

OBSERVER

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Dean Grace Allen Resigns



On Wednesday, March 15th, the resignation of Dean of Students Grace Allen was announced, after some confusion as to whether or not she had been fired. Apparently, Ms. Allen had submitted her resignation a month ago, but President Botstein decided to wait until a definite replacement was found before an announcement of Ms. Allen's intentions was to be

made. When asked why she decided to leave Bard, Ms. Allen said that she had spent her first year discovering what the job entailed, and this year trying to determine whether or not she desired to keep it. She has concluded that "the job is simply not right" for her; whether she will take an available position at another school in the future is uncertain. She said she would like to return to England to pay her parents a "long over due visit", and that if she had any spare time she would complete a manuscript on Brecht which is three quarters of the way finished. She was very adamant that she liked Bard, and that it was nothing personal.

Michael Simpson, classics professor and close associate of President Botstein, has accepted the job as Dean of Students on a five year contract basis. After leaving Bard last summer, to teach at a university in Austin, Texas, Prof. Simpson decided that he disliked Texas and wanted to come back to Bard. He should be teaching one course in Greek translation in addition to his new administrative role.

Jane Hurd

Quinlan Indicted

The corruption and mis-management of the Dutchess County law enforcement agencies can no longer be kept from the media. As of last week Sheriff Lawrence M. Quinlan was arraigned on a number of gun charges. Sheriff's Captain Albert D. Traver's felony perjury trial began; and two weeks ago, Rexford Maine, Red Hook police supervisor was dismissed by Mayor Fell. Quinlan's department is still under investigation by a Dutchess County grand jury, and the Red Hook trustees are demanding a full investigation into the alleged arbitrary firing of Maine. On top of all these inter-county disputes the state is looking into allegations of ticket fixing and the bribing of judges.

On March 10, 1978 Sheriff Quinlan announced he would not seek another term as the Dutchess County sheriff. His retirement brings to an end eighteen years of an over-zealous and irresponsible sheriff's department. Quinlan and his department have ruled the county with a heavy thumb for too long. Bard College was victimized by Quinlan's apparatus in April, 1968, when 24 students were arrested on drug or related charges, and in May, 1969, when 45 students were arrested. These so-

called busts were co-ordinated with the then Assistant District Attorney Gordon (Watergate) Liddy. Liddy had his day in court and we know where he is today. It is time Quinlan and his boys have their day in court too.

You can be sure we have not seen the end of Sheriff Quinlan yet. Already it has been speculated he will move on to the County Executive position. It seems his confidence in justice is amazing.

In a final note it is interesting that Under-Sheriff Fred W. Scoralick (appointed to this position two years ago by Quinlan) is the favored candidate for the Republican nomination to the office of Dutchess County Sheriff.

Scott Porter



Freshman Seminar Program

A proposal is going before the Faculty on Wednesday, March 29 which will dramatically alter the academic program of the Bard freshman. In addition, it will contribute to changes in the academic life of the rest of the school, because introductory course offerings will be reduced each semester and participating faculty members will spend more of their time doing advisory work with freshman.

The current proposal is a second version of President Leon Botstein's plan which he submitted to the faculty in November of 1977. This program, entitled "The Freshman Program," consists of two segments; a "Freshmen Seminar" and a "Freshman Forum and Conference." The freshman seminar would be required both semesters of the freshman year. Entering freshmen would choose from among eight to ten possible courses offered within the program and each seminar class may be further subdivided into smaller sections (of about 15 sections). Each seminar class would meet for ninety minutes twice weekly.

The second part of this proposal, "The Freshmen Forum and Conference" would meet one afternoon a week for a series of "lectures, debates, panels, movies and plays" to consider a particular idea or theme. This one-credit class would be required of all freshmen.

Two approaches to advising are proposed under this program. One group of students will meet in sections with a Group Tutor to discuss topics relating to the forum on ~~one~~ one week and have individual conferences on the alternate week. The second group of

To implement this program there will be a reduction of the

course load of the Group Tutor. There will also be a Freshmen Seminar Program Director who will oversee the entire program.

"The program will take shape from the specific offerings. The goals are: initiation into the life of the college and its special freedoms and responsibilities, an active participation in the basic syntax of a variety of disciplines and an engagement in common discourse around significant intellectual and artistic issues."

—the Freshmen Seminar Proposal—

The Faculty Senate; Burt Brody, William Driver, David Pierce and Terence Dewshap, other members of the Freshmen Curriculum Committee; Elie Yarden, Frank Oja, Peter Skiff, Benjamin LaFarge and two members of the Student Educational Policies Committee (EPC), Stuart Low and Sarah Caffrey and former Academic Dean Grace Allen have met several times in the past few weeks to discuss and modify the proposal.

Important elements of their discussions are the Forum component of the program, and the changes in the advisor's status. President Botstein's original proposal envisioned the Forum as an event open to the entire college which would employ the John Bard monies to produce a genuinely stimulating program. There is some feeling among Curriculum Committee members that the present scaled-down version has lost much of its excitement and appeal by limiting itself to a smaller and more routine

procedure.

A second area which is still under discussion is the advisory process. Under the latest version the freshmen will be required to meet with a conference advisor (instead of the current "major advisor") who will be picked on the basis of the student's interests. It has been strongly suggested by the student EPC that some of the teachers are not capable of interested in this extensive advising system. An ad-hoc student committee has taken this problem even further and asked "Does more advising equal better advising?"

Students who are aware of the program have raised several other questions about the matter. There is an objection to the mandatory-and-structured quality which this will produce in the freshman year. In recognition of this problem the March 29th vote on the program will first consider whether the program should consist of one or two semesters. It appears to be the sentiment of several members of the Freshmen Curriculum Group that this would defeat the program's intent. EPC, however, recommends that the program be made optional in the second semester and be opened up to the rest of the college. There is also dissatisfaction among the ad-hoc student committee members with the idea of isolating freshmen into a program viewed as time consuming. Additional skepticism focuses on whether or not the program is, as it was originally designed to be, multi-disciplinary in approach.

The program was designed to meet the needs of high-school students encountering college and find-

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Open Letter

On Wednesday, the 15th of March, two seemingly unrelated events took place on campus. Community members were greeted at their mailboxes by a memo from Dimitri Papadimitrou, Bard's Vice-President in charge of financial affairs. On the same day 12 community members residing in Bleucher Dormitory had their rooms searched by a "senior supervisor" attached to the staff of Richard Griffiths, Bard's Director of the Physical Plant Office. The Vice-President's memo characterized recent actions by Physical Plant and Security personnel as being "overzealous" behavior in pursuit of their duties. Dean Mary Suggat, speaking at a Community meeting on March 9, used the same term—"overzealousness"—to describe these actions. Perhaps unfolding events such as the "unauthorized" search of Bleucher will allow members of the Bard Community to reach an understanding of "overzealous" as a term of increasingly common usage. "Overzealousness" is a word creeping into the vocabulary of Ludlow bureaucrats as they scramble over one another to deny culpability for the actions of underlings.

The scenario is not unfamiliar in recent memory. "Overzealousness" was one of the obfuscating bureaucratic 'buzz words' which emanated from the Nixon White House during another period in which "higher ups" assigned blame for "unauthorized" behavior. Ludlow is not the White House. Leon Botstein is hardly Richard Nixon. Yet, it remains a disgusting show of "blame assessment" - on the Nixonian model - for Ludlow officials, intelligent men and women

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observer

The Observer is an independent student publication of the Bard College community. Letters to the Editors and other inquiries should be addressed to Box 85, Bard College, Annandale-on-Hudson, New York, 12504. The contents of the Observer are copyright 1978 by Observer Inc. unless otherwise stated. The opinions herein are not necessarily those of Bard College or the Editorial staff.

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Special Thanks to George Smith

COMMUNITY EVENTS

TOWNE CRIER CAFE — Hopewell Junction
between Route 55
and the Taconic
Parkway

March 24 MARK ROSS and JOHN PEARCE
9:30 p.m. Mark Ross is a folk singer who
sings the songs of Cisco Houston,
Woody Guthrie and Hank Williams
as well as composing some of his
own material.

March 26 BILL KEITH with JIM COLLIER
8:30 p.m. and FRIENDS ... Some of the
best country music around.

M HUDSON VALLEY WINERY — Highland

March 25 ANNUAL EASTER EGG and
11:00a.m. CHAMPAGNE HUNT
April 1 ANNUAL APRIL FOOL'S DAY
MASQUERADE PARTY

THE BARDAVON THEATRE — Market Street
Poughkeepsie
March 25 EASTER FILM: The Greatest Sto
7:30p.m., ry Ever Told
9:30p.m.

POUGHKEEPSIE HIGH SCHOOL — Pough'sie
April 1 THE JOFFREY BALLET COM—
8:00 p.m. PANY

THE ARTS COUNCIL OF ORANGE COUNTY
ART GALLERY — 120 North St., Middletown

April 6 POETRY READING BY THEO—
8:00p.m. DORE WEISS

RHINEBECK TOWN HALL — Rhinebeck
April 7-15 YOU'RE A GOOD MAN,
CHARLIE BROWN
presented by the Taconic Theatre Company...
April 7,14,15 2:00 p.m. and 8:00 p.m.
April 8 8:00 p.m.
April 9 3:00 p.m.
Tickets available: Mill Pond Gifts, or 876-2447

ARNOLFINI ARTS CENTER — Rhinebeck
March 25 St. LOUIS BLUES — Only film
8:30p.m. ever made of Bessie Smith in per-
formance.
April 3 THE LADY VANISHES — Alfred
8:30p.m. Hitchcock thriller of European
espionage.
April 6 DAVID AMRAN — Composer and
8:30p.m. musician. Benefit concert.

AUGUSTO'S — Route 9G, Hyde Park
March 23 RED WING
March 24,25 ANDY GOUGH@
March 30 LAST LICKS
March 31 RIVER ROAD
April 1 FAT CITY

SPEAKERS — 331 Route 32 North, New Paltz
March 24,25 BUSWELL
March 31, Apr.1 KING CRIMSON BAND
April 7,8 JERRY MOORE WORK
BAND

EARTHWORKS — Route 9, south of Rhinebeck
April 1 FLY BY-NIGHT STRING BAND
April 8 GEMINI
Both 8-11 p.m. Reservations suggested. Call
229-8570 or 876-2949.

UPSTATE FILMS — Rhinebeck
March 23 AN AMERICAN IN PARIS
March 28-31 THE IMPORTANCE OF BEIN
BEING EARNEST
Mar. 31 Apr.2 MAD DOGS AND ENGLISH-
MEN
April 4-6 GULLIVER'S TRAVELS

THE CHRISTIAN 'WAY' AT BARD

This week is Holy Week; the time of the year set aside by the Christian Church for remembrance /response/celebration of what Christians consider to be the supreme event in cosmic and personal history. This event centers around a man, Jesus of Nazareth, whom followers of the Christian 'Way' believe to be God incarnate ('in the flesh'), one sent by God bearing God's own nature to provide the means by which human creatures can be reconciled to God, to each other and to themselves. Four of the days this week are singled out to be times in which special attention is given to particular events in the life of Jesus. On these days more than others Christians are called upon to examine their commitment to Jesus called 'Christ', and to be challenged again by the drama of divine reconciliation.

The first of these days is Palm Sunday, a day which was celebrated this year on March 19 by those members of the Bard community who were present for the College Liturgy held as usual in the Chapel at 11:30 a.m. Palm Sunday commemorates the day on which Jesus entered Jerusalem for the last time and was hailed as King and Savior by the people who spread out their garments and leaves from palm trees on the ground before him as a sign of their respect and adoration. This day more than others is a time for adoration, and the worship service regularly includes the reading of the Passion narrative from one of the Gospels. This account of Jesus' last days on earth—supper with disciples, arrest, trial, crucifixion—set the tone of the week that follows, and the members of the congregation were left to reflect on the meaning of these events for their own lives and to adore the one who was hailed as King even as he hung on the cross. At the service, palm branches were distributed to all in attendance and a procession was held around the Chapel, as the people reenacted (the Christian religion makes much of the essential connection between belief and action) the joyous celebration of the Kingship of Jesus. The Christian faith is an historical faith, and because of this the focus of those who observe this day is both backward into the past, and forward into the future. Palm Sunday is a day in which Christians express their attitude to the one who came to die on the cross, and whom they expect to come again as King over all.

The second day of special significance this week is Thursday, the day on which Christians commemorate the last meal which Jesus shared with his disciples. It was at this meal, the Gospels tell us, that Jesus first said, 'Take, eat, this is my body,' words which members of all Christian denominations repeat whenever they gather to share Holy Communion. It was through these words, and through the actions which ac-

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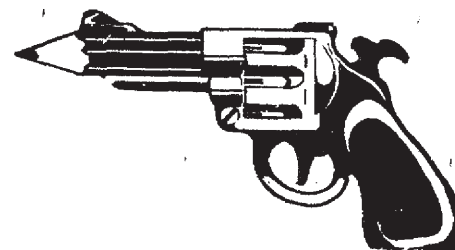
A Cheap Shot At The Invisible Left

The word "fascism" has been used so often by students in describing (the) administration practices that the time has come to find out just who the real fascists are, or more precisely, where the potential for fascism lies. We might start by a review of Bard politics for this academic year. At last semester's "student forum", which was billed as Bard's equivalent to the Greek polis (or in other such terms), a president was chosen (or should I say selected) in what resembled a political auction. Where was the egalitarian spirit? The left-wing freedom-loving courage? There was none. What there was—It can best be described as a political coup.

One of the more important issues this year was the controversy over the proposed Stone Row renovation. The so-called anti-fascist left-wingers believed that they were preserving justice and saving money by opposing the renovation. Their argument is both economically faulty (in terms of the long-run needs of the college) and anti-revolutionary! These revolutionaries preserve the status quo which leaves me in a "closet" in Robbins and them in a "suite" in Stone Row. Is this equality or even fraternity? It really reminds me of Soviet bureaucrats in their limousines who think they are helping the proletariat who serve as slaves to them. These arguments are not new and I leave it to the more intelligent amongst us to guess where they come from.

The "pet problem" is a prime example of how Bard politics work. Here we have a minority of pet owners, dictating terms to the majority. The revolutionaries can only label the administration as "dog-haters", while it is so clear that they are "shit-haters." Yet there are questions to be answered. What about the doings of B & G? Aren't they fascists? Aren't they out to tyrannize students? No! What possible satisfaction could they get from "harassing" us? And what are their motives? Are we to think that some selfish person who leaves his motor running is a victim of fascism when he gets a ticket? I myself was brought up in the socialist/environmentalist tradition which believes that the air is for everyone, that selfish polluters are going against both majority and liberal interests (anyway Maoists ride bicycles).

The "tyranny of the ticket" deserves closer examination. Students' rights are indivisible from the responsibilities that go with them. When students are irresponsible they deserve to be treated as such. I will admit that some of the ways in which the tickets were given out were in an irresponsible manner. However, this irresponsibility is not a question of ends, the tickets themselves, but of means. The counter argument is simple: Yes, but those B & Gers give out tickets fascistically! How does one give out tickets fascistically? And aren't the B & Gers acting in the interests of a majority of students? I.E., to protect our health and welfare? But, but what about those Blithewood and bicycle fines? These are problems (if the facts are true) but they become serious only after the administration fails to respond to them. In



OPINIONS

& Alternative Viewpoints

short, to solve any problem you must negotiate (administration failures to do so are inexcusable of course).

We should also look at this thing in socialist terms. Who is B&G? Dick Griffiths aside, B&Gers are members of the working class, the proletariat! And those pet-owning, stereo-blasting and (expensive) drug addicted students who call themselves revolutionaries, who the hell are they? Simple—the BOURGEOIS! Here we have the BOURGEOIS setting themselves against the working forces of the proletariat who are acting in the interests of the state (or the majority of students, faculty et al.).

Perhaps we might examine the administration. The president is responsible to the Board of Trustees. Although this grouping is just as much a consensus "government" as our own senate, they do operate under a system of laws and by-laws which have stability. On the other hand the senate and constitution are fleeting non-entities. The new constitution, The Student Forum Constitution, may promise to give us more political actions.

To continue this analysis, I will now reflect upon the state of "us". The potential for fascism is literally written on the walls. Students who recently participated in the anti-administration petition (and the associated mini-revolution — which had subtle undertones of a personal attack) showed themselves to be rabble. How many of you who signed bothered to find out the other side? Does not this expensive education teach us not to believe everything we read?

Adolph's. Adolph's serves as the "opiate" of the people. If we are to become content with what we have, apathetic under the chains of reefer, how can we change things? How can we upset the status quo? Do the leftists who shell out their dollars at Adolph's care about the urban poor, the problems of Latin American nations, or even about students' rights? Yes and no. They are dedicated to their vague ideas of reality but are themselves victims of a society which feeds on Wise potato chips and diet Pepsi. I ask you, does a Marxist eat that kind of crap?

Jonathan Feldman

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THURS FRI SAT SUN MON TUES WED
NOON-3AM NOON-3AM NOON-3AM NOON-3AM 5PM-3AM NOON-3AM NOON-3AM

Students vs. the Administration

The recent "mini-revolution" concerning fining and ticketing practices certainly put the Administration "on the spot." It is much to their credit that the various Administration figures responded quickly, even sympathetically, to student concern. Typically, however, many of the issues which were so clearly raised during the Committee talks, were largely obfuscated in later administration-student meetings, although perhaps unintentionally. We still have yet to learn of the fate of our damage deposit fees and interest accruing from them. Similarly, labor charges assessed by B&G for bike removal operations and other rather dubious practices (i.e. removal of small items from Tewksbury rooms to the Tewksbury storage rooms over Winter Field Period) have not been accounted for or itemized. Furthermore, the most serious charges leveled during this whole affair, those relating to cases obviously of fraudulent ticketing and fining practices have been virtually ignored or glossed over by the responsible authorities.

Frankly, I do not accept the Administration's version of these particular incidents although clearly, much of the ticketing activity immediately after the winter break can indeed be ascribed to the admittedly punitive over zealousness of certain college authorities. Similarly, I do not accept President Botstein's assertion that the recent spate of ticketing and fining has not been financially profitable. I certainly hope it has, for if these practices have been incurring a deficit because of paper work and processing charges as Mr. Botstein seems to imply, I shudder to think of the degree of dedication to a new punitiveness which apparently is pervading this college.

I also believe that although the ticketing may be intended to serve pragmatic, security-related purposes, the B&G fining practices in many cases constitute direct financial exploitation of students who are already paying close to \$7,000 a year for tuition, room, and board. If individual B&G fines serve the purpose of repairing damages, what are the damage deposits for? Mr. Botstein mentioned that they help pay for routine maintenance. In any case, they obviously are not utilized for the intended purpose of paying for individual cases of improper damages to dorms.

It seems, then that perhaps even the basic structure of the fining system is at very least financially opportunist and

duplicitous and at worst, corrupt. A case in point: A Bard student quietly soaking in the tub at the rear of the Tewksbury bathroom is unobserved by several B&G men who are routinely testing shower heads. Concluding that one shower head is defective, (probably because of faulty energy-saving devices within it) the B&G men announce their intention to replace it. A week later the same student who overheard this conversation receives a fine for "damaged shower heads." In the same dorm, students receive fines for small items left on their closet shelves in violation of the surprise room evacuation edict (which is another scandal in itself). The same students in some cases also receive fines for animals, they do not have! This type of fraudulent fining practice has been linked to B&G's amazing ability to come in at or below its prescribed budget every year. Not uncoincidentally, B&G levied fines are credited directly to B&G, and of course since they are never itemized in a cost/hours format, the possibility for large profits is obvious. Ticketings also have been known to occur in perfectly legal areas.

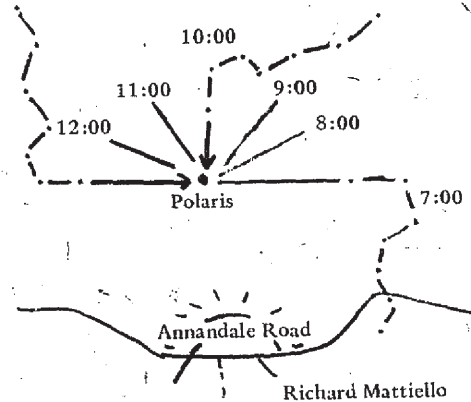
A community review board, one of two major "concessions" on the part of the administration, (the other being a student rep. on the Administration Council) will certainly help remedy problems such as those which I have written about and can document. But the greater problem of the ease and frequency with which students are fined still remains. (F.Y.I. the "miscellaneous" designation on bills sent home also is a means to levy fines) I strongly recommend: 1.) that the Student Association approve funds, if necessary, for legal consultation on the many dubious fining and, charging practices now being used to financially abuse us; 2.) That students alert their parents to the existence of these practices, and request them to voice their concern/indignation directly to the administration, and to withhold payment if necessary; 3.) that Mr. Papadimitrios investigate and respond to my charges himself. Surely, if this College is in actuality financially solvent and ideologically liberal as it claims, the entire fining structure itself should be reevaluated and considerably mitigated.

Mark S. Callahan

P.S., in order to guarantee the press its rightful position in the community, all responses should be directed to the Observer.

NOTES

Positions of the Big Dipper at certain times for the end of March and beginning of April. Keep in mind that this changes as the year goes on; by the middle of April, positions will be applied to the preceding hour.



BLITHEWOOD PIG ROAST

Last year in early May, Blithewood lawn was the scene for what is surely becoming a Bard tradition. This new tradition consists of pigs roasting on a fire, Spanish rice and students simply relaxing for one day away from books. This event is the Annual Picnic. But certainly there are those students who don't understand how the picnic came about or what it signifies.

The Annual Picnic began as a smaller affair about 4 years ago; then it was known as the H.E.O.P. picnic, a private party that was to be for H.E.O.P. students. Because word gets around, what was to be for some 70 people wound up serving 300. Definitely not wanting to turn anyone away, it was decided to ask Saga to sponsor it. Last year it was transformed to serve the whole school.

A major motive for the picnic was to involve the entire Bard Community for at least one day in a general feeling of brotherhood (sisterhood). Setting the example are some people which really do not get a lot of public credit but maybe it's time they got a little recognition:

Mary Sugatt, Dean of Students, performed the grueling task of sending out personal invitations and making posters for publicity. This year, she once again has pledged her help.

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STARGAZING

Again this month the chances of seeing meteors are drowned out by the light of the full moon of the 24th. But if you stand with the moon directly behind you and look straight up, you may be able to see some of the brighter ones. For you Christians, the full moon of the 24th is the Paschal Moon, the first full moon of spring. Easter is determined every year as the first Sunday after this moon. (Easter this year is two days later on the 26th.) This moon is also related to the Jewish spring feast, but we'll just pass over that.

From the 24th to the 26th is a good time to see Mercury and Venus together, as two bright stars seen just after the sun sets. Binoculars are helpful, if you have them. Look west as soon as twilight is ending, when the sky is a dark navy blue. If you do happen to see them, and then later on see Jupiter, Saturn and Mars (at the same positions as given last time), you will have seen all the major planets in one night, a fairly rare spectacle.

Why bother buying a Bulova when you can tell time from the stars? Find the Big Dipper. (Any good American should be able to find it, in the Northern sky [towards Manor] as a bright group of stars that really does look like a pot with a long handle.) The two pointer stars, at the front edge of the "bowl", point to the North Star (Polaris). Imagine a line running from the two pointer stars to Polaris. This line is equal to the hour hand on a clock. At about ten o'clock around the end of the month of March, it points straight "up", perpendicular to the horizon. Imagine Polaris as the center of a clock with the hour hand, at ten o'clock, pointing up (where twelve o'clock is on a real clock). For every hour after ten, this hour hand is fifteen degrees of a circle (with Polaris as the center) left of the ten o'clock position. Fifteen degrees is one-third of the way between the line perpendicular to the horizon and a line parallel to the horizon. For every hour before ten, it is fifteen degrees right of ten o'clock. (If all this is too confusing, just look at the diagram.)

Keep in mind that this is for the days around April first, and that it changes by about four minutes a day. By the middle of April, where the Dipper is now at ten o'clock it will instead be at nine o'clock. By the end of April to the beginning of May, it will instead be at eight o'clock, and the process continues in this way.

As mentioned before, the moon is full on the 24th (Good Friday) at 11:20. On April first, the sun rises at 5:39 and sets at 6:23. The days are getting longer.



One week ago today, Wednesday March 15th an unauthorized search occurred at Bluecher dorm. A brief outline of events is as follows: a student moving into Room 204 at Bluecher discovered the room's mattress missing and reported it to Buildings and Grounds. A senior supervisor went to the dorm and instituted a room-to-room search for the mattress. No dorm representatives were present nor was there any prior notification for a search. The search resulted in the seizure of a student's mattress, and a warning letter to at least one student concerning furniture. At this time it is not publicly known if any punitive action will be taken due to information obtained during the search. President Botstein was called on Sunday. He said that the search was unauthorized and against college policy. He was "shocked" at the action and promised that it would never happen again. He further stated that student's rooms should not be entered without prior notification and that any fines resulting from the search "would be invalidated". He said a dorm representative is not necessary for a search because "they [the college] own the buildings."

In another phone conversation, Mr. Griffiths said that he didn't order the search and did not know about the incident until after it occurred. Mr. Griffiths felt that the "wrong approach" was taken, that it would not be repeated, and concluded that he would meet with Bluecher residents early this week.

The implications of the unauthorized search have far-reaching consequences. Moral and legal considerations need to be examined in light of this incident.

To inform the student community of their rights that have been abridged, these two passages should be read: the Fourth Amendment of the United States Constitution and the Joint Statement on Rights and Freedoms of Students, Section D., Article B.1. "Investigation of Student Conduct".

Special thanks to Bob and Josh for their inestimable help on this editorial

EDITORIALS

As far as the issue of the freshman seminar program is concerned, it seems to me that those anonymous multitudes of entering freshmen are really getting the raw deal. I can honestly maintain that as the glossed-over Bard P.R. picture might have it's minute appeals, the mandatory seminars coupled with the throngs of attentive advisors would ultimately horrify me if I was sucked with it upon entering college. Then again, what about quality? It would seem that if one professor cannot adequately advise a student, three of them would give a circus effect to what is already somewhat absurd.

What is potentially tragic, however, is the fact that the lack of introductory courses (re-modeled to accommodate the seminar program), can be detrimental to the upper-classmen, who would be thus debilitated from exploring a field which requires the basis of an intro class. That the faculty will be overloaded with advising for freshmen could also potentially detract from the amount of time they will have to advise upperclassmen, not to mention their personal working hours.

The idea of the one-credit forum is a good one. Originally intended for the entire Student body, it has now been demoted to the freshman class, and unfortunately has subsequently suffered unnecessary homogenization in the process. Is it really important that the forum be purely a freshman vehicle? It seems that we are gaining a lot of new Students for Bard and losing a lot of what Bard ideologically is, in the long run. And my only prediction is that this "overzealous" (seems to be the appropriately current slur) attention to freshmen will serve to increase their attrition rate and decrease our enthusiasm rate. I mean, what is a liberal education if you don't have the liberation of mind to choose and to expand?

Jane Hurd



letters

To the Observer:

This morning, March 18, Security discovered a mess on the second floor of Tewksbury. Some thoughtless slob, or a group of them, had emptied the garbage pails on the floor, and spread around the crap along with several boxes of Ivory Snow laundry powder. About noon, Peter Amato himself made a visit to the dorm, warning the residents he encountered that they were in really hot water this time: THE TRUSTEES WERE ON CAMPUS!!! Oh, My!

Week after week, the maids go home on weekends and the filth collects. Week after week, the understaffed help struggle vainly to overcome the deluge of garbage and shit produced by our callous neighbors all across campus, not just Tewksbury. And this is alright. This is fine, for our colossal residency fees. There is just one instance when our adequate system of maintenance becomes inadequate, apparently. When the Trustees are here!

That single fact can allow Peter Amato to threaten us with severe repercussions, as the mood moves him (after all, he is responsible for Residential Life). It's just too goddam bad that the rest of the semester we are lucky if we can get any sort of follow-up or disciplinary actions against the actual transgressors in our community at all. We have to live with it.

Well, it all adds up to one helpful constructive suggestion. Maybe just maybe - the administration should pretend that the Trustees are visiting every weekend. Either that or not get tough with their rules when the Trustees are here. After all, none of us like to be in hot water.

Outraged,
Andrew Abbatepaolo

P.S. Surprise appearances by the Trustees might be nice, too.

To the Editor:

I've been up all night and I've got the true story: Up to now! PROOF and everything that the aliens have landed among us! Last Sunday's "Brown-out" (March 12) was no "Act of God". No Siree. At approximately 5:33 PM, a "glowing gas bag plunged zizzing and dripping" into the house of President Leon Botstein. Though Ludlow and Security did institute a quick "hush-up", I managed to uncover the plot hatched by our Administration (which has been alienated by that strange ritual from so far away. Yet so near Bob!) and the Aliens in which all of us will be forced to learn to play the piano. Warning! Your brain may no longer be the boss! If you're beginning to doubt what I'm saying, you're probably hallucinating!

Your Welcome,

Dr. "Happy" Harry Cox
Blue Mouse Trailer Resort
Hellmouth, California

To the Editors:

Is there any possibility that you folks who decide type size for The Observer might show a little more consideration for those who are nearsighted, or for those who will undoubtedly contract myopia from reading print the size of ant tracks? I really don't think it should be necessary to purchase a magnifying glass to read the Observer's deathless prose.

Yours in eyestrain,
Iska Alter

EDITORS' NOTE: We truly sympathize with your problem. The type size is not something freely chosen; it was necessitated by our budget, which dictates the number of pages we can print each semester. Because our staff has proven to be extremely generous in their contributions, this is the only way we can publish the greater portion of their work. But do not despair - a median size typeface is being ordered. It should help to alleviate both our problems...

Knights of Cerberus

The Knights of Cerberus were a multinational organization founded in a remote province of Italy. The originators had consisted of Bendix Elfmeyer, a retired Nazi in charge of the Argentine nitrous oxide works; an anonymous U.S. investment firm; and Hector Chloride, a rising star on the technological scene contracted by the Soviets to mastermind their uranium digs in the Balkans. The alliance had worked rather tidily from the start. Elfmeyer betrayed a keen interest in Chloride's proposed breeding process. The Americans had parlayed enough laughing gas and plutonium to keep our coastal cities warm and glowing well into the wintry dawns. Any one of Chloride's Politboro sponsors grew boomerangly enthusiastic about synthesizing a nitrous/U238 compound until he was sent on a leave of absence to an Armenian rest home.

The main charter and local guidelines for the Knights were uncomplicated and in many ways similar to those of other service organizations. As a rule, chapter heads were to be heralded as "I-I Dulce", (meaning, of course,

"the sweet one"), or "I-I Gran Vermo". However, the leader of the Swollen City chapter preferred to be called "The Great Dane". One or two rather eccentric requirements had been pushed through by the aging nitrous oxide magnate; Elfmeyer stipulated that each knight should respectfully address his every colleague as "Eu-gene". And for the sake of diplomacy, the rule stood firm in America.

The wafting bars of the 1002 Stereophonic Strings bringing back by unforgettable arrangement by Hugo Winterhault gave way to an amateur detachment of Legionnaires honking out "Big Noise From Winetka". Normally, Sally kept the shop's radio glued to an obscure FM station that carried New Orleans R&B tunes, southside blues, and the proletarian landmarks from Motown and Philadelphia. But she'd had to can Willie Mae Thorton & a Smokey Robinson anthology for the aeolean atrocities dear to her patrons' hearts. "Bo-do-dee-do-doh!" Fingers snapping irregularly, the

knight came boogeying into the shop. Clearly, nothing from Ted Weems to "Danny Deaver" was lost on these guys.

"Why can't Councilman Antenora be here? This is the third meeting running that he's missed?"

"Easy on him, Gene. Poor devil's picked up a whopping case of Cocytis."

"Of what?"

"Cocytis, a newly identified strain of virus, so named because of the way it hits the coccyx. The stuff seems to turn up in the food. Major party candidates eat when they're making their campaign rounds."

"Well, I'll be damned! The guy's down with a back ailment, huh?"

"That's putting the matter lightly. This stuff eats up the backbone like you never seen. Turns the whole spinal column into jelly - evaporates it, you might say. And all the while it's causing tissue from the asshole to swell up and proliferate like cancer. Takes over the whole damn body and brings on monumental diarrhea. Makes a man

leave a steam of shit all over the campaign trail so thick that nobody else wants to set foot on it."

"Dear God! Well, they've got him hospitalized, I assume."

"No, he's at home under strict medical supervision. Can't let him out in public though. Why, only last Friday he took a turn for the better, so they drove him down to his favorite tap room. Apparently, the condition had spread, and his brain started going the way of his spine. All he could say the entire evening to the service and to everyone else was "I'm like you..." He'd say that and then he'd let loose these loud, sardonic giggles and raucous intestinal noises. Finally wound up with him dropping turds left and right. They used newspapers to clean it all up."

As the knights freely indulged in slaps on the back, exotic handshakes, and droll discussions of secretaries with tits-like-watermelons-I-tell-ya, Sally took cover in the dingy storeroom.

John Large



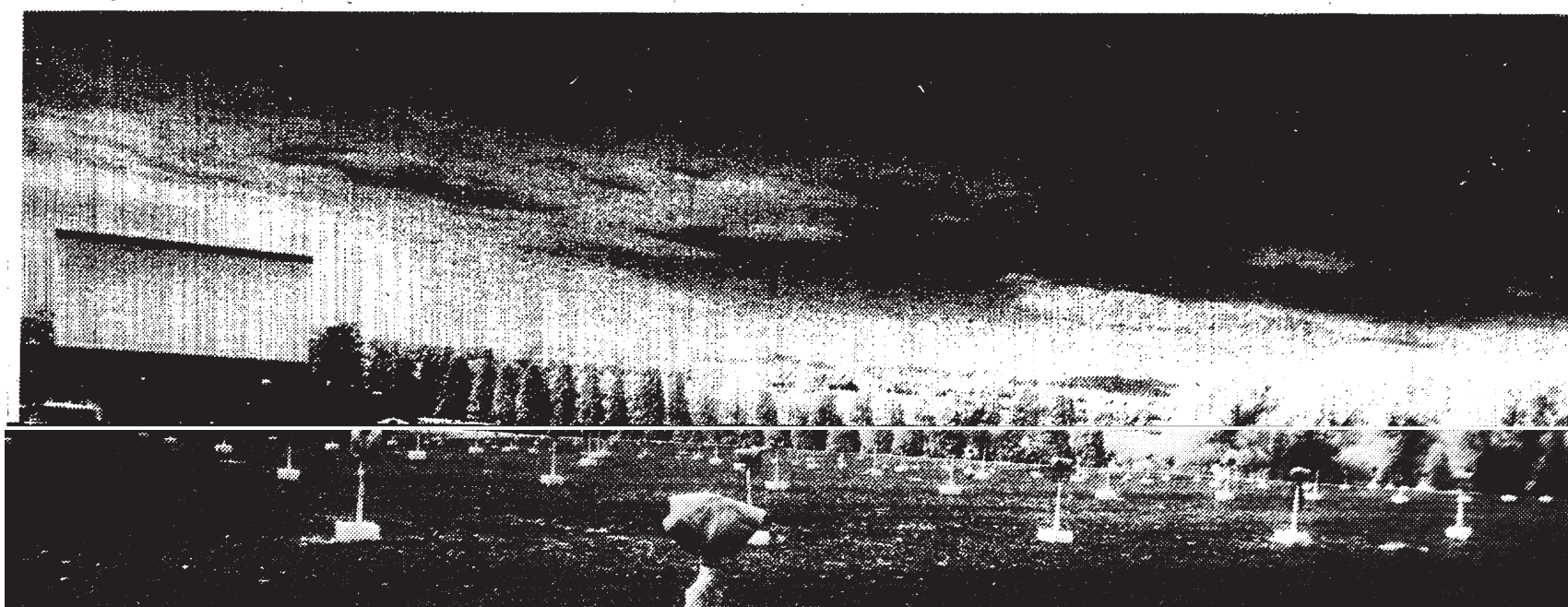
The Dolphin

She had driven many miles to get there, parked her car on the cliffs and climbed down. The waves were dark and clear. They were as smooth as liquid glass, forming and unforming like flowers blooming and withering interminably. She stood at the edge between damp sand and water; the sunlight fell on her like an eiderdown comforter, making the sand shine as precisely as dia-

head with a chortling call. She turned to look at it. It was swimming in intricate patterns, not looking at her but staying close to her. It leaped high out of the water, spinning like a top, as it descended.

It turned in majestic ferris wheels through the surface of the waves. It wove its body in figure eights like the people in a folk dance or a belly dancer's hips.

She looked until she felt full of ambrosia, breast milk, and sun-





A POEM ONLY JUSTIFIED BY VIRTUE OF THE ABSURD TAKES TEA AND SYMPATHY WITH MOZART FROM THE EXTREME LEFT NEW WAVE

I.
Limbo. Death Rods. Fibre Bean
Toads.
Smack!
Ethics took Susie to lunch today
Absurdity went in drag, only to
serve cocktails to American He-
roes out for a John Wayne epic.
I took a nap on disco chaneliers,
and ate newspaper salad.
Ah, media, you chortle me!
Daddy Hysteria stabbing lawyers
and Gulu Queen of night be-
comes deadly, at twelve on the
cakewalk.
Cheesecake?
Ashtrays for sale. Super Cru-
sades wonderama in Blooming-
dale's dungsplattered materialism,
doing cartwheels for the handicap-
ped elite.
SUBURBIA!
Pizza wetting the beds of lusty
14-year-olds, duking it out macho
cowboy style.
Liberation spreads dread in the

foyer.
Feather boa reality commits sui-
cide on mass global frontiers.
Trans-atlantic paganism: pasteur-
ized process Gaulish tribes.
Love on your front page, and
feces on your doorstep.
Gasoline Freud self-salvation is-
lands woven into charismatic caf-
eine & bushy daydreams.
Bargain-box surgery for broken-
hearted midwives.
Chicken-colored traumas teasing
tongues of Catholic converts on
the verge of grace and ale.
Frantic fingers guiding meatballs
to truth.
Fruit of the Loom jungles grow-
ing over out nation's defense cap-
itol.
Revelationary fossils crack under
the strain.
We all become punk dopes on
black & white, a new T.V. relig-
ion.

II.
Act one: Sartre takes Theokritus
for a beach party; Boethius is per-
sona non grata.
Act two: bikinis are horrified, and
hilarity is had by all.
Threads of New York in argyle-
printed hymnals, another example
of Bourgeois Arcadia on the john.
Nietzsche boils tomatoes abusively
backwards in objective time.
Lethal penguins serenade the
lawn, becoming vicious at the
witching hour.
Polyrhythmic America in the
whale's belly, sacrificing pseudo-
erotic carpets for the South.
A hermit ponders carpe diem o-
ver cabbage, while nuns whisper
discontentedly about cheese bur-
ied in the cracks.
Operatic lesbians humming lei-
sure suit gravity turn aggressively
to tackling income tax.
Natives grow up and get married,
leaving their spears for wandering
gods.

St. Augustine discovers leprosy
Law!
Greek Political theories eat Ken-
tucky fried chicken, and King
Kong gets the rinse treatment,
once and for all,
Meanwhile, samurai postcards
get drunk in the hot hands of
strangers and oriental sex takes
a Roman Holiday c/o Mishima.

III.
Surrender, O ye quick and tasty
Knights!
Ruthless Sloth is omnipotent, and
many brave stomachs will churn
valiantly during full moons.
Babylon still wails and Death on
Rods rides to Delos on the pre-
tense of a myth.
A kinder monarch, less obese,
would send such militance to
pasture.

J.H.

monds. The lines separating sea
from sky looked as though they
had been drawn with a compass.
Foam was sharply different from
waves. Dry sand began exactly
where wet sand left off, for miles
and miles. She was the only one
and miles. She was the only one
on the beach.

She heard grains of sand rasp-
ing, sweeping and sliding under
her feet. The world was made of
tiny, ordered molecules, and the
sea strictly and lovingly enfolded
them. She lifted up her arms to
the ocean once before going in,
like a child who wants to be
picked up or who demands its
shirt off.

At eye level with the waves the
lines framing the sea disappeared.
The waves flowed over her shoul-
ders. She ducked when one
threatened to go over her head,
and submerged herself in the wa-
ter. She opened one eye—there
was nothing much to see, and
the salt stung her eyes. She did
the breast stroke a little self-con-
sciously, because she had just
learned to swim. Arching her
body, she floated on her back,
trying to watch the sky and gentle
clouds between closing her eyes
against the violent waves. She
could hear them. She kicked
and made a splash, watching the
droplets falling. She rolled over
on her stomach and held her
breath without moving, and when
she came up for air she was calm.
The ocean surged, showing off
for her, revealing its power to her,
not turning on her. As she
watched the sea the dolphin ap-
peared.

There was only one, following
a straight line of sunlight on the
water, coming toward her at ter-
rific speed. Behind its nose an
iridescent grey body bobbed up
and down. "Are you a shark?"
she whispered.

"No."
It was on top of her, knocking
her over, pushing her skin into
taut expectant goose pimples.
The impact was friendly. A nipper
brushed her thigh. Grey eyes looked
into hers for an instant and then
the animal had passed over her

of amorosia, breast milk and sun-
light. The dolphin came back to
her. This time it held her silently
and the ocean's roar was stilled.
They were heading deep into the
sea. The body interlocked with hers
seemed to shift in and out of, its
seemed to shift in and out of, its
form. It was still a dolphin, but she
felt arms around her. It swam away
from her, preparing the way; and
yet it never left her. The water
grew dark, and the dolphin's body
shining was the only thing she
could see. She was not cold al-
though she was naked and had
been in the ocean for a long time.
After awhile the silence was torn
by the dolphin's voice: "Who do
you think I am?"

"What?"

They had arrived at the bot-
tom of the ocean. She could see
again. She wandered about, exploring
planks of old ships where the arms
of octopi and anemone had reached
covered with the moss and mush-
rooms of watery decay, while the
dolphin watched her. Bones of hu-
man and animal skeletons littered
the seabed; some clung to each
other and some lay alone. The eyes
of the sea creatures glowed as they
darted in and out, not resting, not
looking at the rusty weapons from
various wars and centuries, alumi-
num cans; precious and worthless
debris.

She turned back to the dol-
phin. "Are you a male or a fe-
male?" she asked at length. It did-
n't say anything. "Are we going to
get married?" She waited. She sat
down on a rock and watched the
fish swim back and forth among
the bones.

The dolphin slowly changed
to a handsome sea god, a woman
with dark eyes, and then an old
man who was bleeding from
wounds in his forehead. She was
fascinated and tired when it
changed back into a dolphin and
looked at her. She decided to stay
beneath the ocean, and her body
was washed up on the beach,
wrapped in seaweed.

Gina Fiering

INSERT

observer

Reviews

In Progress . . Little Murders

At this stage of the game, the forthcoming production of Jules Feiffer's "Little Murders" appears a certain success. Opening Saturday, March 25th in the Great Hall of Preston, the play directed by William Driver and starring, Karen Shapiro, Allison Strong, Ian Blackman, Basil Steele and Jaye King is an odd blend of humor, suspense and melodrama.

The story centers around a "normal" middle-class family who are pretending that all is well despite the fact that they are forever being harassed by heavy breathing on the phone, and that their neighborhood is a playground of senseless killings. Alfred Chamberlain, a young, nihilistic photographer who refuses to acknowledge this world gone mad, marries the family's daughter Patsy, a man-ish, dominating woman who attempts to snap Alfred out of his self-inflicted "coma". The play is a brutally funny look at the illusions which we harbor in order to insulate us from the frightening world outside.

In rehearsal, the entire cast seemed well suited to their roles, especially Ian Blackman, who has more than a flair for portraying, with wit and style, a grumpy, opinionated, hot-tempered father, a la Archie Bunker. One can also expect fine performances from Allison Strong (as Patsy) and Basil Steele (as Alfred). The set has been imaginatively done, paving the way for a "bang" of a final scene. Don't miss it.

John Rolfe

In Progress . . Crimes of Passion

Alternating with "Little Murders" will be Joe Orton's "Crimes of Passion". The title actually encompasses two works, which were first performed at the Royal Court Theatre on a double bill in June of 1967. "The Ruffian on the Stair" was his first play, originally produced as a radio broadcast in 1964 (when Orton was 31); "The Erpingham Camp" was televised in 1966.

The former play stars Basil Steele as a young man who suddenly enters the life of Joyce (Jane Perkel). She is not unhappy in the relationship she has with Mike (Ian Blackman), but finds the young man attractive and frightening. As the play progresses, his involvement with each of them deepens and darkens.

The second production takes place at a British holiday camp. Vacationers anticipate a few weeks of entertainment and relaxation, but encounter quite a different experience.

Though these plot lines sound somber, Orton's works are masterpieces of satire. He had little faith in society, and insisted that "All moral credos" are heroic daydreams. "Because the world is run by fools, the only way to write is to portray the lives of fools or their victims. Thus he deals with lower class people and 'themes still fashionable...brutality, jackboots, rape, perversion, necrophilia, all sorts of kinkiness behind the sofa and inside the wardrobes of drab suburban homes.'" He himself firmly stated, "I'm a success because I've taken a hatchet to [the public] and hacked my way in."

His humor is often blatantly sexual, and always macabre and outrageous. Yet he has been dubbed "the Oscar Wilde of Welfare State gentility", and the term is totally appropriate. Like Wilde, Orton created dialogues which over flow with verbal ironies, puns and sexual innuendoes. They occur so rapidly that in laughing at one you may well miss the next. But don't let that prevent you from laughing. (With the superb quality of this humor, you couldn't if you tried.) Just experience, and enjoy!

Shelia Spencer

* Hilary Spurling, "The Spectator"

Theatre

FRESHMAN SEMINAR (cont. from p. 1)
ing themselves intellectually-unprepared-for school and tho counter the fact that Bard's annual loss of freshmen students is high. The problems are very real yet the question persists; does this program solve the problem?

Note: Anyone interested in voicing opinion of the program should contact Sara Caffrey and Stuart Low.

—g f levinson

OPEN LETTER (cont. from p. 1)

en who should know better, to constantly tell members of the Community that subordinate personnel are responsible for "overzealous" behavior. The lesson of the Nixon White House is that the man in charge engendered a climate of opinion, a working attitude, which seeped down to lower functionaries pursuing their erstwhile legal and "authorized" duties.

The time has come to remove the man in the Ludlow hierarchy who has engendered a climate of opinion antithetical to that which should be present on a liberal arts college campus. The man is Physical Plant Director Richard Griffiths. The hostile climate of opinion can be seen in the continuing "overzealous" actions of men who are merely attempting to carry-out their duties as prescribed by the man in charge. If the senior members of Ludlow have the courage and honesty to match their intelligence and concern for the well-being of Bard, they will remove Richard Griffiths from office forthwith.

—Peter J. Pratt

THAT 'OLE DAWG MUSIC

David Grisman Quintet (Kaleidoscope F-5)

Although this album came out almost a year ago, it has not received the attention it merits. This delightful album continues to surprise with its ingenious blend of swing, bluegrass, and traditional folk which they refer to as "Dawg Music". Part of the magic comes from the instrumentation: 2 mandolins, a guitar, a fiddle, and an upright bass. There is something about their tight arrangements which allow many loose and wonderful things to happen. I think that this is easily one of the best albums of 1977.

Robert Levers

LIVE AND LET — Live

10 cc (Mercury, SRM-2-8600)

After the departure of keyboard/guitarist Lol Creme and drummer Devin Godley, the two remaining founding members of 10cc, Eric Stewart and Graham Gouldman, were left to carry on. As last year's Deceptive Bends showed, Stewart and Gouldman were more than able to sustain the quality and freshness of the traditional madcap approach of 10cc's music. The band has now been expanded to a six piece and the extra hands certainly do not hurt in a live setting. Generally the songs on Live and Let LIVE are as good as, or better than, the studio versions. Tony O'Malley's lacy ARP work serves as a nice replacement for the string arrangements on "Feel the Benefit" and "People in Love". The guitar work of Ric Fenn and Eric Stewart

lends a raw edge that is rarely heard in 10cc. There are some weak spots though. "You've Got A Cold" suffers from a lack of enthusiasm in the vocal department, and on "Art for Art's Sake" Tony O'Malley sounds like a hoarse Peter Frampton. Yet, the band never sounded better than it does on the particularly enchanting version of "I'm Not In Love." Marvelously played, excellently produced, Live and Let LIVE promises even better things to come from 10cc.

John Rolfe

HONKY TONK FEVER

Sir Douglas Quintet/ Doug Sahm and Angie Myers (Texas Re-Cord TRC 1007)

Sir Douglas Quintet? Didn't they have a hit in the sixties with a song called "Mendocino"? Y'mean they're still around? Well... yes. This live album is Doug Sahm's twelfth and he's still belting out his own curious mixture of rock, country, R & B, Soul, and conjunto music. The album, with the exception of two songs, captures a concert in Austin, Texas last May that included a reunion of the original Quintet. The recording obscures some of the excitement that was present at the concert, but Sahm has faced that kind of problem for years. The album includes "My Girl", a new version of the old Sahm tune "Dynamite Woman", and "Starry Eyes", a song by Texas' contribution to the psychedelic era: The Thirteenth Floor Elevators. This album says more about why dancing was invented than all the disco tunes ever written. Unfortunately, probably the only way you could add a copy of this album to your collection is by mailing off for it to this address:

Texas RE-Cord Co.
Box 19
Bulverde, Texas 77163

Robert Levers

Records



REALIST REACTION

On Sunday, March 12, an article written by Hilton Kramer appeared in the New York Times, in which the author essentially heralded the rebirth of realism. While Mr. Kramer made several important points concerning the diversity of attitude and approach among contemporary realist painters, he also came to certain particularly dangerous conclusions about contemporary, and past, art.

Mr. Kramer includes in the realist "movement" those using common, recognizable subject concurrent with a de-emphasis on brushstrokes and other tactile matters. The realist painter, he suggests, is determined "to represent with some measure of accuracy what is observable in immediate experience." Mr. Kramer goes further to

make a distinction between 'Formalist Realism', which he refers to painters who, while working in a realistic manner, continue to respond to many of those concerns raised in recent abstract work, and 'Organic Realism', which he applies to those producing painting in which "subject matter seems to play a more organic role in determining both pictorial form and details of representation."

It is for this second group of painters that Cezanne, we learn, represents the primary stumbling block. Particularly onerous for them is Cezanne's tendency towards an unfinished, sketchy quality seen in his major art trends of the 60's, both objective and non-objective, have arisen in part out of a reaction to this aspect of Cezanne's work. Perhaps the critic has forgotten, among others, Synthetic Cubism, Suprematism, and Neo-Plasticism, movements from which, one

ALL IN THE NAME OF LOVE

John Hartford (Flying Fish FF-044)

This album, which just happened to be lying around the Observer office, was released last summer, so perhaps some of you have already heard it. For those who are not familiar with John Hartford, you might remember him as Glen Campbell's back-up guitarist and banjoist on the old "Good Time Hour". Hartford's best known song, "Gentle on my Mind", is included here and is nicely arranged so that each member of his band can put in a solo. The other ten songs, all originals or co-written, are light, infectious, country wester-blue grass tunes that are infused with a sort of giddy hay seed humor. The best cut on the album, "The Six O'Clock Train and a Girl With Green Eyes", sounds alot like some of Roy Buchanan's more country flavored songs, and contains a nicely distorted pedal steel guitar. Hartford's vocals here, and on much of the album, will probably remind you of Kris Kristofferson. A song worth noting is the lewd "Boogie" which comes complete with nasty suggestive lyrics, simulated sex sounds that would put Donna Summers to shame, and a vocal that sounds like Hartford had been constipated for a month. Definitely not the song to play when having the vicar by for tea.

MOONFLOWER

Santana (Columbia C2-34914)

The Santana band is taking no chances on this one. Moonflower is a combination of live performances and studio cuts which show a versatile group of musicians running through the history of the many versions of the band. It includes live renditions of successful earlier tunes such as "Soul Sacrifice" and "Black Magic Woman", a few disco oriented songs, lively versions of the latin "Let the Children Play" and "Dance Sister

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Dance", and the hit "She's Not There", an old Zombies number rather without category in Santana's oeuvre. The only history left out of this package is some of the more jazz-like wanderings of Carlos Santana. He is a good guitar player though not great, and on more than one occasion has forgotten that. On the whole, this is a strong album and worth listening to, especially if you're wondering what they've been up to since Abraxas.

Robert Levers

Five Dollar Moon Pie
EMMY LOU HARRIS - QUARTER MOON IN A TEN CENT TOWN (Warner Bros. BSK 3141)

Emmy Lou Harris' fourth album is flawless: nice songs, good productions, and top musicians. So what's wrong with this record? That it is nothing but a pleasant album. This is not to say that it does not have its moments. Her sound has always been a rather successful blend of country & western and rock n' roll elements and this is no exception. She and Willie Nelson do a beautiful duet on the song "One Paper Kid", and the Dolly Parton tune, "To Daddy" is sung with intensity and understanding. But, all in all, this album fails to capture the enthusiasm which was evident in last year's concert tour and her last album, *Luxury Liner*. I hope her recent success will not result in a whole slew of albums like this, she's better than that.

Robert Levers

Art

a picture in 1978 with no knowledge or recognition of the past seventy years. This is comparable to suggesting that a contemporary economist need never bother to read Marx. True, the economist need no more be a Marxian than today's artist need be a Malevichian but for either to ignore those predecessors would not only be a mistake, but seriously hinder the possibility of their making any sort of valid statement in their work.

Anybody for a Greek temple?

Paul Windigo

CHRISTIAN WAY - cont' from pg. 2
accompanied them, that Jesus interpreted to his disciples the meaning of the events, namely his suffering and death, which were to follow. Received in this context, the Communion which Christians share on this day takes on special significance, as they attempt to come to grips with the love of one who gave his life that others might live abundantly. For members of the Bard community, the celebration of Holy Communion on the day will be held at St. John's Church in Barrytown at 7 p.m., and all are invited to attend. The liturgy that night will be conducted according to a special form, with the participants sitting around a table, sharing informally in prayers, readings, poems and reflections appropriate to the occasion, as well as the meal of bread and wine.

Friday this week is 'Good Friday', and the best way for someone to find out what this day is about would be to drop in at the Chapel between 1:30 and 3:00 in the afternoon. During that time a series of thoughts for meditation will be presented

NOTES: PIG ROAST - cont' from pg. 3

Dick Griffiths, head of Buildings and Grounds, supplied the cinderblocks, wood and stakes necessary for the pits, as well as garbage cans, tables and preparation of the grounds. Though this author did not see him prior to writing this article, I'm sure we can count on his help once again.

Gene Mason once again pledged his help in clearing the administrative paperwork necessary to make the event a success.

In the middle of all this, is a man who through the years has consistently donated his time and effort to the cause of bringing the community together. That man is John Gonzalez. Last year John, the Saga Baker not only raised the pigs (hormone-free) but he and his chosen helpers were in Blithewood at 4 a.m. placing the animals in the pit and starting the fire. He was there all day and incredibly was still kicking during the evening.

Gregg, as he's affectionately known by his followers, will this year carry the weight on sponsorship. From the interview I had with Gregg, the outlook for this year's picnic seems to indicate it will be a memorable

Film

JULIA - Not an Effrontery

Upon reading the review of the film "Julia" in the last issue of the OBSERVER, I was struck by how three short paragraphs typified what I consider to be an overwhelming flaw in the "Bard personality", and one that so often inflicts itself on our newspaper. I regret using the term "Bard personality", another cliché like those I so object to later in this article, but I believe it is the unavoidable key to my objections. My own opinion of "Julia" so differed with that of the reviewer that at first I even wondered whether we had both seen the same film, but then I realized I had not read a review of another film but rather any film; in other words, the content of the film had been distorted so as to conform to a preconceived notion of what a Bard student should think of an expensive "Hollywood film" starring Jane Fonda; little thought seems to have been put into the subject of the review, while a great deal of effort appears to have been expended on impressing the reviewer's peers as to his mutually pseudo-sophisticated attitudes. However, there is nothing sophisticated about prejudice or irresponsibility, and as a result the film "Julia" has been done a great injustice, as has the Bard community, to which so many of its themes are of the utmost relevance.

The film never "wishes to praise" the name of Lillian Hellman, but is intended as a study of her greatest self-doubts as a person and an artist; the purpose of Lillian's mission into Nazi Germany was not to portray her as a hero, but to show her inadequacies when faced with a world existing beyond her own peaceful, protected existence, where the greatest danger was not having a success on Broadway. The script was adapted from a story of the same name in *Pentimento* (the definition of which begins the film), from Ms. Hellman's "collection of portraits" that was published several years ago as a supplement, it would seem, to her earlier memoir, *An Unfinished Woman*. Admittedly, the story is not at all so explicit in its introspection, but what scriptwriter Alvin Sargent has done is to lift material and impressions from the entirety of the two books, principally those dealing with Dashiell Hammett. Ms. Hellman's companion for over thirty years, in order to create a coherent statement from what was in fact a very sketchy account of the incidents involving the real Julia. The script is neither "inane" nor "absent", but an admirable solution to a very difficult task. As to whether Ms. Hellman was instrumental in its shaping, or whether she does or does not approve of it, is another matter, of which I am ignorant.

"Julia" does not "attempt to be a thriller" in the normal sense, as obviously we cannot fear for Lillian since it is she who is telling the story as an older woman, and therefore must have survived. The train sequence to Berlin is intended instead, I believe, to depict her naivete and insecurity at facing a childhood friend who has devoted her life to others, to dealing with the real world, rather than manipulation characters on a stage as does Lillian the playwright. The creators have opted to focus on the significance of the relationship between the two women as it was reflected by, and unfolded through, historical events. Consequently their meeting in the Berlin restaurant is purposely short and absurd, revealing the impossibility of the two women ever sharing their

by Father Shafer, chaplain of the college, dealing with the crucifixion, suffering and death of Jesus on another Friday long ago. Members of the congregation will also be able to share their own thoughts on the day during the silence of those hours as well. The events of Jesus' Passion make up the supreme mystery or the Christian faith, that the painful death of one who was hailed as the Savior of the world can be called 'good'. It is in solving this mystery in the life of each individual that Christian faith is born; in understanding that one receives the gift of reconciliation.

The fourth day of importance this week is Easter, the day which commemorates the discovery of Jesus' empty tomb by his followers. This day is the greatest feast of the Christian year, the day on which the message is proclaimed that 'Christ is risen', and with this human hopes for a new life free of guilt and fear are fulfilled. Christian faith is concerned with the changing of individual lives, thereby finally altering human existence. The message of

event. Here are some of the details:

The picnic will be on Saturday, April 29. At 10 a.m. in the Commons, the contestants for the 1st Annual Saga Car Rally will appear. Here they will obtain their set of clues (after leaving a \$2.00 entry fee/vehicle) which will send them to chosen spots in Dutchess County in a head free for all to make the best time. These spots will be manned by students who will clock the contestants as they appear. The students with the three best times will receive the following prizes: (1) a first place trophy and a b/w portable TV. (2) a second place trophy and a digital clock radio. (3) a third place trophy and a dinner for two at Foster's.

At 12 noon, in the soccer field, Saga will make hot dogs, hamburgers and serve drinks (soda) as well as pass out balloons and T-shirts until about 3 p.m. Sometime in that period the contestants would be back in order to receive their prizes. In the meantime, the Saga Softball team will take on all comers. Beer will be available.

At 4, the treat begins when everyone moves to Blithewood lawn for the Hog Roast Luau whose menu will be: Roast

experiences again. They have become involved in different worlds, and those worlds meet only under bizarre circumstances, as in the case of the Nazi holocaust.

Another misconception of the reviewer was that the "movie [attempted] to remain [insincere]". The film does not deal with Jewish persecution, but instead makes the specific point, as Julia tells Lillian at the restaurant, that the money Lillian has smuggled into Germany will be used not only to rescue Jews, but many other victims of persecution as well. As for "sympathy and anger", I believe it fair to assume that it is not necessary to "dredge" them up when dealing with the phenomenon of Nazism before a civilized audience.

Also, I found the attack on Jane Fonda to be in very poor taste. I did find her portrayal to be slightly off-the-mark, maybe a little over-done, but we should remember that it is a portrayal of a young, in retrospect naive, Lillian Hellman, before the House Un-American Activities Committee cost her her career, her home, and finally Hammett, who was sent to jail although he was already ill with emphysema. It is also Lillian Hellman portrayed as she is remembering herself in terms of her relationship with Julia; possibly foolish, unprepared, awkward, and certainly always nervous. Regardless, Jane Fonda is hardly an actress who is "worshipped [by] housewives", and the cliché is an old one that is extra-abrasive in this context. First, Ms. Fonda took several years out of her own career in order to become involved in the sort of events the film is concerned with, those of a political nature. I will not here appraise that involvement, but I believe it safe to assume it did not endear her to the vast majority of housewives, that is if my version of the cultural stereotype is the same as the reviewer's. More importantly, to imply that "housewives", a group still constituting a majority of American women, are morons with taste and intelligence inferior to one's own, is once again ridiculous, especially when we consider the subject matter of the film. Although "Julia" stars two women, it is most emphatically not a "woman's picture", a term only one notch above "housewives" which implies Joan Crawford melodramas of the 40's and 50's. Rather, it is a timeless story that could exist between a man and a woman or two men, just as easily and effectively, and that is why it is an important film.

I would, however, like to mention one important fault of the film, and that is the defiling of another woman, another name: Dorothy Parker. Although in her memoirs Ms. Hellman does express reservations about her best friend's values and personality, perhaps even going so far as to express hostility and envy, she never openly questions Ms. Parker's great wit. In the context of the film, Ms. Parker certainly represents that self-importance and superficiality that Lillian questions in her own world, and her characteristics could be exaggerated accordingly, but that does not mean portraying her and her husband, Al, as Campbell, as blithering imbeciles, or grotesque cartoons.

However, this reviewer found "Julia" to be an excellent film that should definitely be seen. It is old-fashioned in its technique and construction, but it more than compensates for this through its content. If not one of the best films of the past few years, it is at least one of the classiest, and one of the most classic in theme.

Reynold Klein

P.S. I hope none of this has been taken too personally by the previous reviewer, and in fact, he is more than welcome to come over and look at my Jane Fonda pin-ups.

Easter being that God will bring everyone from life under fear of death and limitation, to a life of freedom. Easter celebrates the passage from death to life, from subjection to freedom, from fear and guilt to joy, and this passage is reflected in the words and actions of the celebration which occurs this day. The service at Bard this year will indeed be a special event, one which all should try to attend. It will be a mid-night mass beginning in the late hours of Saturday evening with a ceremonial lighting of the new fire, the reading of Old Testament prophecies, poetry, and hymns, and continuing on until midnight when the first Eucharist of Easter will be celebrated. Anyone who has never been to an event of this kind is sure to find it a moving experience, and should not miss it.

In the next issue of the Observer something will be said about the Christian fellowship group which has begun meeting and making dinner together this semester. Anyone desiring information about this group before then should contact me or Father Shafer.

John Burton

Pig, Corn on the Cob, Variety of Salads, Spanish Rice, Ice Cream, Beer, Piña Colada (free), Pay Bar (50 cents for any drink).

During the day, contests such as potato sack races, pie eating contests etc. will be sponsored. Student suggestions for unusual contests will be considered and should be submitted to Gregg.

Topping off the day at 7 p.m. there will be a band (s) playing (at least one good one).

It is hoped that this day will help to bring the feeling of community involvement in all students, not only in participation but in preparation. Since this will be a school event, there will be a future scheduled meeting to go over the details with Gregg. We would like representatives from each of the various clubs to be there as well as non-club members (non-partisan students), to appear at the meeting prior to the 27th, and also on April 29, to help plan and make the day a memorable one. Everybody likes to enjoy himself, but it takes total involvement to make the event enjoyable.

Val Cubano

ECOLOGY OF BARD LANDS: THE GROUNDS

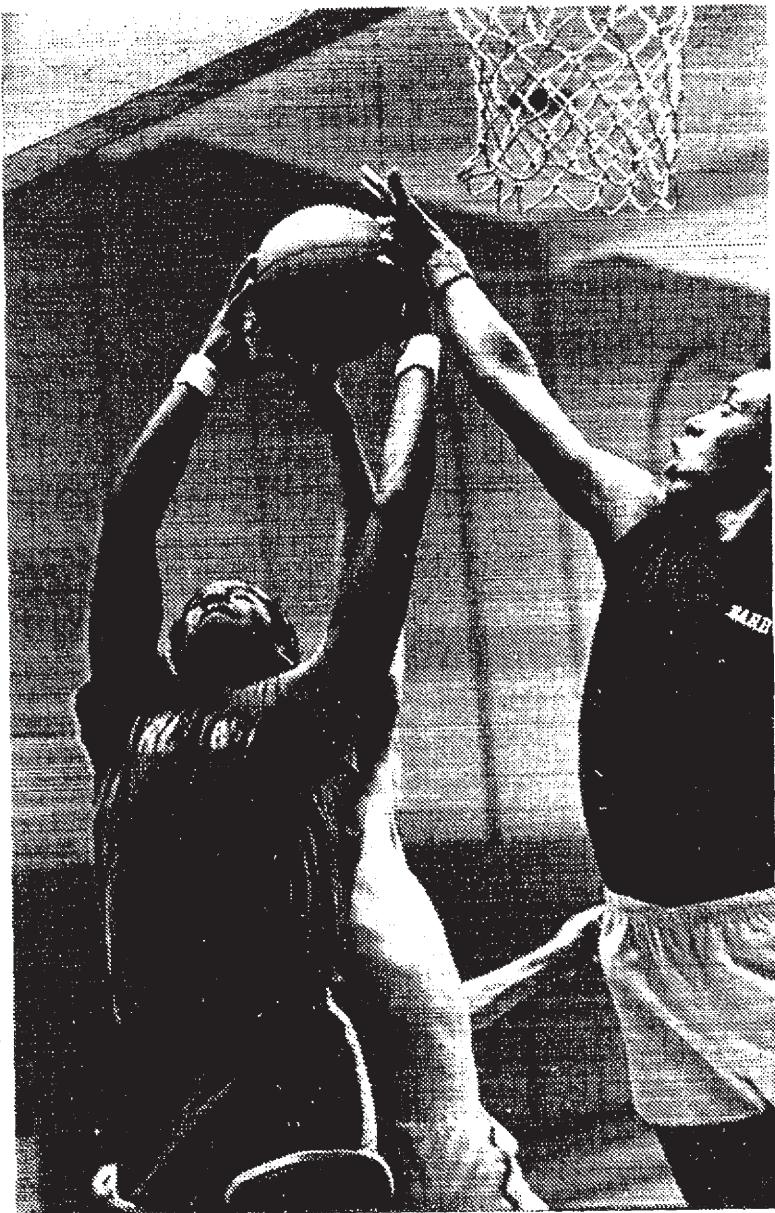
Bedrock at Bard is largely mantled by glacial deposits, but outcrops can be seen along the Saw Kill, the edge of South Bay, around the cemetery and in the ridge southeast of the Film Center. At these sites, beds (layers) of gray shale and gray sandstone alternate; the age is middle Ordovician (450 million years). The shale is homogeneous-looking (grains microscopic), flaky and thin-bedded, in contrast to the blocky, thick-bedded sandstone with grains visible to the naked eye. Lines of plants often indicate the shale beds because the softer moister shale offers a better roothold. The sandstone beds are often graded; that is, the grain size increases from top to bottom of the bed. This resulted from heavier (larger) grains settling out first during the underwater landslides believed to have deposited these beds on the continental slope. Over a long period of time between landslides, the fine clays settled very slowly.

After deposition, the sands and clays were subjected to pressure from overlying sediments and gradually consolidated and became rock. Later, these sedimentary rocks were greatly deformed during changes in the earth's crust accompanying three different periods of mountain-building. A current belief is that gravity caused the crust to slide and wrinkle on the side of a deep trench. Folds were formed and much breakage of the beds occurred. Subsequent stream and glacial erosion of tremendous amounts of rock left the parallel north-south striking discontinuous low ridges which are prominent in Cruger Island, the bed of the Saw Kill, and the woods southeast of the film center. Because the sandstone is more resistant to erosion than the shale, sandstone forms most of the topographic highs, the sills of waterfalls, and the Hudson River islands. Fossils are minute and rare in these rocks.

Several glaciations occurred between one million and ten thousand years ago. Mile-thick masses of ice flowed down from the mountains and from the north ripping and grinding rock material and depositing it southward. Under the topsoil and above the bedrock various glacial deposits are found, and these deposits comprise the parent materials from which most of our soils formed. Till, a mixture of all sized particles including clay, sand and boulders, was plastered down under the ice. Till soils generally cover the areas east of the 150 ft (46 meter) contour line which approximately coincides with Annandale Rd. During the melting of the glaciers, the Hudson River-bed south of here was dammed by ice and rock waste, impounding a huge lake (Lake Albany). For hundreds of years, streams of meltwater transported large amounts of clay and silt from the surrounding uplands into the lake. In summers, layers of mixed clay and silt were deposited on the lake bottom, but in winters little fresh material entered the frozen lake and suspended clay continued to settle out, forming pure clay layers. These seasonally alternating layers in the lake are called varves, are on the order of several mm thick, and can be used to age the deposits. Lake clays up to 46 m thick underlie much of the area west of Annandale Rd as the 46 m contour was approximately the shore of the lake. As the lake fluctuated in size, beaches (lake terraces) formed from wave-deposited sand along the margins. Fragments of these terraces have survived, particularly around Blithewood dorm and at the foot of Cruger Island Rd. Because the terrace sands are gently-sloping and well-drained, they make good building sites. (A number of villages and cemeteries along the Hudson are built on sand terraces.) In addition to the till, lake clay and terrace sand types, more recent waterlaid deposits have formed as clay, silt and sand settled out of the streams and the Hudson River tidalwater. North and South Bays are underlain by tidal marsh mucks, and small areas of floodplain underlain by alluvium can be found close to the slow meandering reaches of the Saw Kill and the smaller streams (particularly the stream between the Modular dorms and Blithewood).

The topsoils that formed on these parent materials vary in texture, drainage, acidity and other characteristics which influence the development of plant and animal populations. The silty clay loams formed on the lake clays are very fine textured, deep, heavy soils rich in lime and neutral in reaction but nearly impervious to water and plant roots. Water runs off the slopes and ponds on level areas, so there is often either a lack or an excess of water for plant growth. Many plants and small burrowing animals (e.g., salamanders, moles) seem unable to live on these soils because of the impermeability of the clay. Where vegetation is sparse and water collects in pockets on the steep river bluffs (such as between Blithewood and the Field Station), slumping of the clays often occurs following heavy rains. The clay becomes

B-BALL



Intramural Basketball

The Men's Intramural Basketball League is in its final week of the season and the Mean Machine of Saga has wrapped up first place over the formerly defeated I.R.A. by a score of 57 - 44. Rich Starkle was high man for Saga with 25 points. Jeff Taylor paced the I.R.A. with 18. In the playoffs, the I.R.A. blasted the Bombers and Saga beat the Booters setting up a third and deciding match against the I.R.A. The intramurals have featured exciting basketball and, to this writer's surprise, some talent that could give our varsity basketball team a big lift next semester.

Hey Stewart, you should try and recruit some of these fellows for next year: Art Chandler, Jeff Taylor, Rod Michaels and Danny Josephs. Add this group to the players you have coming back and you just might get the championship you blew this year. The intramural championship will be played Tuesday night. All those that participated in the intramurals this year are invited to a party given by Saga on Thursday night, March 24. The time will be announced. See Greg Finch or Bill Moss for more details.

Bill Moss

It's almost that time of year again. With the Spring comes softball. There will be a men's varsity team, a women's team (if they get the funds, to which they are entitled) and an intramural league. The men's varsity coach is Greg Finch, manager of Saga. As of now the woman's position is unoccupied. Coach Finch believes that this year's team has potential, despite only two practices. These practices have been held in the gym and, although the turnout has been mediocre, Greg has spoken with many interested individuals and he says "the team will be there," meaning they will do well.

Bill Moss

SOFT BALL

observer

BOX 85
BARD COLLEGE
ANNANDALE-ON-HUDSON.
NEW YORK 12504

semi-fluid and slips and oozes downhill, leaving tipped and uprooted trees in small areas. The more acid, coarser-textured till and sand soils pose fewer problems for organisms, although the sand may occasionally be rather dry between rains due to rapid infiltration of water. The waterlaid soils (alluvium and tidal marsh muck) are very moist or flooded most of the time, so water levels control ecology here and only organisms tolerant of flooding can take advantage of the rich sources of nutrients in these soils' high content of organic matter.

Topographic relief is not great at Bard, and elevations range from sea level at the bays to 200 ft. (60 m) at the cemetery to 300 ft. (90m) at the top of the Whaleback hill on the east side of Rt. 9G. However, the topography is locally rugged due to the north-south bedrock ridges, and the east-west ridges and ravines sculptured by steam erosion in the clays. These clay ridges are of-

ten quite steep, and drainage, sun exposure and other differences have a large influence on the patterning of vegetation in the forests. Thus the Grandditch is a dividing line between two types of topography, with, however, a regional slope toward the Hudson throughout. The steepest local slopes are 75-85° (15-30 or more meters in 100 meters) in the ravines on the river bluffs along the bays. The old trails in the woods, some of them nearly obliterated, tend to follow the crests of these clay ridges. These trails and old roads are excellent ways to explore the Bard landscape, but beware of the abundant poison-ivy. In winter, the poison-ivy vines (up to two inches thick) are recognized by a profusion of aerial rootlets which look like hair attaching the vines to the supporting trees.

Next issue: The Plants.

Erik Kiviat

Most Bardians, due to Bard's isolation from the world outside of Annandale, neither know nor care about the 765 kilovolt power lines which are threatening to wind their way through Dutchess Country.

To some degree this is understandable. The 765 kilovolt lines would have only a negligible effect on Bard. The lines wouldn't pass through the Town of Red Hook, but through Milan, to our east, and through Clinton and Pleasant Valley, to our southeast. We probably won't even see the 12-story high towers, and won't suffer from any of the supposed biological effects.

None the less, we should be concerned. 765's are not a phenomenon limited to New York. They have already been built in Minnesota, and may soon come to your hometown, especially if you live in the Northeast, so you may want to know about them.

765 kilovolts equals 765,000 volts, or about 7,000 times the voltage of your home electrical current. (most modern homes are wired for 110 volts) Electric companies desire lines of this strength because they claim they lose less electricity during transmission if they use lines of this voltage. 765's, however, still lose a lot of electricity. In fact, if you walk under them with a fluorescent light bulb, it will light up. If the lines were placed underground, less electricity would be lost. However, burial of the lines would be much more expensive than above-ground wiring. Congressman Hamilton Fish (R-Millbrook) has considered asking the federal government for funds for a demonstration project which would encourage the burial of transmission lines in Dutchess County, but there has been no further news on this since his announcement.

The reason the 765's might come through Dutchess is that we lie in the so-called "energy corridor", which stretches from Canada to New York City. The purpose of the 765's is to deliver hydro-electric power from Canada to New York City. Another line might be built from Pleasant Valley (slightly southwest of the Town of Hyde Park) eastward, to supply power to New England. Dutchess also offers easy access to existing and proposed nuclear power plants, including Stuyvesant and Red Hook. (although Con-Ed has announced that they will build coal-fired power plants in the Lloyd-Esopus region, near New Paltz, they have yet to announce their inten-

tions in regards to the Red Hook area

Many area environmentalists believe there is a direct relationship between the power plants and the power lines. One of them is John Mayretich, of Mid-Hudson Nuclear Opponents, an organization which is suing Con-Ed over alleged property violations during their nuclear power plant siting studies. At a recent meeting of the Red Hook Conservation Commission, Mr. Mayretich characterized the power plants and power lines as being very closely related to one another.

No one can claim to understand the biological effects of 765's. There are biological effects on this, all agree. However, tagging the handle of "harmful" or "benign" to these effects becomes a very difficult proposition. There simply hasn't been enough time to study the long-term effects of 765's on people living near them. Gus Tillman, of the Cary Arboretum, calls 765's, "one more risk we don't need." The Public Service Commission (PSC) sidesteps the issue by saying, "It is possible, though not established that continuous long-term exposure to electric fields" within the range produced by the 765's, "may result in some biological effects." . . . It is not certain whether such effects would be harmful." John Dyson, former New York State Commerce Commissioner, claims that he found no reason to be concerned about health hazards to people and animals living within the path of the lines. The question of biological effects is still not very well understood, as this diversity of opinion would seem to indicate.

One supposed benefit of 765's is that they will supply cheap Canadian hydroelectric power to residents of New York City, who pay some of the highest electric rates in the nation. Certain groups, however, challenge this claim, stating that just because Canadian hydroelectric power is cheap now doesn't mean it will always be so cheap, especially if Quebec, where some of the generating complexes are located, secedes from Canada. Many of these groups draw analogies between Canadian electricity and Arabic Oil.

Basically, this how things stand presently in Dutchess. The Future of 765's is still very much in the Gray area. They are at least several years in the future. However, if you are concerned, the time to act is now, before the 765's cut a swath through Dutchess.

George Smith

GRAND OPENING
AT D.C. Friday Nite

3/24/78

appetizers

SHRIMP COCKTAIL
\$1.50

CLAM CASINO
\$1.25

STEAMERS
ON ½ SHELL
\$2.00

Entrees---

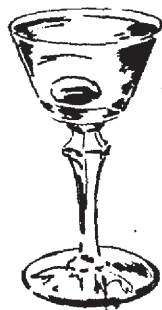
TWIN TAILS
2/4 oz. LOBSTER TAILS

Your Choice \$5.50

STRIP STEAK
10 oz. OF DELICIOUS BEEF

SHRIMP
SCAMPI

SEA SCALLOPS BROILED IN LEMON BUTTER



Entree Price includes:
Baked Potatoes-Unlimited Salad
Baked Bread-Choice of Desert
Coffe or Tea.



Plus Entertainment

From the Bar

MOLSON'S	.75
MICH	.70
BUD	.65

red, white, rose'

DINNER SERVED FROM 6:30-7:30
ENTERTAINMENT FROM 7:30-9:00

Make reservations with checker during regular meal hours