree of empathy with each other, greater self-awareness, and a growth in acting ability and concentration. All these will be evident, and serve to create a totally cathartic experience, when the work is presented this weekend at Preston.

Shelia Spencer

THE MAIDS

As a portion of the student-directed drama to be presented at the end of this semester, Sally Gockley and Willa Adelman are directing two different productions of Jean Genet's *The Maids*. Genet's plays are dizzying pieces of sorcery in which one becomes fascinated with the many veils of the plot and is never sure what, if anything, is hidden within them.

In this work, the characters are two sister maids and their mistress. In Madame's pretentiously furnished boudoir, the women pretend to be each other and themselves; their very essence lies within this pretense. They play games within games of trying to dominate each other -- which they can never win, because they are defined only by their relationships to each other and by the rules of their game. It is a play in which real emotions are brought out by fantasies and in which real events cause the expression of false emotions; reality becomes irrelevant.

It will be interesting to see and compare the two interpretations of this play. I did not attempt to do so for several reasons; more vital than such an analysis here is the actual viewing of each production.

Gina Fiering

Note: Since this article was written, Sally Gockley has decided to postpone her production of *The Maids* until next semester.

BIRDBATH

Leonard Melfi's one-act plays were presented at the Cafe LaMama and other Off-Broadway theatres during the late 60's. His settings are the secluded corners of New York City; his characters have been pulled off the streets and placed within situations of painful intensity.

"Birdbath" is a 40-minute, two-character drama co-directed by Claudia Sherman and Laura Haff. Laura Greer is stage manager; Katherine Hulbert and Tom Maiello are well-cast as two cafeteria workers in this first all-freshman production to be staged at Bard.

Though all involved are acutely perceptive and have a sound background in theatre technique, rehearsals have been tense. They are painfully aware of the skepticism aroused when rehearsals began earlier this month, and realize that it will continue until opening night. At times the equally experienced group run into problems; no authoritative voice has yet risen above the rest to maintain the developmental flow. In fact, it is the very atmosphere of communality which both strengthens and hinders the progress of their efforts. There is an interesting and unique attempt, but its degree of success can only be determined when the production takes place.

Shelia Spencer



Paula Lockheart With Peter Ecklund (and other friends)- Flying fish (FF-045)

Well, the list of former Bard Students who seem to be making it gets larger every day. Paula Lockheart has just put in her bid with the release of her first album on Flying Fish records. She shares billing on the jacket with Peter Ecklund, a trumpet player who used to play with David Bromberg.

The album seems to display a larger variety of talent than their recent concert here. Her performance at the college suggested that she was unconcerned with dynamics- she seemed interested only in belting out her songs at a rather loud level then. However, the album shows she is quite capable of singing a soft song well. Her voice seems limited in what it can actually do. I think she realizes this, for she seems to prefer singing jazz or blues in a nasal style that at times becomes annoying.

The songs are all given old-timey type arrangements which approximate certain "sounds" or styles ranging anywhere from Dixieland jazz to a Joe Turner type of blues. I question her motive- her audience is generally too young to consider

the music nostalgic, and I doubt she is trying to give us a lesson in music history.

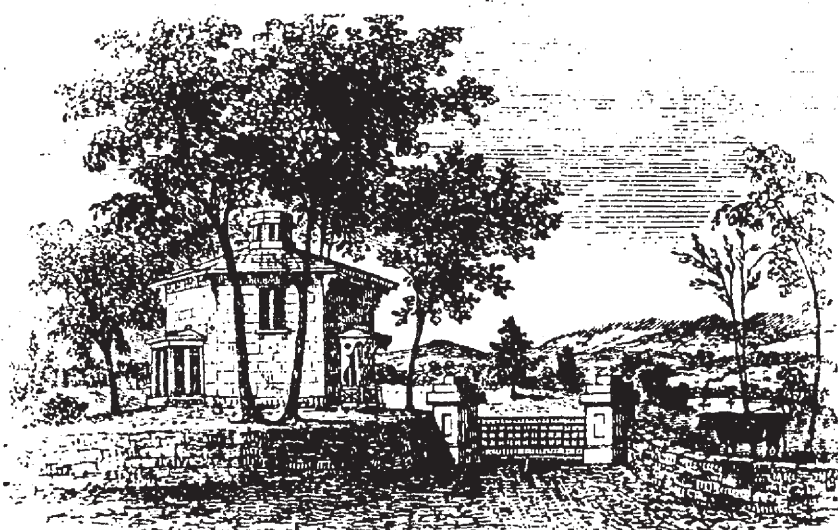
I hope that Lockheart's next album contains more of her original songs, for the three that appear here, "Lie Down Beside ME", "Howlin' At The Moon", and "Stay a Little Longer" are rather moving and generally more interesting than the others she decided to include here.

This is not to completely put down the rest of the material. An instrumental called "Squatty Roo" is quite lively, and the funny "Carolina Rice Commercial" is instantly appealing. "I Can Cook Too", a song credited to Leonard Bernstein, is given an enthusiastic and hearty rendition here.

I suppose I'm obliged to mention that the first song, "High Blood Pressure", has such heavyweights as Dr. John on piano, Phoebe Snow on background vocals, and Howard Johnson on baritone sax. The only problem is that it's probably the most predictable and uninteresting song on the whole album.

This album shows a lot of promise. With a better selection of songs and fresher arrangements, a follow-up album should be quite interesting to listen to.

Robert Levers



DARK LADY OF THE SONNET

The major flaw of the third and final production of Shaw's *The Dark Lady of the Sonnets* was that most of the audience had seen the play twice before and were tired of it. However, a new interpretation by director J.C. Brotherhood, aided by a good cast and imaginative blocking, prevented this performance from being superfluous.

The set of *The Farm* was well utilized to create an atmosphere of casual absurdity. Catherine Williams and Mitchell Highfill maintained a splendid interplay as the Queen and Shakespeare, using melodrama successfully without letting it become an end in itself; the Queen's arrogance was susceptible enough to flattery to be believable,

while Shakespeare's fickle amorousness and conceit were well balanced by his serious concern for his work. Cassandra Chan's portrayal of the Dark Lady was consistent, but aside from her drinking, it seemed to belong to the previous performances and failed to relate to the absurd quality of the other players. Jaye King did a good job in toning down his role of warden, portraying a bored, semi-modern guard.

Though a few of the speeches were unconvincing, the lack of enthusiastic response from the audience was due to their familiarity with the script, rather than inadequacy in acting or direction.

Gina Fiering

The Farm 1.

Neil McKenzie's production of *The Farm* was successful because each of the actors managed to convey the complexities of a real person. In interacting with each other through a series of changing confrontations, they were as ludicrous, poignant and subtle as a real family.

Helen Rennolds as Mrs. Slattery at times seemed vindictive, rather than harried; thus, the scene in which she cried during the confrontation between her husband and son was unconvincing and left her daughter Wendy's question, "What do you battle with?" largely unanswered. Chris Humes was excellent as Slattery; beneath the character's gruff humor one sensed the generosity of a man who loves his family and hopes vainly, with increasing bitterness, that his care for them will be appreciated.

Bob Mason's portrayal of the estranged son Arthur was the best performance I have ever seen him give, exhibiting greater sensitivity and self-control than his previous work. Sally Gockley's Wendy conceals her love for her family under a guise of supercilious amusement; while

she judges everyone else's actions she is afraid to act herself, retreating into her books or going to bed. Sally succeeds in conveying jealousy, sarcasm and urgent sympathy with equal skill. Alison Strong's Jenny was clearly defined, never exaggerated beyond the limits of a character who herself liked exaggeration.

Josephine Mulare as Brenda successfully portrayed the change from a naively condescending militant to a woman who has learned, as her working-class boyfriend Albert says, that people who live in glass houses shouldn't throw rocks. Albert, an amalgam of factory worker and every woman's first boyfriend, was excellently portrayed by Jim Steele.

As a whole, the play conveyed the sense of seven people, alienated, yet needing each other in a changing world in which none of them feels entirely secure. Slattery's fear that the farm will be run over by a six-lane highway wasn't fully conveyed, but the tension between old and new was strongly portrayed within the family itself.

Gina Fiering

2.

Good God! I clapped so bloody hard for *The Farm* that my hands burned like a bloody blaze. Nor was I alone in my enthusiasm for this excellent production of David Storey's play, at Preston Theatre from Dec. 3rd through 6th. Director Neil McKenzie, the cast and crew, all deserve every ounce of the applause, cheers, whistles and bravos showered upon them by both the opening and closing night audiences (and, I would hope and expect, by every audience in between).

But this highly successful production also deserves something above and beyond praise, and that is a close examination and consideration of all the elements which, put together, created such a fine and entertaining work.

To begin with, perhaps the crucial and fundamental element for the success of the performance was the choice of the play itself. Its subject matter could hardly be more universally familiar or closer to home, because it is about home, about family. We all have one of those; we all know what it's like. So the actors involved had an advantageous starting-point for their characterizations. Their task of understanding and projecting themselves into their respective roles and circumstances must have been readily approachable, because the understanding could come directly from personal experience. The play's realistic style and contemporary quality give this same advantage. The plot also is familiar enough: a sensitive young poet visits his family after two years' absence, only to be driven away again by the painfully jealous, harshly critical but caring father who was the son's original reason for going and staying away. All this may be simplifying the play a little, but in these respects the play is in fact simple; it is just this simplicity and familiarity of plot, time and space which seems to have allowed the director and actors to develop the underlying complexities of the characters, and so to bring out the paradoxes of the play's meaning.

The key to the meaning of *The Farm* may be found in the simple phrase "don't know" which is repeated at least nineteen

times in the course of the play by at least four of the seven characters. In the first few minutes of act one alone it is repeated six times, thus establishing itself as an important clue to the mystery of the relationships within the Slattery family. The question arises: is the phrase "don't know" ironic or actual? The answer seems to be that it is simultaneously both; that the members of this family lead paradoxical lives in which they know themselves and each other intimately, and yet not at all. This paradox invades every part of their relationships, and all behavior or emotion contradicts itself. When the father criticizes his son, he says exactly what he means, but, as the mother points out, he does not mean half of what he says. The telling phrase is exploited to its ironical acme when the youngest sister asks an uncomfortable visitor from town, "What's the matter with [our] house?" and he replies, "Don't know."

The technical elements in this production created a physical environment which added depth to, and in some ways reflected, beautifully, the complex emotions and ironic behavior of the characters on stage. The faintly blue, almost misty light of early morning in one scene was as fragile as the family's delicate relationships; yet it made a poignant contrast to the roughness of the exchange between father and son which was about to take place. Throughout the play, Trevor Vasey's lighting designs were highly imaginative in expressing a mood, increasing space, creating realism and heightening drama, all with a subtle precision which made them aesthetically appealing in their own right, while they supported the action of each scene.

The lighting arrangement was integrated with Andrew Jackness' detailed set design to create spatial effects which were wonderfully realistic and wonderfully theatrical at the same time. Into the Slattery's dark livingroom, the first light of dawn bloomed through the frosted panes of the French doors, illuminating the shrubbery outside.

cont. on pg. 5

opinion



Hi kids—I'm now the editor of this last issue of the Drab Revsbo (Bard Observer spelled backwards), a pun I employ specifically because so many recent events at Bard have been drastically backwards, i.e., Senate has once again returned to their constitutional quagmire, and the administration's handling of the Winter Field Period residential problem in Tewksbury, Blithewood, and South Hall strikes me as particularly, and quite annoyingly, backwards.

This latter seems corollary to the Panama Canal situation, because the U.S. has been making money off the Panamanians for 70 years without sovereign authority. Meanwhile, the Panamanians' rights have been ignored. Looking at the manner in which students' rights, concerning the residences which we pay exorbitantly enough for already, have been carelessly shuffled by the administration (not to mention those cute little campus mail ditties reporting that B.+G. will provide storage boxes for only \$20.00 more), our situation is pretty outrageous also. The Panamanians are getting wise and demanding their rights; it is up to us to look out for ours, too.

EDITORIAL

As far as the future of the newspaper itself is concerned, myself and Ed Colon, (newly elected co-editor), are anxious to generate as much political and social awareness and activism as possible. It is not only the privilege but should also be the responsibility of a college newspaper to act as a vehicle for expressing the concerns of the students who people the college. I've heard enough about apathy—it's high time to DO SOMETHING about it. So all you people out there who find themselves oppressed by situations on campus and find time to complain about them, let's hear YOUR voices — if you make enough noise, the administration is bound to respond. No radical improvements have ever been successfully engineered by a handful of elitists; we can't seriously hope to effect anything beneficial single-handedly.

Pax Vobiscum
See you next semester,
Jane Hurd

So now Barry Patrice is gone, joined the army. His descent from power was as sudden and surprising as his ascent to it. He had made off with the only product of his administration, so it is almost as though he hadn't existed. But he did exist, and for a while he completely shook up every institution in the student government. Those institutions are now settling tentatively back in place, but it will no longer be as it was; we will soon vote on those constitutions. But more fundamentally, we have stopped taking those institutions for granted.

Let me first give a little history of the senate. This will necessarily be a different, perhaps contradictory account than others would give, but I make no pretense of journalistic "objectivity." I will tell you what I saw and experienced. When I first was at Bard, the composition of the Senate was changing, moving towards being a very middle-of-the-road body, dominated (though certainly never entirely) by white males, or other non-abrasive people. At this time it was considered very important that one be friendly and acquiescent towards the administration; it was also Leon's first semester and he was still, so to speak, on his honeymoon. The real heyday of this acquiescent group was spring 1976, when Scott Porter and Sandy Walton were co-presidents. This Senate gave up control of the pet situation indefinitely (Ludlow refuses to even discuss it. It has become a meta-issue) would tell us that SAGA food was terrific, and laid on its back while Ludlow instituted a widely unpopular peer counseling program, and then let them sabotage the peer counselor referendum by using a rule that a quorum had to vote to make it binding — a rule which exists nowhere in any constitution or rules for the Student Association that I have ever seen. At this time I lost my second attempt at election for the Senate. I went to every Senate meeting the next semester, the last semester of Porter-Walton. The attitude of

the Senate was shifting slightly; there began to be a perceptible split between an acquiescent group, and a group that was, for lack of a better word, more radical. When the next elections came, I finally won a seat, as did several of my friends, and Callahan and Solomon were a decidedly furrier pair than Porter-Walton. Nonetheless, this Senate could not muster the ability to overturn the damage done by the acquiescent Senates. Meanwhile, the Planning Committee had been gaining power, because it controlled the purse and there was a certain amount of antagonism between those bodies, culminating in a failed attempt to fire the Planning Committee secretary. The Planning Committee had proved itself by de-politicizing and regularizing the budget process, though this did not

create bullshit and defray any energy students might get going. It had also been used by the administration as a supportive prop, hence the reluctance of any of us to be president, to be the conveyor of Ludlow's lies, and be held responsible when Ludlow demonstrates that they are lies. We understood that it was essential to get rid of the Senate. Meanwhile Ludlow leaped into the opening with startling boldness — first they demonstrated that all their assurances about the peer counseling program had been utter, premeditated shameless lies, and nothing but. They did this by firing 2 peer counselors, in an open mockery of previously agreed upon rules of procedure. Then Ludlow launched a second, more insidious assault. Apparently in their P.R. for this place, they told people that there was nothing but fun, fun, fun on the weekends. Anyone who's been here for a semester or two knows otherwise — in fact, fun on the weekends came in last in a Planning Committee poll for preferred expenditures. But when the administration P.R. proves to be bullshit, they come walling to us that freshmen are going crazy and attempting suicide because there's "nothing to do," and it's our fault. They dub it a "crisis" and use it to discredit the student government in everyone's eyes. Now that the Senate was no longer a yes-man, they did not need it. But the Senate was not designed to be a no-man, so there was an irreconcilable contradiction. The Senate members never got around to supervising the resolution of the contradiction. It came upon us in a rush, which seemed very ironic that in order to destroy these institutions we had to destroy ourselves because we had become the institutions; we had become sacrifices to our cause by bringing forward the inherent contradictions. These contradictions were resolved for a time in the person of Barry Patrice.

OP-ED

necessarily mean more was actually going on. Meanwhile, the Real power of the Senate declined. Ludlow would alternately use it as its patsy, its dupe, its rubber stamp, or as its scapegoat. When they could not do this, they ignored it. Soon it was obvious that Senate meetings were nothing but nonsense, arguing with the deans over meta-policies. Then last spring the radicals won a majority; with a number of resignations this fall, they consolidated this majority, and achieved a predominance in the other branches of government as well, so that Barry Patrice was quite accurate in describing us as a "club-house government." We had all known each other for years, and had fought our way up, with precisely the goal of gaining control. To incoming freshmen we appeared to be the status quo. At this point, it got ironic; once we had control over the institutions, the Senate in particular, we realized what festering, impotent carcasses they were; they served

cont. on pg. 5

To the Editor:

I read with interest the Observer's account of the recent panel on Women and Religion, and I note some remarks attributed to me as "Rev. Fritz Shafer".

I am convinced that all of us at Bard are equally reverend (reverent?), eager, and thoughtful. Also kind, loving, loyal, comradely, and wise; so I would very much appreciate it if the Observer and other agencies and publications within the Bard family would not single me out by the designation "Rev." or "Reverend". There are three or four alternatives to this honorific; among them, no title at all or an appropriately academic one.

Incidentally, when such sinicisms as reverend, venerable, honorable, very reverend, most reverend, etc. are employed, the definite article regularly precedes the adjective; and so one commonly uses the full form of the given name.

Frederick Shafer

Dear Ms. Van Kleeck:

I am a resident of Tewksbury. In order to house participants in a two-day conference over January Field Period, (which Mr. Amato tells us your office is managing), the residents of Tewksbury are being asked to vacate their rooms at short notice (19 days). This is a great and unreasonable inconvenience, especially in that the College is not prepared or willing to provide adequate secure storage for our personal belongings. We have been denied our requests for reasonable measures to deal with the situation, and are extremely upset.

Granted, leaving a substantial quantity of belongings in our own rooms would not have been any more physically secure than the double-rooms that have been made available on each floor. However, it is NOW the case that anyone interested in burglarizing us over Field Period need only strike those three rooms — not ransack sixty rooms each with their own locks, etc. — and it has been unequivocally shown on several occasions that it is a simple task to pick the locks or open the windows from the outside. It is even a matter of record that burglars this semester have ac-

tually scaled the building to achieve access to the windows. As if this is not sufficient to arouse concern among administrators, a campus-wide notice has gone out informing the community of the specific room numbers of these newly designated storage rooms, ostensibly in the interest of public service, but also with the effect of saving the potential thieves the trouble of hunting them out for themselves.

In response to our concern, we are told that we cannot have additional locks placed on the storage room doors or windows. Indeed: we must even shell out twenty dollars for a storage trunk! The very least the college owes us is free use of such trunks for January, after which they would be returned. This request, too, was denied. And what are the end results of all this callous administrating?

The students get shafted. It is nowhere explicitly spelled out in the Student Handbook that complete evacuation over Field Period is impending in any forms other than South Hall. In FACT!! There is even a distinction made between leaving for recesses and the Summer Vacation. While it merely states that students must vacate rooms at the end of the spring semester, it makes no mention of such a policy regarding the close of the fall semester. Furthermore, it is not the case that past precedent is supportive of the move. The last time Tewksbury was used for any purpose over Field Period was more than four years ago; no student presently attending Bard in the normal four year sequence has any recollection, therefore, of such an action, to relate to newer students. It came as a total shock to our collective mind that we were being asked to be so terribly abused.

AND I DO MEAN ABUSED! We are initially inconvenienced by having to move our stuff out. We are secondarily inconvenienced by inadequate storage arrangements. Students who live far away have to spend additional time preparing and transporting their belongings to be shipped. Not to mention monetary expense. And finally, several generous individuals who have been kind enough to volunteer their rooms for storage will be prolifically put upon by students bringing things in at the end of this semester and out at the beginning of next.

It shall be a trying experience for them to LIVE in those rooms amongst stacks of possessions while they accumulate and until they are collected. At least if we had been informed before Thanksgiving, some of our things could have gone home with us at that time.

It is a sad state of affairs when YOUR errors in planning, and YOUR tardiness in informing us of your intentions, and YOUR disinterest in the affairs of students, and YOUR secretive planning without student input in the first place (of this conference), and YOUR unwillingness to negotiate on any level, must all be paid for in the coin of our inconvenience. Where I come from, one pays for one's own mistakes. And you have made several inexcusable ones.

It is additionally disgraceful that you chose to be so unyielding in dealing with us at a point in the semester when most of us have our heaviest academic work load. The entanglement of this controversy is nothing but an unnecessary obstacle to the pursuit of education, as are all the controversies generated by this year's unresponsive authoritarian administration.

It is all well and good to attract students from all over the country, escaping the syndrome of filling this institution with New Yorkers and the City's suburbanites, but once you have succeeded to any extent, you must revise your storage policies for these students especially. It is shameful that there is no secure storage at all anywhere on this campus, and that this obscure two-day conference should be allowed to aggravate the condition by forcing students out of the one refuge they have: their rooms. At least the laws of probability protect them there; it is unlikely that the majority of the rooms would all be burglarized.

In closing, I wish to state with no reservations two things. I think the proposed conference is unfair to us (the paying customers in this locale), and your cavalier attitude towards our inconvenience is totally lacking in common decency and respect. And secondly, I think that the conference should obviously be cancelled, out of simple consideration for the students you propose to displace so lightheartedly.

I might also add this tidbit for thought. If the administration in general persists in its habits of circumventing, and completely dismissing when possible, student input on policy-making, then the growing dissatisfaction among the student body may blossom one day yet. It may flower in the form, off-hand, of alumni with memories of frustrations with this institution during their college days, twenty years from now. And those alumni, including myself, would never even consider contributing to Bard's endowment, for example. There are other forms this disenchantment may take in the more immediate future. Whatever those manifestations may be, it should come as no surprise to the administration that students, who are nevertheless people, have a limited tolerance for being dictated to while paying exorbitant tuition fees.

It is ludicrous at best that we must remind you that it serves no worthwhile function to impede not only the daily function of our residential lives with this nonsense, but our academic progress as well, by introducing unnecessary distractions — such as this two-bit two-day conference — at the close of a semester, when students' workloads are generally the most pressured.

Thanks for nothing.

Andrew Abbatepaolo

Editor's note: Dean Amato failed to respond to our request for an explanation of the Administration's position concerning W.F.P. housing. E.C.

letters



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OP-ED, cont. from pg. 4

I first met Barry at a party in Robbins. The beer was almost out and we were smoking a joint, and I knew him only as a name who had just lost a Senate election. I talked with him for a long time, and he impressed me as a pretty capable and perceptive person. We talked about the legal situation in Dutchess County, i.e. Sheriff Quinlan, Dick Griffiths et al., and we both agreed that they were all pretty dangerous maniacs, only he had quite a bit more experience with them and a lot more righteous paranoia about them, having been kicked off the squad and everything. He had been a cop for the same reason he was president - he sensed a profound disequilibrium, and joined the institution to correct it. The inherent racism and brutality of Sheriff Quinlan's regime caused his departure from the police force. I am not so sure what caused it here. I suspect that upsetting everybody increased the pressure; people that dislike him would grab at things that he did and leap for his throat. Abolishing the student government at the student meeting was one thing, but when people started to behave as though it was abolished, trouble started. Ultimately it was Barry's sense of justice that led him to go barking up the wrong tree and give his opponents something tangible to hit him with. The abortive attempt at firing Dwight Hill, and the grumbled accusations of graft, and the talk of getting rid of George Dobbs and the Planning Committee was simply a mistake in everyone's eyes, and it brought the hostility to the Senate floor. Barry was humbler that night, he knew he was wrong. He would not, however, voluntarily relinquish his office, and no one made a move to force him. Then the constitutions were finished, and time went on and nothing was done about it. We all expected that any day now Barry would have them to us. Next thing we know, he's joined the army, presumably taking the constitutions with him. The situation is as it was before he appeared, I am once again Acting President, and the Senate, depleted by resignations, hangs on and waits for death. I hope we can get a new constitution this semester. The survivors have to keep on going.

Arthur Carlson

Who Needs Rex Reed?

Somewhere between the then and now of this semester, I leaned back from my hot little typewriter and asked myself what this business of writing reviews is all about. I began plucking the sleeves of drama students and directors, asking endless questions, and calling conferences with other reviewers and interested parties. This is the result of my campaign.

I was already aware that the existence of an active drama department at Bard provides us with the unique opportunity to experience the work of fellow students. Yet I must emphasize the difference between our drama department and the other theatre groups (commercial or community theatre, high school drama clubs, etc.) which have shaped our concept of "drama". As stated by one drama major, the difference is the dichotomy which exists between acting and "performing"; Bard's drama department is geared toward developing the acting and directing abilities of its members, not toward exploiting the abilities they already possess in order to gratify an audience.

However, in the learning process the students are repeatedly exposed to public view and outside evaluation. There is no pretext of sanctity, nor should there be; yet those of us who assume the responsibility of writing and publishing a structured review have a greater obligation to deal adequately with the production than does the average audience member. This includes having an awareness of the drama department structure and its effect upon what happens on stage.

As in most drama groups, it holds true that many roles are assigned to whoever proves most capable of handling them; there is also a certain amount of typecasting. But if someone is earnest in his desire to attempt something new, or a director wishes to place him in a role which would help in strengthening specific weak points, exceptions are made. Also, while it is possible for an acting major to confine most of his work to the classroom format without participation in the department productions, he is still required to take on at least one substantial role for Moderation and two major roles as a Senior Project. This affects not only the quality of the acting, but the choice of a play as well.

Seniors, in formulating ideas for their Project, submit tentative descriptions of roles, as well as specific titles, which they are most interested in attempting. From the lists received, directors

try to choose a play, or discover another work, which most closely satisfies the needs and desires of the seniors who must participate. When the final decision has been arrived at through discussions between directors and students, auditions are held. Though remaining roles are filled by those who prove themselves most capable, majors roles have already been pre-cast with seniors.

Thus, plays are not chosen solely for their entertainment value, and roles are not assigned on a purely competitive basis. This makes the standard review procedure a rather futile enterprise which serves little more than to flatter the ego of the reviewer himself and of those he chooses to compliment. Add to this the novice reviewer's inability to differentiate between written script and directorial technique, acting ability and specifications of script, acting and direction...and there you have a useless muddle of subjective inanities.

One solution to this problem is to abandon play reviews. Yet this would remove one of the critical sources (however feeble) upon which drama students and directors depend for essential feedback. However, it is obvious that the standard review format is inappropriate.

Through my discussions with drama students, I have evolved a tentative review policy for the future. The experimental *In Progress* articles which were begun this semester (at the suggestion of another drama major) have met with approval and even enthusiasm; therefore they will be continued on a regular basis. Care will be taken that they provide skeletal plot outlines for prospective audience members, as well as an analysis of historical background, directorial technique, and any information of value to actors as well as spectators. Brief follow-up reviews by the same writer will analyze the extent to which initial goals have been realized in the final production. If space allows, a second review by another writer will be included to provide contrasting interpretation and evaluation.

I feel that this procedure will be more beneficial to all involved than former reviews have been. I plan to continue writing some of these articles myself, but would greatly appreciate some new sources of inspired dramatic criticism. Anyone interested in tackling this project is strongly urged to contact me, or attend future staff meetings and participate to whatever degree he desires.

Shelia Spencer

CAMPUS WARS

Paul K. Spencer

Yes, we survived that battle - just barely. Columbia drove our attackers away at the last moment. If they hadn't, we'd have surely been destroyed that very day. Perhaps it would have been better that way.

We had been given our lives, but only in return for our freedom. We were, of course, very grateful to Columbia, but they made us pay dearly for their services.

They supplied us with materials to help us rebuild after the devastation of the battle. These were only a drop in the bucket compared to what we would need. We knew that Bard could never be the same. The battle had destroyed too much. There were large gaps in THE WALL. The few buildings at ground level had all been leveled and those underground were damaged. But, with the little bit we had, we went to work.

It was a sad business. There is nothing worse than working so hard to regain something you've already had. We were repairing, not producing. We were licking our wounds, not avenging them. We were in no condition to claim revenge.

Columbia treated us badly. Their soldiers abused us, treated us like wretched curs! They used us! They "appropriated" many of our weapons and only those in the best of shape. I had a young son at this time and I remember the sadness and bitterness reflected in his eyes as I told him of the days when Bard was strong. He listened in awe to these stories and wept at the condition we were now in. We had been one of the toughest colleges in the land and we were not accustomed to being pushed around!

Columbia was conquering everything around them. They and Harvard were the strongest powers in the east. They had both conquered all the smaller colleges in their areas and were now beginning to fight one another. We were forced

to fight for Columbia. We had to fight side by side with our old enemies like SUNY and Vassar who had also come under Columbia's occupation. This we detested!

The war was bloody and we lost many. This lacked the glory of other wars. Modern technology was coming back and its ways were strange to us. We were thrown on the front lines as cannon fodder! Modern military equipment was indeed effective. Whole campuses were obliterated in seconds! Hundreds of thousands died each day! There were many areas to the northeast of us that were now uninhabitable deserts! There was certainly no glory to this war.

We fought on for years. The casualties mounted to such a point that it became evident that no one could win this war. Both sides had wasted themselves. Both sides retreated to the safety of their own campuses to try to recuperate. There was no recuperating from such a war as this, though.

Columbia again tried to dominate us, but this time we would not let them. There was constant rebellion. Columbian soldiers were always being murdered. They in turn would retaliate by killing many of our citizens. Finally, we'd had enough and decided to hit them hard.

Columbia's Supreme Commander, General Melnick, decided to visit our campus to see if he could straighten matters up. We were ready for him. With the arms we had stockpiled from the war we managed to form a sizeable army. We assassinated Melnick and all the Columbian troops occupying our campus in one lightning stroke. I myself participated in this battle and believe me, it was glorious!

Columbia did not retaliate by attacking us with their enormous army as we had expected they would. Instead, they simply flew over our campus that

cont. on pg. 6

THE FARM, cont. from pg. 5

In blocking the scenes, Neil McKenzie made a sculptural use of space, especially in group scenes, where the actors standing at opposing points on the stage balanced and contrasted one another, in the same way that their emotions and behavior balanced and contrasted one another. By occasionally situating an actor on the landing in the upper right of the stage, McKenzie increased the physical space and emphasized the various emotional planes of the characters. My only criticism is that at times an actor stood too close to the edge of the stage, breaking the invisible wall that creates the separate reality of the stage.

The acting was not the least of the fine elements in this production. In all cases it was natural and plausible and indicated a clear understanding of the relationships between the characters. Christopher Humes was excellent as the father, stooping slightly, dragging his feet slightly, as a fifty-five year old man with heart trouble would do, and he brought both humor and poignancy to his role. Helen Renolds was very good as Mrs. Slattery, playing nervously with her hands, wincing and moving her head in tiny jerks like a watchful bird, and so betraying the stress and pain of trying to assuage feelings and hold her family together for over thirty years. James Steele as the boy from town was much improved from his first role this semester, but in future he ought to try to refrain from smiling incessantly, especially when a frown or even a bland expression would be more appropriate.

It was refreshing to see a simple, tender play about familiar and complex things, and I hope and expect that Neil McKenzie will have the opportunity to delight and move us again ... perhaps next semester?

Stephanie Carrow



midget's voice

THE FINAL MIDGET'S VOICE

A strange man once mumbled to me one dark Bard night, "Don't mess with the drugs on this campus." Although the anticipated punch in the ribs did not follow this collegiate statement I was graced with an ample amount of Bowery Boy name-calling by others in the past week so I wasn't terribly disappointed. So after much personal examination I would like to make a Statement. LEON, LUDLOW, FELLOW STUDENTS: I'm sorry, I apologize, I was wrong in what I said. There are no drugs on this or any other college campus. Nobody had their life threatened at this College. Everything is just terrific here at Sunnybrook Farm and you can just call me Rebecca.

ATTENTION SKIERS (and would-be skiers)

The place to be this winter for some time on the slopes is CATAMOUNT SKI AREA on rt. 23 in Hillsdale, N.Y., just 45 minutes from campus. Catamount has excellent snow-making so don't let conditions at Bard fool you. It caters to skiers on all levels, has skis available for rental and doesn't make you wait on long lift lines. For younighthawks the slopes are lighted on weekend nights and the Pub is open. See either myself or Charlie Moore for more info.

FINALE

Old Midgets don't die, they just crawl in a hole somewhere and watch re-runs of "The Seven Little Foys." It happens. The Midget would, however, like to wish everyone well on their holiday vacation. No regrets. Feliz Navidad. Adios.

Danny O'Neill

Bard vs. Stevens

In a ballgame closer than expected, Bard beat Stevens College of Mass. 57-55. Bard, led by Waverly Robinson, Aladio Abreu and Cliff Forrest (11, 12, 10 points respectively) led 34-30 at the half. The game was played at a slow tempo that seemed to aid Stevens greatly. Two of Bard's problem areas (rebounding and fouling) also kept Stevens in the game. The second half was almost a repeat of the first. However, the hot shooting of Mr. Abreu (12 points in the second half, 24 for the game) kept Bard in the lead throughout.

Robinson	4	3	11
Wilcox	0	0	0
Forrest	7	1	15
Abreu	11	2	24
Irizarry	1	3	5
Velazquez	0	0	0
Dement	1	0	2
Brewton	0	0	0
Lindo	0	0	0

Bill Moss

Bard vs. Albany

With a flair for suspense, the Bard basketball team won a thriller, beating Albany College of Pharmacy, 79-78, last Friday.

In what was a hotly contested battle, with the lead changing constantly, the Red Devils with an overall TEAM effort came back from a two-point deficit at half, to beat a very scrappy Albany Pharmacy Club.

With Cliff Forrest (17 points, 15 rb.), Eladio Abreu (16 points), and Rolando Irizarry (10 points) all getting into foul trouble, Coach Levine was forced to employ his bench, which was the key to providing him with the margin of victory.

Jay Brewton (11 points, 10rb.), Lucien Lindo (1 point, 1 rb.) and Tony Velazquez (2 rb.) and Robert Grant (3 points), each helped to provide the fire power and dominance of the boards, that pulled the Red Devils through.

It was a key bucket by Cliff Forrest, however, with only 3 minutes in the game, that put the Red Devils ahead 74-72, towards a lead they did not relinquish.

Following last Friday's precedent, the Bard basketball team, with a talent for nail-biting games, continued their exploits, Tuesday, against St. Rose, winning 80-70.

It was a very physical and tough game off the boards, with once again the dominance of Brewton (12 points, 18 rb.) and Forrest (22 points, 22 rb.) deciding the outcome.

The Red Devils, forced into many turnovers, had their backs seemingly against the wall, with

B-BALL



GIRLS B-BALL

Charlie's Angels have just begun their first true year of varsity basketball. After a first nervous game against A.C.P. in which they lost 58-22, they showed marked improvement in losing to St. Rose College by a score of 75-31. On Nov. 7th, the Angels lost to a powerful Columbia Greene squad by a score of 68-22. Overall, the team seems to be improving with every game.

High scorers on the Bard team are Toni Major, who led the scorers with 15 points, followed by Stephanie Leighton with 13 points, and Terry Szold with 10 points. Other members of the team are Marilyn Ambrose, Vicki Hurt, Adina Gwatkin, Jane Gruen, Mary Duffy, Sarah Robins, Faith James, Robyn Walsh, and Jolene Hart.

Please come support the Angels!

Stephanie Leighton

David Penberg

Bard vs. Vassar

In a foul-filled, rough ballgame, Vassar beat Bard 65-61. It was one of the most poorly officiated games this reporter has ever seen. Bard outscored Vassar from the floor 58-48, but was outscored from the free throw line 17-3. Bard played an excellent ballgame (except for being out-rebounded for the third straight game) and with any help from the officials they would have won the game. Bard was paced by Galen Wilcox and Waverly Robinson (14 and 12 points respectively). Cliff Forrest and Robinson led the rebounders with 15 and 8.

Bill Moss

observer

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CAMPUS WARS, cont. from pg. 5
night, with their vast armada of planes, and while we celebrated our small victory below, annihilated what was once called Bard.

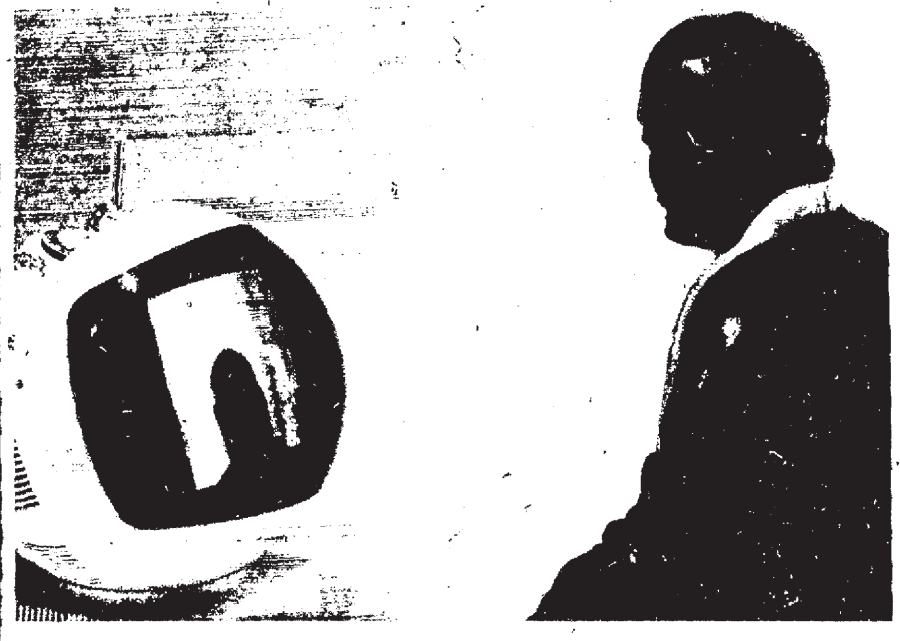
Very few survived this massacre, I being one of the unlucky few. The others left long ago as there was nothing for them to stay for. Only I have stayed on. I am an old man now. I am tired and ready to die. There is nothing any more. Columbia and Harvard had one more short war, this time obliterating each other. Supposedly there are still small guerilla bands fighting each other in the mountains, but this does not interest me. There is nothing to fight for any more.

All that is left for me is to finish this history of a college that was once great and that I have done.

Paul K. Spencer IV, the lonely old man, walks alone. All around him are the remains of what was once a large military complex. The ravaged skeleton of an enormous wall stretches on as far as the eye can see, its twisted steel girders collapsing from age and rust. Where once there was a college now there is only a few square-miles of scorched earth. The only living creature here is the old man.

He walks slowly, poking around piles of rubble as he moves along. At length he finds a large charred board of plywood. With great effort he tries to flip it over and after several attempts he finally succeeds. He looks down at the sign which in bold red letters says:

"We're Bard! We're Tough! So Don't Fuck With Us!"



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