

# OBSERVER

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# BARD OBSERVER



Newspaper of the Bard Community  
March 14, 1983- volume 1, number 1

## BARD'S SEARCH FOR MINORITY FACULTY

Maxine Best

Before the end of the Spring semester at Bard, a committee responsible for the assignment of a vacant, temporary minority faculty position, in the Language and Literature Department, will be concentrating its energies upon assigning the position to an appropriate candidate. Composed of four professors from the Language and Literature Department: Maurice Lee, Ben LaFarge, Mark Lambert, and Department Head Justus Rosenberg with two students, Linda Logan and myself. The Committee for Minority Faculty had a number of possibilities in mind for the position. A few names of the people the Committee is in the process of evaluating are: famous poetess and novelist, Maya Angelou; writer of Caribbean literature, Wilson Harris; poet, novelist, and playwright Imamu Amiri Baraka alias Leroy Jones; and Arthur K. Spears, a scholar who studies "Black English" which has become a topic of great controversy. Although the position, which will last one year, will not be available until next fall, the Committee thinks it best to consider the potential visiting faculty now so that it may have a greater variety of selection. Many of the men and women that will be selected as likely fillers for the opening, will visit Bard and give lectures, or be evaluated by the Committee for Minority Faculty by interview.

A number of students expressed their feelings concerning the need for minority faculty at Bard, qualified as instructors in courses apropos minority studies. Some students say they would like to see more courses concerning the cultural and artistic aspect of the Harlem Renaissance period. Others claim they would be most interested in classes that explore the social and political situation of minorities in America and abroad. A number of other students expressed interest in a course that would investigate the culture, art, and intellectual thought of various American minority groups. However, most students stress concern in having courses which deal with the general historical aspect, whether cultural, artistic, or intellectual, of a given minority group.

Professor Ephraim Isaac, who is presently filling the temporary minority faculty position in the Social Studies Department, feels that there is an unnecessary lack of studies concerning the history of African peoples, and peoples of African descent; regarding religion, art, political activism, and philosophical thought. Professor Isaac also asserted that the poor availability of minority-related courses at is a reflection of the general indifference of students in regard to having a variety of classes that would offer a needed and refreshing change from the heavily emphasized curriculum of Western Europe at Bard.

## WHAT IS HEOP?

by Noreen Regan

(From a recent interview with Maurice Lee, Director of the Higher Education Opportunity Program at Bard.)

There are many misconceptions concerning the Higher Education Opportunity Program on this campus. People wrongly assume that it's just a "free ride" or simply a way for schools such as Bard to fulfill some required minority quota. Indeed, both of these assumptions are far from the truth. Then, what exactly is HEOP?

The program was begun in 1969 to enable independent colleges in New York to matriculate students who would not be able to attend because of financial reasons and the fact that they would not be accepted under the institutions established admission standards. HEOP is aimed at helping these students provided that they possess the potential and motivation necessary for the successful completion of a college education. As an opportunity program, it is unsurpassed, and the initiative of the students admitted through it plus its various support services account for an

impressive success rate.

In order to clarify the predominant misunderstanding regarding HEOP at Bard and elsewhere, it is necessary to emphasize that as a New York State program, it does not discriminate on the basis of race. Therefore, race is not a factor in determining eligibility and the program is not designed for the sole benefit of black or Latin American students. Any New York State student, who meets the requirements concerning financial need and educational disadvantage is eligible.

Students eligible for HEOP receive a grant in addition to other sources of financial aid such as the Bard scholarship, PELL, TAP, GSL, etc.. This incidently, is not the enormous sum that rumor has it to be. The maximum HEOP grant is \$1200 per year. This is considerably less than the maximum PELL grant which is currently \$1000 per year. Like others, these students come to Bard fully aware that they will incur a substantial financial obligation, specifically the repayment of their Guaranteed Student Loan. Obviously, for the students involved, it is a costly venture that demands a great deal of determination if it is to be fruitful.



Photos by Matt Witche  
Robert Kelly, Fred Grab, Ben LaFarge, and Bill Wilson read T. S. Eliot's "Four Quarters" on March 3rd for an enthusiastic audience of sixty in the Committee Rooms.



# VIEWPOINTS...

## 1<sup>st</sup> ISSUE

This is the first issue of the Bard Observer in quite some time. Its success depends largely on the willingness of the community to take an interest in it by submitting various works and responding to the material printed. At this initial stage, the Observer's staff is very much open to suggestion for improvement. As a

Presently, it is necessary to expand our staff in order to produce a better paper. Any interested persons are urged to inquire through Box 123.

student newspaper, it will be a reflection of whatever the students wish it to be.

Noreen Regan

### wanted

creative writing  
reviews  
news  
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drawings  
etc.

To be printed in the next issue of the Bard Observer.

## BARD OBSERVER

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The Bard Observer is a student-supported news media project. Submissions are continually sought from the community. Please note that the opinions expressed in this newspaper are not necessarily the opinions of the editors or staff members.

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Dear Editor:

What's all this I hear about nuclear war? Sure, I read in Time magazine about all the awful things that would happen; but seriously, do you really think that anyone would actually shoot those horrendous missiles? Honestly, would you push a button if you knew it would kill a million people?

And what about all this talk about disarmament and the nuclear horror? I bet no one has ever considered the benefits of having all those nuclear weapons. I mean, what if some hostile aliens start attacking us? What are we going to do? Suffocate them with nerve gas? Think about it. We really might be able to use those bombs some day.

Think of all those technological advances since Hiroshima. No, we didn't get them because of the need for them in the arms race. All these advances came because of one reason. Procrastination was greatly reduced. Think about it--would you put something off till tomorrow if you might be dead tomorrow? People have learned to value every moment of their lives and thus get more out of them--even though they might be a bit shorter.

Now for my final point. Do you value art? Do you realize how much of today's art is inspired by intense feelings of helplessness caused mainly by the threat of nuclear war? Take away nuclear war and everyone would be so happy that they would forget about art. Art would die. Creativity would perish and all would regress to the level of apes.

I say this with great seriousness and warn you to think before acting. Think before you take away the bombs and ruin the world as we know it.

Russell C. Goudy Jr.

Dear Russell:

After reading your letter, I felt that such a ludicrous commentary was not worth addressing. However, I soon realized that unfortunately, your position is not as far-fetched as reason would like it to be. The mere existence of "those horrendous missiles" is evidence enough that you are not alone in considering nuclear weapons from an exceedingly flawed utilitarian point of view. Certainly, this is to be regretted.

It is very discouraging when one finds an attitude such as yours amidst a group of supposedly progressive individuals. I stress the word PROGRESSIVE because obviously minds like yours are responsible for the day to day regressor of the human race. I am even further concerned Russell, when I realize that the minimal thinking that is required to come to such a stand on this issue, is frequently becoming standard among our nation's leaders.

You cite several reasons in a failed attempt at justifying the continued growth and ultimate use of nuclear weapons. These are not only ignorant, but they are also extraordinarily irresponsible. This is the kind of nonsense that one would expect from our current President. If perhaps, as I would like to suspect, that your remarks are said in jest, let me remind you that nuclear war is nothing to joke about.

## CRC SPEAKS OUT

AN OPEN LETTER TO THE STUDENTS, FACULTY, AND ADMINISTRATION CONCERNING THE COLLEGE REVIEW COMMITTEE

The CRC functions as a joint committee of students and faculty, acting as an advisory board to the president on matters regarding the evaluation of professors. Our function is to receive recommendations from the Divisional Evaluation Committee, and to review these in regard to the college as a whole. Our recommendations are passed on to the president.

Last semester's evaluations of Professors M. Rosenthal, L. Garcia-Renart, J. Rosenberg, and B. Brody were promptly acted upon by all parties concerned. However, several evaluations have not been acted upon by the president according to rules he must follow plainly set forth in the Faculty Contract. A certain professor has been up for evaluation for some time, and has still not received any word from the president though a deadline of December 15, 1982 is long past. Last semester the CRC received the president's response concerning Professor Yarden's evaluation. This response was over a year late.

In order for the evaluation process to work properly, all parties must act on good faith according to the rules in the faculty handbook. The evaluation process was designed to give students and faculty meaningful input on the working process of this college's administration.

In the past, both the CRC and DEC have been sloppy or late with their evaluations. As of late, all due dates have been met by the CRC and DEC. We hope that the process can and will continue to be an honorable, expedient method of faculty evaluation.

Hal Hillman, vice chairman, CRC  
R. Lewitt, member, CRC

## BUDGET MEETING ENDS IN 15 MINS.

Who went to the student budget meeting? Not me...you either? I hear that we really missed something. Of course it wouldn't have been the same if we were all there. It probably would have produced the same results but it would have lasted a little longer. From what I hear, at least half of the people there were unaware that they had adjourned the meeting and ratified the budget. It was over in a flash.

The flash was a motion by Guy Yarden to close the discussions. The plural, that is, discussions with an "s", meaning the entire meeting. Apparently many of those in half-attendance thought that the motion was to close the matter at hand, but not the meeting itself. The B.P. S. O. and L.A. O. were quick to the draw and had their hands in the air. These two organizations were in good attendance. They both had large budgets to protect. Many of the small groups suffered.

So what do we have here? A meeting poorly attended by most groups and a weak organizational structure. Are trends developing at Bard? Do they correspond to trends in our country and culture? You fill in the blanks this week.

Kevin Foley

# SPRINGSTEAD FIRED--

Loton Springstead, who became housing coordinator under Mary Sugatt, was fired Feb. 11. The move came as a surprise to most of the Bard community. Rumors had been floating about the possible dismissal of Springstead for at least year. No one, however, expected his dismissal at this point.

Springstead was upset by the decision and questioned why he was let go. According to Springstead, he was called in by Stuart Levine to meet with him on Feb. 11. He was then told that he was being let go because "the various departments of the college could no longer rely on him." Springstead suspects that what Levine meant by departments was the Admissions Office. In the past years, Springstead and Admissions have had several disagreements regarding the housing of new students, especially transfers. One such event happened this January when transfers arrived for the Spring '83 semester. Some of these students found themselves assigned to the flood-wasted Manor Annex. Students and parents were upset.

Springstead was blamed. Evidence later showed that he was never told about the flood until the day these students arrived, a week after the flood had occurred. Peter Sears exonerated Springstead of any blame. Yet Levine still felt it was Springstead's fault. When asked what Springstead had done wrong, Levine replied that he should have inspected the rooms the night before the transfer students arrived.


Levine gave me his reasons for Springstead's dismissal in a hour-long discussion. He stated

that he did indeed dismiss Springstead because the various departments of the college could no longer rely on him. He said what he meant by departments was specifically the Dean's Office,

Buildings and Grounds Office, and Admissions. According to Levine, the school had been displeased with Springstead's performance for over a year now and the occurrences on Orientation Day in January are what moved the school to fire him. He also cited another incident which had occurred at orientation. Many returning students requested room changes at the end of the fall semester. During January, these were made by Springstead. However, when some transfer students arrived, they found the previous occupants' belongings in their rooms. Levine blames Springstead's short-sightedness for this confusion. Levine also stated that as far back as a year ago, he gave Springstead a list outlining the duties that he was expected to carry out if he was to retain his position. According to Levine, Springstead failed in these duties. Springstead denies that Levine ever presented him with this list.

Tom Maiello, assistant to the Deans, is replacing Springstead. Maiello is a Bard graduate from the class of '82. Since then, he has been working in Ludlow as an assistant primarily to Stuart Levine. Levine said that they would see how well Maiello fared in order to determine whether or not the position of housing coordinator should remain part-time.

Greg Eghigian



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## ISSUES and OPINIONS

Loton Springstead, housing coordinator and our organist in residence, has been fired. He can still play the organ, of course, since that never bothered anybody. Now, I don't know what bothered the administration about Loton although many of us have many little things figured out in our dirty little minds I shall attempt to make my point now.

What bothered me about Loton is that he assigned more freshmen to singles than freshmen and to prove my point, I expurgated the housing assignments for Fall 82 to freshmen and women. These are the results: Of the 94 resident freshmen, 30 got singles originally assigned to them and the rest, 64, got doubles. Of the 75 resident freshmen, 41 got singles and only 34 got doubles. Come to percentages and less than 1 third of the women got singles while more than half of the men got singles. Now, note that I'm dealing with the assignments that Mr. Springstead made originally, not with swaps or switcheroos.

In South Hall, where there are 8 doubles, 7 of them got assigned to females. These doubles are of a generous size but women, then, are assigned to doubles in Blithewood which might as well be closets. Blithewood problems have gone to the extent that seniors, who chose singles were assigned to their single room with a roommate. This is the case with 3 or 4 residents of Blithewood, all seniors who had to wait at least a month to get rid of their transfer roommates. And why did these transfer women get assigned to doubles while transfer men and freshmen get assigned to singles? I want to know!

The great majority of freshmen, then, are assigned to doubles in Tewksbury which are of a plentiful nature and which eventually end up as honeymoon suites or the tradi-

tional double single.

I have another major complaint. Why do the majority of doubles in Stone Row inhabit one male? Why, in room draw, did Loton let all these senior men pick doubles warning them that they may be assigned a freshman (which some did), or letting them pick a random roommate which they eventually threw out? Is it fair that Bill Power has a double all to himself in McVickar even if he is the class president? Knowing when he picked that room that there were dozens of singles available in Stone Row? Bill, of course, was one of the 4 or 5 men who signed the "keep Loton" petition. Why does Paul Carter, one of Stone Row's peer counselors, have a double in Potter? Why do two other notorious seniors have single doubles all to themselves in Potter third floor?

True, many freshmen who are discontent with room situations had much liberty with Loton and many times got doubles made to singles but this was after much hassling and hustling. A woman friend of mine has to go to extreme measures to get out of a closet double. Next to her lived the peer counselor, in a room much larger than hers, one of those who used to sit with Loton at the lunch table.

Now, I'm purely speculating on the matter of things and am aware that being a housing coordinator is not an easy task, but, aren't these proofs concrete and accurate enough to show some divergence in housing assignments? I just hope Mr. Maiello will be aware of this.

Name withheld by request.



# LIFE, LEON, and the C.C.B.

Somehow, a story about the Cominittee to Chose Bands andDecide What Kind of Booze Should Be Served(C. C. B. D. D. W. K. B. S. B. S. , or C. C. B. as it is known to its friends) does not seem toointeresting, but few people realize what really goes into their choices. Recently, I had occasion to attend a C. C. B. meeting. The committee was discussing plans for the upcoming Annual Poughkeepsie Founder's Day Dance, and they were having trouble choosing a band from the list of twenty that they had as-sembled.

Chairman Maozinski(or "Mao" as he likes to be called) called the meeting to order soon after I had sat down. There were two chairs in the sub-basement of the old Buildings and Grounds barn, so we all sat on steam pipes, boxes. or simply the floor; except of course, for Chairman Mao and someone who was intro-duced to me as the Secretary of Finance. A committee member named Gus told me that who ever sat closest to Chairman Mao was in his favor that week.

A rather large, hairy arachnid(that means spider) began to inch toward me so I moved from my steam pipe perch and took up positior on the floor next to the Secretary of Food.

The Secretary of Social Order read, at the Chairman's request, a list of bands that might be suitable for the extravaganza(twenty in all, as I said before).

Chairman Mao asked if any other member might have a band or two in mind. Gus and his friend, Joe, said that they had heard that the **Grateful** Dead might be on tour. The Chairman threatened to eject them from the meeting hall and turned the floor over to the Secretary of Finance.

The Secretary calmly rose and spread a folder of papers across the table. He spoke, "Gentlemen," with a smooth, steady voice, "today I was looking over the . . .," he was casually dressed in L. L. Bean khaki pants with an Izod shirt, "financial reports and no-ticed that we are heading," I fancied that I could hear his Seiko watch ticking from across the room, "for serious financial troubles. At the present rate, we can't afford ali of our membership, and the cost of," of course he wore glasses; any good fiscal advisor wears glasses, "the after-meeting milk and cookies. This means that we may soon have to let some more members go, and since Gus and Joe are," I noticed a deep blue down jacket hang-ing on the back of his chair, " the only non-officers left on the committee, we will have to start laying off some minor officers."

At this point, I heard the Secretary of Cleanup whisper to the Secretary of Alcohol and Firearms, "That means me."

"Not me for sure!" replied the latter sec-retary.

The Chairman's gavel quickly brought the meeting to order except for those who were trying to revive the Secretary of Cleanup, a Joe, who went to get him some ice for his head. I put the gavel back on the Chairman's desk.

The Secretary of Finance continued, "There is another solution to our current difficulties,

though. If every member of the Committee would give a large percentage of his money to the richer members of the Committee(viz. Chairman Mao and myself) we can then, in turn, invest more in our treasury, and this will trick-le down to you. And you'll get to keep your pos-itions to boot!"

In one of the more bizarre inoments of the meeting, the Secretary of Food turned to me and said, "Now, do you see why Mao likes the Sec-retary of Finance so much!"

I realize now that the Secretary of Food must be really stupid; how could I know something like that? Despite the Secretary of Food's comment I handed both Chairman Mao and the Secretary of Finance five bucks apiece. I'm expecting some return any day now!

Chairman Mao called for an open debate on the band to be chosen so I just sat back and took notes.

The Secretary of Alcohol and Firearms placed a vote for a group called Peiey and the Poptones. I had heard them once, but they only seemed to have one or two songs in their rep-ertoire, which they kept doing over and over. Both the Secretary of Alcohol and Firearms and the Secretary of Cleanup agreed that the group had a good beat. Even I couldn't argue with that.

The Secretary of Food was anxious to hear the Frump Brothers Treee, but he said that he would settle for the Poptones.

The Secretary of Social Order in a vote for either the Frumps or Sister Megan and the Vic-torian Prudes; he said something about their lead guitarist.

Gus and Joe were screaming about a Mon-keys reunion, but Cnairman Mao said that such a reunion would be impossible, since John Lennon was dead.

I think the Secretary of Finance voted for either a group called the Necrophiliacs (of course there is no such word; it's really necro-philie) or the Poptones.

Chairman Mao voted for the Poptones, and it was decided. Just then, there was a ringing, and the Chairman picked up the receiver of a bright red phone that I hadn't noticed before. I could hear him mumbling quietly, while every-one sat silently. In fact, it was so quiet that the moans of people leaving the distant Kiine Commons could be heard.

Cnairman Mao solemnly replaced the re-ceiver. He looked round at us.

He spoke, "That was Leon . . . he vetoed our decision. . . He wants Big Noise. . ."

Looking back on it, I must say; I truly en-joyed the C. C. B. meeting that I attended, but I'm not sure exactly what they did!

J. G. Salvucci

# A NIGHT in the RAIN

People are so confused about what to do with themselves. There was a torrential down-pour three nights ago. I took a walk in that lovely storm. Terrible at first, the rain trick-led through my clothing. Once drenched through, I felt better. The only thing I could have done was to walk the block home and dry myself off. There was no need to wipe my glasses because I had my contact lenses in; my glasses were not going to get foggy. I could see clearly through the rain.

Three people walked hurriedly past me as I stood in the center of the block listening to the soundsof the storm. They looked to me for some sign of friendliness; I gave them none. For it was they who were seeking consolation on that night, not I. If they had stopped for a mo-ment or two they might have been able to find that small smile which they were looking for. Instead of coming from me, it would have come from them.

I went into the deli to buy some dinner but could not decide between the frozen pizza and the array of meats and cheeses. I opted for the latter, a quarter pound of ham, a quarter pound of turkey, and a quarter pound of muen-ster cheese. I made my sandwich at home. I did not even want a sandwich. I wanted to buy some raw ground sirloin to make a deli-cious burger. I wanted a slice or three of pizza, real pizza, not the frozen, french-bread pizza which had been sitting for weeks in the back of the freezer in the deli.

It was too late, the pizza shop and the grocery store were closed. And so, I walked three more blocks to find that the only other two grocery stores in the neighborhood were closed also.

I called the number on the Chinese menu which I picked up as I walked through the lobby of my building. The woman on the other end of the phone said that she could not deliver any-thing unless the order totalled at least six dol-lars. I had just wanted some fried dumplings, an egg roll, and a fortune cookie to go with my ham, turkey, and cheese sandwich. No luck for me in the food department that night.

I put the food down in the kitchen and look-ed back to see large puddles on the floor. I had forgotten that I was wet until I realized

continued on page 5

# Moonlight Sonata

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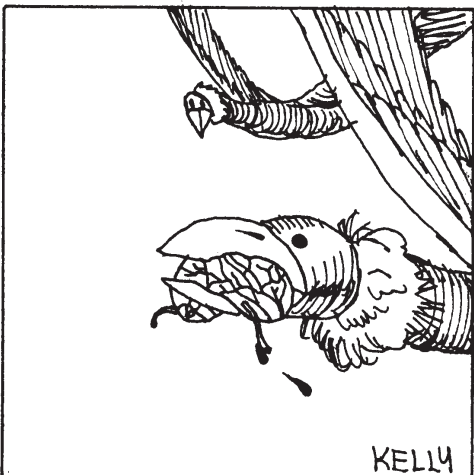
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## Serendipity

"Where  
Incredible  
Friendships  
Begin"

PROMETHEUS IN THREE PANELS



continued from p. 4

that it was I who had made that watery mess. I was the only one living in the large apartment for what seemed to be weeks. I guess it had been weeks, maybe it seemed like years!

For the next five minutes I undressed myself and then dried off my body. I felt the softness of my hair, caused by the rain. Or did my hair feel soft because of all the soot which was in the rain? Whatever the reason, I was wishing that someone else could touch it. But nobody was there. Nobody would be there. I had to rely on the television for company, conversation, and a tear or two.

Matthew Witchell

## ARSENIC-LACED WALLPAPER KILLS

Napoleon Buonaparte, the great conquerer, was a dynamic figure of the early nineteenth century. Even though his exploits are legendary, there are many aspects of his life which are shrouded in mystery and speculation. After his defeat at Waterloo in 1815, Napoleon was exiled to the small, South Atlantic island of St. Helena. The European alliance was determined that he would not return to France, as he had from Elba in 1814. He was guarded by a small number of people and received very few visitors. On St. Helena, illness often beset Napoleon, and spells of good health came only rarely. After one such illness, he died on May 5, 1821.

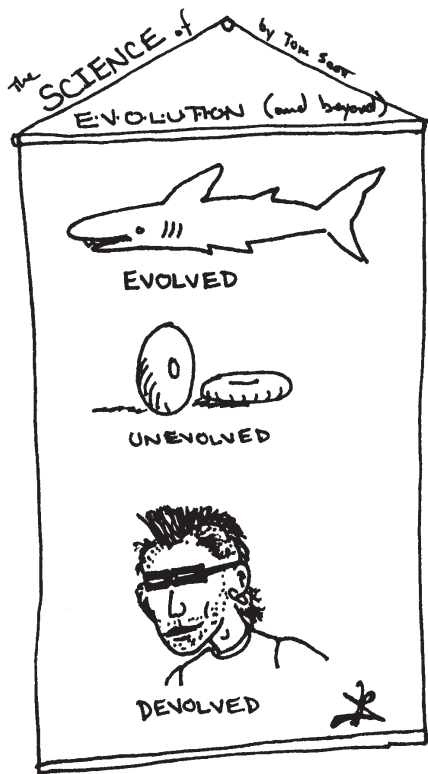
A very inglorious end to a mover and shaker like Napoleon. No great battlefield or stately palace could be called his resting place. His physicians never determined with certainty the exact cause of death. There was confusion as to whether it was stomach ulcers or liver problems. Numerous historians have concluded that he died of some natural disease.

A recent autopsy, however, found large doses of arsenic in his body. A picture of subterfuge and intrigue suddenly shadows that small, South Atlantic island. Historic detective work has uncovered numerous villains and motives; each investigator claims to know the true story. A much more intriguing theory has recently been substantiated. Was it one of the sentries? Possibly one of the few residents on the island or a European agent could have done the deed? This recent theory proposes that the actual murderer, that lethal fiend, was in truth, the wallpaper.

In the early nineteenth century, arsenic was often used in glue for wallpapering. Many homes in Europe were wallpapered in this fashion, and autopsies on residents have shown the same amount of arsenic in them as was found in Napoleon Buonaparte. After a period of time, depending on the climate, the arsenic in the glue would enter the air as vapor. A glass of water left out would, in time, accumulate traces of arsenic. The house on St. Helena was wallpapered in just such a fashion.

Like most theories, this one is highly speculative. It is disappointing to believe that, with the numerous enemies of Napoleon, he would succumb to the subtle chemistry of wallpaper glue. There is evidence to support other theories. In depth research would be necessary to sort them all out. This theory, with its silent killer, is inglorious and unromantic, but it is certainly a case that the Sherlock Holmes' of this world would find fascinating.

Jared Day



SEE THIS BLANK SPACE?

The Bard Observer needs your submissions so that the editors can be more selective about the articles they print. Submit to Box 123.

continued from p. 6

The thrust of Newman's satire has always been his lyrics. He writes catchy, straightforward, piano-based melodies which serve to strengthen the irony of the words. However, on his previous album, *Born Again* (1979), he satirized the Electric Light Orchestra by copying their absurd production values. *Trouble in Paradise* contains a song called "Mikey's" which takes place in a South Beach bar. Out of the juke box comes horrible, tuneless computerized dance music causing the middle-aged speaker to ask, "Mikey, whatever happened to the fucking 'Duke of Earl'?"

Though most of Newman's eight albums are filled with bitterness and spite there are always those rare moments of tenderness. On this record's two ballads, "Same Girl" and "Real Emotional Girl", love is not idealized, but depicted emotionally and powerfully. It becomes the only thing in this disturbing paradise that is worthwhile.

Randy Newman's new album, *Trouble in Paradise*, is the best record to come out this year. However it is not exactly uplifting. Indeed it is perhaps Newman's most depressing record to date since the people he portrays are the people that we all dream about being. Money, sex and drugs are in abundance but happiness is hard to come by. He seems to be dangerously close to home here and to emphasize the irony utilized the usual talented compliment of L.A. session musicians. Musically Newman's sense of melody is just as acute as it ever was. It should be noted that he is using more synthesizers and the construction of the songs is more elaborate than were previous efforts. In the end you feel the usual unsettling contradiction that comes with listening to Newman. You find yourself laughing at a world that seems to be in sad shape.

Scott E. Thomas



# RECORD REVIEW:

## TROUBLE IN PARADISE

## FILMS:

## MARAT/SADE

No popular singer-songwriter is more skilled at using irony than Randy Newman. His characters subtly and accurately call attention to their own personality flaws without the least bit of editorializing from Newman himself. What makes it all work is that underneath all of the ridiculing and satirizing, there is an undercurrent of real compassion. It is this very compassion that makes all of Newman's characters believable and thus accurate representations of the foibles of human nature. His songs tend to gnaw sometimes bitterly at the futility of human existence that is made bearable only through true love. His 1974 album, Good Old Boys, portrayed the despair of working class people in the redneck South. One could only hope the characters he depicted would win the lottery so that they could buy a plane ticket and move to California. However Trouble in Paradise reveals people who have won the lottery, and they don't seem much happier. The setting for most of this album is Southern California, the home of wealthy rock stars. Newman didn't even have to stray from his backyard to find despair.

The album with "I Love L.A.," and from that time on, Newman has great difficulty removing his tongue from his cheek. "The Blues" pokes fun at the self-pitying tones of songwriters like Paul Simon. Simon good-naturedly offers vocal assistance. "My Life is Good" portrays a frustrated rock star who takes his insecurities on his son's unsuspecting school teacher (with a little stab at Springsteen thrown in). "There's a Party at My House" describes a party that gets stranger as each verse goes by. But perhaps the album's most enjoyable track is the elitist anthem "I'm Different" featuring the harmonies of Linda Ronstadt, Wendy Waldman, and Jennifer Warnes.

continued on page 5

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"Poor old Marat, they hunt you down, the bloodhounds are sniffing all over the town. Just yesterday your printing press was smashed, now they're asking your home address...."

So sings the cast of The Persecution and Assassination of Jean Paul Marat, as Performed by the Inmates of the Asylum of Charenton, Under the Direction of the Marquis de Sade (Marat/Sade for short) in the Royal Shakespeare Company's production of the movie, taken from the Peter Weiss play of the same lengthy name. The movie, shown at Bard on Feb. 23 and 24 was intended to complement this semester's Freshman Seminar, "Europe in the Nineteenth Century." It is a bizarre, sometimes humorous, often profound look at the French Revolution, centered specifically around the event named in the first part of the title, that is, 1793 bathtub assassination of Marat by Charlotte Corday, and the events leading up to it. (The second part of the play refers to the actual "therapeutic plays" written and performed by inmates of the asylum; Sade was, in fact, one such inmate, although the play within the play/movie is a fictional invention of the writer).

Since Weiss has set his play within a play at an asylum, all of the action takes behind bars (perhaps a subtle hint at the effectiveness of the revolution itself). The set itself is a chilling reproduction of the interior of an asylum, populated by characters gruesomely made up as inmates. They drool; they spin; they stare into space and simultaneously play the roles of the revolting citizenry of late eighteenth century France. Ah, but these disturbing characters are mostly "extras" who make up the haunting tableaux which forms the background against which the main characters perform their actions and make their speeches. And what characters they are indeed!

Sade, although locked up not so much for mental illness as for being a political threat, hovers menacingly in the "stage wings" as the playwright/director, interjecting stage directions to his characters every now and then, and frequently emerging to play himself, as he tries to reason with Marat. When his characters get out of control several times, almost moved to actual revolution, he does nothing to quell their rebellion despite the admonitions of Coulmier, director of the asylum. Instead, he leans back and watches, laughing silently as if the chaos is what he intended all along. (Not an unreasonable possibility.)

Marat, played by a "lucky paranoic", delivers most of his lines from his infamous bathtub, in which he is trying to alleviate some of the pain caused by his festering skin infection. Marat is an intense, obsessive character who watches everything darkly from his marine vantage point, never really seeing anything. He is continually writing "calls to the people of France" to keep his revolution going despite discouragement from Sade, Simonne, and others.

Corday is played by a "patient" with sleeping sickness and melancholia, and therefore she is constantly attended to and prompted by two nuns who work in the asylum. She deliv-

ers her lines with a sluggish awareness, often suddenly realizing the meaning of the lines and reacting hysterically to them, as in the scene where she enters Paris to purchase a knife ("What --kind of town is this... What --are--all these faces... Soon these faces will--close around me--These eyes and mouths will call--me--to--join--them!!!")

Four clown-like characters form a chorus who sing their comments and perform pantomime antics throughout the movie. Their presence serves to give the movie more of a theatrical, absurd atmosphere, almost surreal in its happy contradiction to the gloominess of the frightening patients lurching and moaning in the background. Many of their songs are jovial in their melodies and account for much of the humorous aspects of the movie. (ie., What's the point of a revolution without general general copulation copulation copulation?.)

Mime is an important device used throughout the movie, not only by the chorus, but by the other characters as well. The entire ensemble mimes the guillotining of countless heads as Corday wanders, shocked, through Paris, creating an alarming setting. Another extremely powerful scene is one in which Sade is "whipped" by Corday who uses her body and hair, and not an actual whip to carry out this deed. One of the best features of the movie is that it stylishly omits graphic portrayals of violence, getting the message across through the use of such theatrical devices as mime, thus being faithful to the original play format. Corday kills Marat, but the knife does not penetrate; there is no fake blood, no special effects/makeup to show heads bouncing off the guillotine block and into executioner's basket. Yet, still we are horrified, for the actors and actresses portray the violence effectively through mere suggestion. This is what superb acting is all about, and is what makes Marat/Sade an adventure in theatre as well as cinema, not soon to be forgotten by those who saw it.

Marat/Sade was perhaps the highlight of this semester's Freshman Seminar (certainly more so than Iphigenia was last semester). Kudos and congrats to all those who made possible the showing of this landmark film.

Lisa Gesmondi





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## CAMPUS NEWS:

Greg and Jeff Phillips recently gained recognition for their accomplishments in the theater

Greg, a senior, had a major role in Derek Walcott's, "Dream on Monkey Mountain" produced at Oberlin College in Ohio. He and two other Bard students, Paul Carter and Oliver James, won praise for their performances at Oberlin's 500 seat Hall Auditorium. The play was directed by 1973 graduate Stephen Gerald, a professor of Black Studies and Theater at Oberlin.

Jeff, a junior, was selected from a pool of over 100 New York State candidates to participate in the National Education Opportunity Program internship in New York City this semester. Last semester, Jeff was honored as Bard's representative to the intercollegiate Assembly in Albany. He was elected a committee chairperson at that event and received a trophy emblematic of his election.

\*\*\*

Pianist Roxanne Wruble will perform works by Brahms, Chopin, Mozart and Ravel on Wednesday March 23rd at the Blum Gallery at 8p.m. The performance is part of the The Bard College Center's 1982-83 Lecture and Performance series

Born in Washington, D. C., Roxanne Wruble began piano lessons at the age of four. She studied with Isabella Venerova, then with Adele Marcus at the Julliard School of Music, and with Sasha Gorodnitski for two years after graduation. She spent several summers studying chamber music at Marlboro with Rudolf Serkin

and on his recommendation was awarded a grant by the Commonwealth of Puerto Rico to attend the Casals Festival in San Juan.

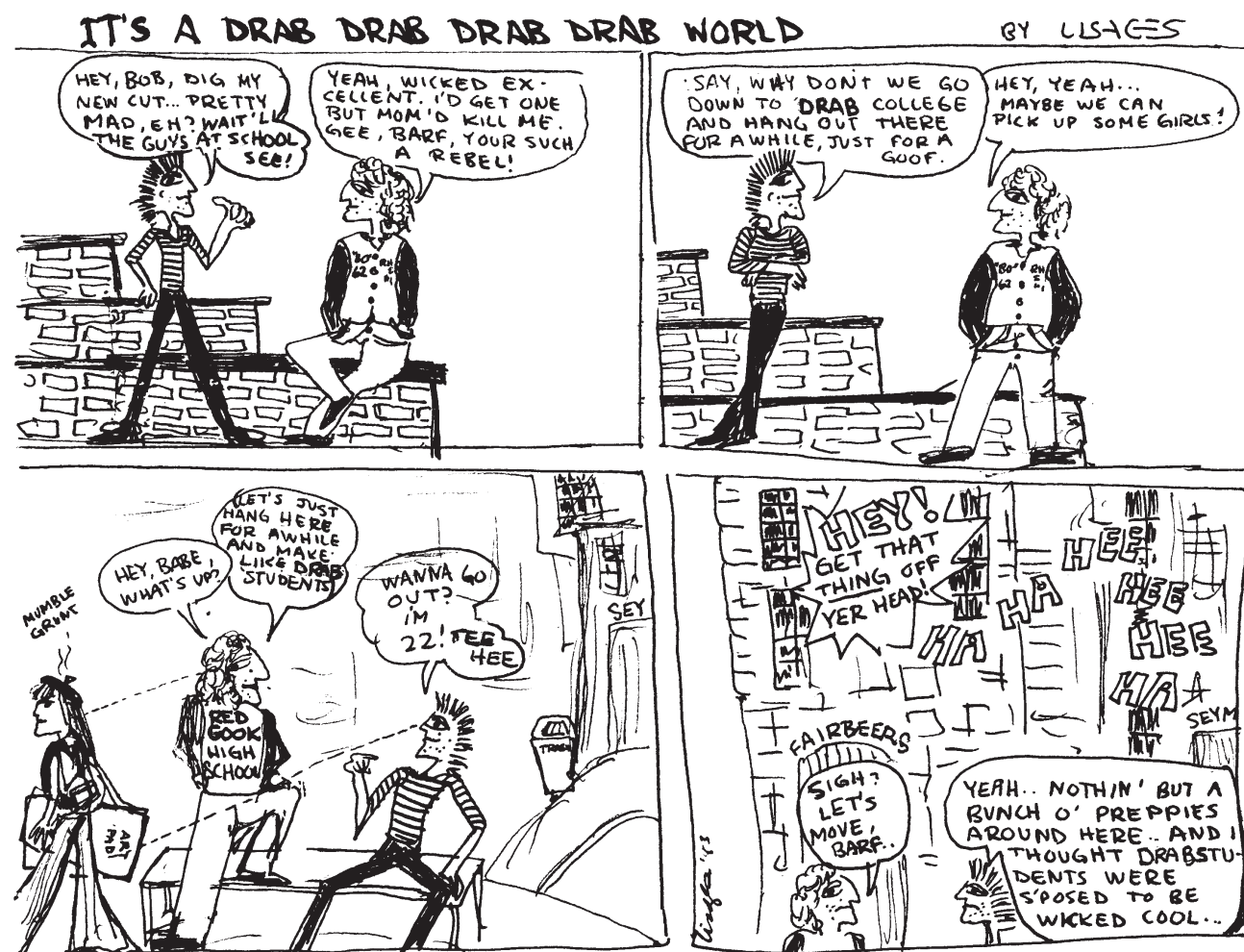
Her first appearance in New York was in 1969 when she was presented by the Jeunesses Musicales in a recital with Violinist Miriam Fried. In 1970 Miss Wruble became a founding member of the David Ensemble. She has made several European tours as a soloist and has broadcast for Radio Geneva and the BBC. She has made several recordings for Pye Records in London where she now lives

\*\*\*

Bard College's Distinguished Scientist Lecture Series will resume on March 19th with a 2p.m. lecture by Nobel laureate Dr. William N. Lipscomb, Jr., entitled, "How Do Enzymes Work?" The lecture will be held in Kline Commons.

Dr. Lipscomb, the Abbott and James Lawrence Professor at Harvard University, who has long been a dominant figure in the field of reaction chemistry, opens the second semester schedule of speakers. The other remaining speakers are: Dr. Dudley R. Herschbach, the Frank B. Baird, Jr. Professor at Harvard, April 9, "Single Collision Chemistry," and Noble laureate Dr. Ronald Hoffman, the John A. Newman Professor of Physical Science at Cronell April 16 "What Chemists Really Do -- The Logical structure of Modern Chemistry?"

The lecture series is made possible by the National Patent Development Corporation and the Bard College Center.



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There will be a showing of the film "Gods of Metal", the Academy Award nominee, in April. The issue will be NUCLEAR DISARMAMENT. Details to be announced. Please come.



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# BARD'S RECORD SEASON... \*\*

by Kevin Hunter

This season, the men's basketball team has earned the respect of their opponents by winning a spot in the post-season championship, played March 5th and 6th in Newburgh. High-scorers Dave Colon, Jim Weissiger, and Walt Tarver lead the team. All three players are averaging twenty points a game in addition to an array of other impressive stats.

Dave has been in a shooting slump for the last few games, but his game has been improving. He is now more of a playmaker than a shooter. Therefore, he takes higher percentage shots. Jim, a sophomore, has been leading the Northeastern Athletic Conference (NAC) in rebounding, and he usually comes home black and blue, indicating the toughness he displays in the forty minutes that he participates in. Walt, a freshman, has changed the character of this team with his dazzling passes and all-around strong game. Matt Canzonetti and John Noakes have also



Bard's Walt Tarver goes for 2

had good seasons. Matt, the point guard, can be depended on when the others aren't scoring. This was especially apparent in the Green Mountain game. John, a three-year starter, is the glue of the team. The guy is determined to exhaust himself for the team. He may foul out, but he plays with determination which says a lot when Bard's record for his first two years was 5-37.

The bench consists of juniors Andrew Silver, Peter Mittenthall, and freshman "Party" Dave Quinter. In analyzing the team, the one flaw is that the starting players just do not get a break. The coach, Bob Krausz has realized this and in the game on Feb. 14th, he substituted early with Dave Quinter and Peter Mittenthall. The strategy worked out well as both players responded with excellent games. Although Bard lost, the team showed character and in the tournament will be seeded fourth against Mount Saint Mary. Bard's record is currently 11-13 overall and 6-6 in league play.

## INTRAMURALS OFF TO A GOOD START

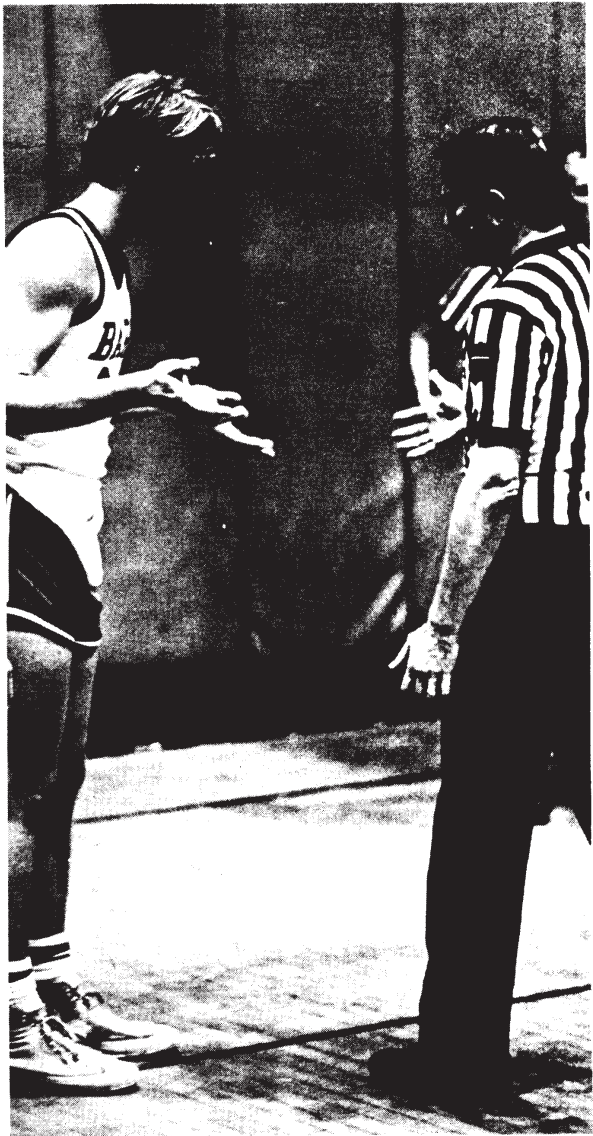
by Kevin Hunter



Dave Colon, Bard's playmaker, goes to the hoop.

The men's intramural basketball season continued on Tuesday, March 2nd as the top two teams battled it out for first place. Brian Harris' Vintage Wine lost to my Warriors for the first time this season, making both teams tied for first. As for Vintage Wine, they will be without the services of the great Doctor of Soccer, Joel Tomson, who decided to coach instead of sweat. The team will still be strong with Tom Menis terrorizing the boards in addition to Bob Krausz, the unsung case coach who averages eight points a game. The Warriors, an all-around powerful team, will be even stronger since the addition of two new players, Haywood Peoples and Julian Naginski. Steve Houghton and Ken Milman, two of the team's key players, will have to score in order for them to come close in defeating Vintage Wine for the championship. The Pharaohs, run by Henry Berger are always tough to play against since the addition of Pat Downes, Paul Schomer, John Correa, and Gabriel Morgan. No Future, coached by Forrest Close and Buddy Enright, may be the most underrated team in the league. Eric Schaeffer, Greg Phillips, and Said Boukhalfa will help the team to a more victorious season than last. This is a new season, and No Future will win its share. Tihs(hold to mirror for full meaning), led by Billy Powerful and his bruising scoring ability, is an interesting team. With Carol Bystrom, Rob Hargett, Nick Melucci and newcomer Richard Doctorow(a Warrior misfit)who makes the unexpected shot, this team is funnier than a M\*A\*S\*H\* rerun. The Bloomers, a new team coached by Josh Feinbloom, begins another era with a variety of players guaranteed to hold your interest.

That about rounds out the intramural league. This should be a great season with only the best team finishing on top.



Bard's "Golden Boy", Jim Weissiger reasons with the ref.

Photos by Matt Witchell

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