

# OBSERVER

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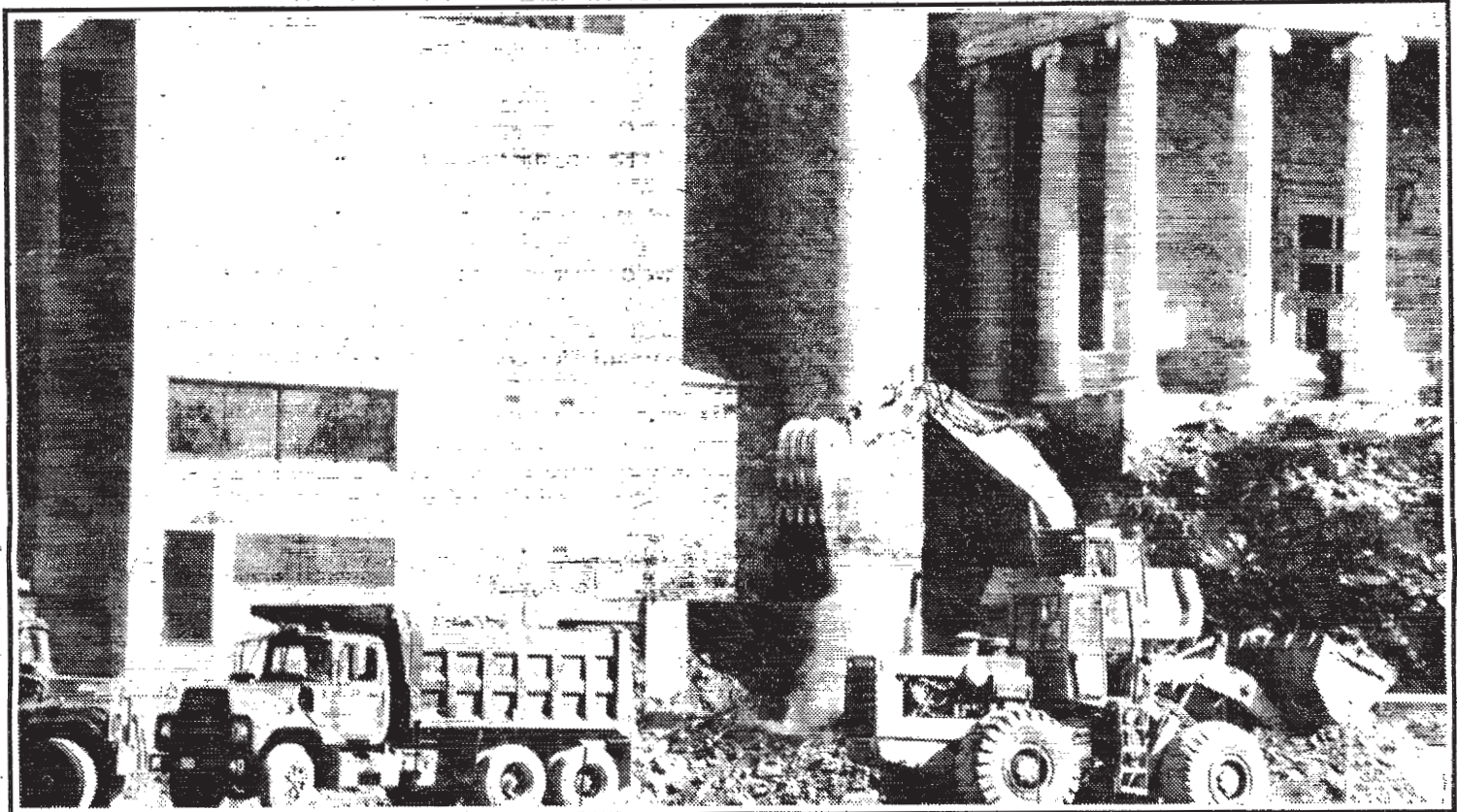
**What hath night to  
do with sleep?**  
—John Milton

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Bard College, Annandale-on-Hudson, NY 12504

September 11, 1991

## Ground is breaking all over



### *Library addition unearths chaos*

by Matt Apple

The softball players have to go to Tivoli. The soccer players have to go to Rhinebeck. The students get a new library (eventually). The librarians just get headaches.

"When students hear that the new library will have a computerized catalog, they think 'Great! Everything's automatic!' But they don't know where all that information comes from," said an exhausted Linda Crow. As the cataloging librarian, Crow is responsible for keeping track of all the bibliographical information of the approximately 180,000 volumes in the Kellogg-Hoffman Library. With the aid of her one assistant, Crow uses two personal computers to transfer all books presently in the Dewey Decimal system into the Library of Con-

gress system. The computers in the basement of the Kellogg wing send information directly to the largest database in the country in Dublin, Ohio, called the Online Computer Library Center (OCLC). But that doesn't decrease Crow's work load by any means.

"All the information we send to OCLC will be used by a computer systems expert, who we will have to hire, to set a database here. The problem is any books still in the Dewey Decimal system of classification will not be listed in the computer catalog," Crow said. "There's absolutely no chance that we'll have everything done when the addition is officially open in 1994. We'll be lucky if we finish by spring of '95."

With the increasing work schedule and time limit, Crow believes about ten to twelve

workstudy students will be hired to help catalog books, which is ten to twelve more students than are presently helping the cataloguers. Crow and her assistant will have to take extra time to train the students to use the computers. "Most other college libraries changed to the Library of Congress in the '70s and are already using computer catalogues. We're about fourteen years behind them."

In addition, the library still lacks a head librarian. David Tipple, head librarian last year, left to return to school. The associate librarians have already interviewed four candidates for the position, and expect to hire a full-time librarian soon. The library is also instituting late fines this year. The fines are two dollars per day, per book, up to seventy-five dol-

lars maximum per book. "I regret having to do this," said Jane Hryshko, associate librarian, "but we just can't afford to lose any more books." Students can renew books by bringing the books back before the due date. ★

### INSIDE

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# Nackenoff

by Kristan Hutchison

The denial of tenure to Professor Carol Nackenoff was based upon the quality of the manuscript she submitted as part of her file. Now the central question is whether the manuscript was fairly judged.

The chosen outside evaluator, Ira Katznelson, judged the manuscript to be an excellent and important work in the field. [His evaluation letter is printed above and continued on page 10, along with an abstract of the manuscript.]

President Leon Botstein's judgment of the manuscript's quality was not based on the laudatory letter from Katznelson, but from his own reading and discussion with other Bard faculty. Nackenoff and some faculty suggest that Botstein was not as well qualified to judge the manuscript as the scholar whose judgement he overruled.

"The president is making a decision outside the realm of his expertise, academically speaking,"

said Professor Bruce Chilton.

Professor Mark Lytle believes Botstein is a competent judge of the manuscript. "He [Botstein] is a very widely read person," he said. "He can make very good judgments."

Chilton believes that Botstein lacks necessary background in the field. "[Katznelson] is the only one working in the field, so his evaluation is important."

Katznelson is the Loeb Professor of Political and Social Science on the Graduate Faculty of the New School for Social Research in New York. "He's an eminent scholar of American politics and political culture," said political studies Professor Amy Bridges of the University of California. "If his evaluation was discounted I'm very surprised."

Bard does not require any outside evaluators, but Nackenoff requested that an outside evaluator be consulted. Katznelson was selected as evaluator because he was the first name to appear both on a list of five potential evaluators Nackenoff submitted and on a

Dr. Stuart Levine — from the desk of —  
Dean of the College  
Bard College  
Annandale-on-Hudson, New York 12504

Ira Katznelson

Dear Dean Levine,

I confess that when the weighty box of materials you sent arrived some two weeks ago I let out an audible groan: so much to read in such little time. But now that I have completed my homework my first impulse is to thank you for having asked me to conduct a review of Professor Nackenoff's scholarship.

continued on page 10

similar list created by the division.

"Anybody's research should be evaluated by the people who are engaged in the discourse of that field," she said.

Though other members of the faculty later requested that extra evaluators be consulted as well, Bard allows only one evaluator per tenure case. "That's very unusual," said Bridges. "At my school, we'd never put someone up for tenure without at least three readings and probably four to five." Harvard University uses three or four evaluators.

"Every institution requires outside evaluations for tenure because they know that they are not experts in the person's field. Even

in a huge department, they know that they are not necessarily equipped to be authoritative on that manuscript, so they look up people who are and ask their opinion," said Nackenoff.

However, other faculty feel that an outside scholar should not be necessary. "When people make

the argument that only specialists can judge that is a bad argument because, in a small liberal arts college, we don't want people who can only specialize," said Professor Mark Lytle. "If your work is really good it has aspects of interest to people who are not specialists in the field."

## Call for budgets

Anyone wishing to receive Student Convocation Funds must send an itemized budget to Christine Gobbo, no later than 5:00 p.m. on Thursday, Sep. 12 through campus mail or bring the budget to Albee 306. Clubs requesting funds should observe the following set of rules:

—All clubs must submit a statement of purpose which outlines the goals of the club. This should include the allotment amount received last semester, and an itemized list of how that money was used. An approximate list of membership (or number of members) must be included in the budget request; by this, we mean a core group, as well as the approximate number of people that your club reaches on campus.

—Please do not pad your budget. When clubs do this, the committee has a difficult time deciding what is really needed. If a budget seems padded, it may count against your club.

—When listing speakers or performers that your club wishes to bring to campus, please include the person's name, who they are, or what they will perform, as well as their fee. Be as specific as possible. For example, we would like to see Amber Hollibaugh, activist and sex educator...\$600, rather than various speakers...\$400.

—Xerox costs, transportation costs, entertainment costs for speakers, bands, etc. must be included in the budget.

—Budgets should be signed (with the telephone number) of at least one responsible club member. Clubs should also identify who they wish to use the Xerox machine in the library: limited to two people per club.

—All clubs must submit seven (7) copies of their budget.

The Planning Committee will set aside a few thousand dollars (apart from the emergency fund) until after the budgets are decided. Clubs who didn't receive funds they feel they absolutely need will be asked to attend a meeting of the Planning Committee and club heads to decide jointly how to allocate those remaining funds.

All club heads should schedule a personal interview with the planning committee. This allows all questions to be asked so that we are clear of the club's intentions for the semester. Club heads will meet with the Planning Committee on Sunday Sept. 14 between 6:00 p.m. and 10:00 p.m. on the third floor of Aspinwall. A meeting should be requested by either sending a note through campus mail to Christine Gobbo or by calling her at #758-3285. For anyone who has questions, we will have an open meeting Tuesday at 7:00 p.m. in the Albee lounge. Please attend if there is anything you have a question about, or if you will be starting a new club.



by

## Locking it all up

The administration and security are considering a proposal to put locks on main entrances to dorms in an effort to improve campus safety. Under the current plan, Tewksbury, Robbins, the Alumni Dorms, and possibly the Ravines would be the first affected.

The proposal would have front doors locked from approximately midnight to 6 a.m. with all residents possessing a master key. According to Dean of Students, Shelley Morgan, if the plan is implemented, it is uncertain whether there will be one master key for all dorms, or if each dorm will have a different main lock. Another question which remains unanswered is whether all Bardians or only residents would possess a master key.

"There has even been talk of stationing someone at the doors to these dorms," said Boyce, although Morgan points out that this would be unnecessary should the school decide upon using one master key for all dorms. This plan is not an attempt to deprive students of having visitors, stressed Boyce, but rather to improve the

quality of safety in the dorms. "Obviously safety is our biggest concern," said Morgan, "and the best thing is not always the most convenient."

The reasons for the targeting of these dorms are pragmatic. "You have to consider the cost factor of making the keys, will it work?, and what will the students think of it," explained Boyce. Although Tewksbury and Robbins have been locked at times in the past, security has encountered problems of doors being propped open with fire extinguishers and students finding the arrangement too inconvenient. For such reasons, these few dorms will be an experiment to determine if the project is worthy of expanding campus-wide.

Morgan stresses that no decisions have been made yet. Currently security, the administration, B & G, the Student Life Committee, and the peer counselors are involved in deliberations, but nothing definite will occur until the student body as a whole has been given the chance to evaluate the plan. Morgan intends to gather opinions through peer counselors, the Student Life

Committee, informal polls, and a Forum meeting before making any further arrangements. At this point, Morgan is not speculating about the cost of such a comprehensive plan and upon whom the burden of expense would fall. If the plan is well-received by the student body, Morgan anticipates implementation sometime during the fall semester.

"A lot of responsibility for safety falls on the students themselves not to expose themselves to situations where danger might be involved," said Boyce. He mentioned using the "buddy system" and sticking to lit paths as obvious precautions for students to take. "I don't mean to instill a state of paranoia (by suggesting these precautions)," he insisted, "but there are always people intent on committing crimes." To end all incidents on campus would require having officers stationed around the clock in every building and on every corner, according to Boyce, a plan which is both inconceivable and objectionable: "We don't want this place to be a police state."

PLEASE RECYCLE



## Why Bard?

by Mike McGregor  
and Walter Swett

Did everyone here get rejected from Vassar? That seems to be a common myth, and for some, Bard has come to be known as a "second choice" school. There is some truth behind this belief. Many students are here because they didn't get accepted to, or didn't receive a very good financial aid package from, their first-choice school. This might lead the casual observer to believe that many students here would prefer to be someplace else. In reality, almost all of the students that the *Observer* spoke to were very glad to be here, regardless of the circumstances which brought them here, and for many others, Bard was their first choice.

Why Bard? When faced with this question, Bard students, in typical Bard style, give a wide variety of answers. These answers range from the intellectual to the simplistic, from the humorous to the serious, from the non-sensical to the practical. The most common answer refers to the emphasis on the humanities, the atmosphere of intellectual freedom, and economic advantages. Many students chose Bard entirely for the reason that they had a special feeling about the school, while an equal number chose Bard because they were able to benefit from some significant form of financial aid, especially the Excellence and Equal Cost program (EEC). Others chose Bard because they thought it offered a more interesting or unique approach to education.

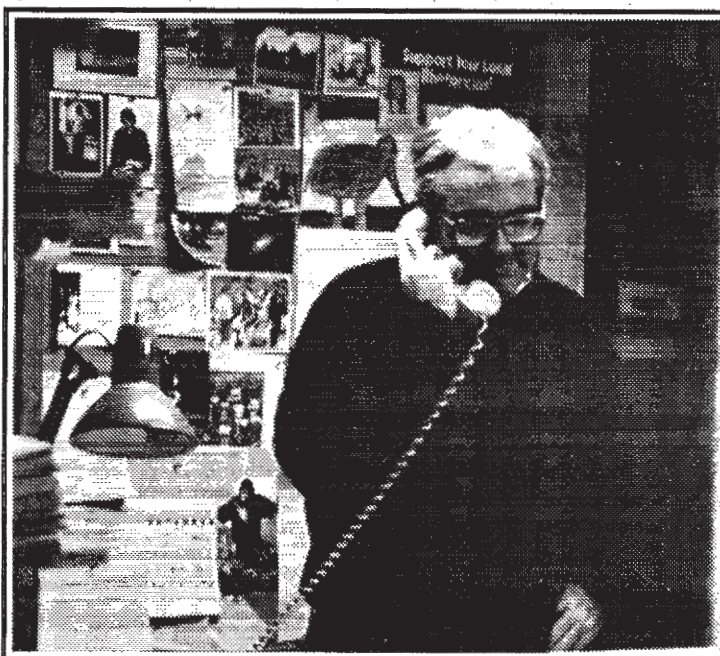
Scattered throughout the Bard

community are a large number of transfer students. They often come to Bard as refugees from large, impersonal state institutions. One student, Max Morton, transferred because he was tired of "sitting in a class of 700 students and having no idea what the professor looked like." Other transfers cited the absence of an overburdening administrative 'big brother' and the lack of fraternities and sororities as contributing to their decision to come to Bard.

A number of math and science majors echoed the thoughts of one student who said, "I can get a lot of attention as a math major at Bard that I wouldn't get at a school with a huge math department".

The mountain of literature that is circulated concerning colleges also plays a part in the decision making process. One student, citing the *Underground College Guide*, said that she was attracted by its mention of the "cat to chick ratio" at Bard. Another student was enthralled at a college fair when she spotted *The Scarecrow* from the *Wizard of Oz* on the cover of a Bard pamphlet.

Anothe said that she felt that "the quest for knowledge was at its purest form" at Bard and that "learning was the ultimate goal." Another student was much less analytical. Her reply—"I just liked it here, so I came"—is symbolic of the attitude of many Bard students. Often they are unable to verbalize their feelings about the school and what it was that attracted them to it. Most of the students attribute their coming here to a visit and a gut reaction. ✱



Paul Connelly, Director of Language and Thinking, works year-round to keep the program successful.

## L&T innovates again

by Erin Kupferman

The 1991 Bard College Language and Thinking Workshop was innovative. For the first time, it was divided into three major topics—those being communities, fences, and silence; human sexuality; and cultures and values. There was a big focus on redefining "argument," to make it more of a deliberation than a struggle. And it was also, for the first time, a "substance free workshop." So was the program any more notable than in past years? Associate Director of the Writing and Thinking Department, Teresa Vilardi, believes so.

"This was one of the most successful summers. There was an excellent group of students. The faculty was highly motivated. The students found it intellectually challenging while having the

unique opportunity to learn about the college and build community."

In asking people about L&T, the word "transition" was used by all. It is a preparation for college both academically and socially. Josh Farber said, "[I] was into college...[I] knew how to learn on the college level. And L&T's also nice for stupid reasons, like now [I'm] used to getting up early." Peer Counselor Christa Shute believes that "L&T is a good chance to get to know fellow classmates, the school, and the surroundings. It gives people a chance to discover their own thoughts and helps them to develop writing skills not so much academically, but instinctively."

And what of the grade-free system? Are students comfortable with the idea of crit sheets rather than regular grades? "It was really important that it was ungraded; unconsciously you let yourself go, and a lot of really good creativity and thought occurs when people let themselves go," said Meri Pritchett. However, Devin McDonough disagrees. He believes that it was a biased grading system because those who would have otherwise worked chose to do absolutely nothing with no real consequences. He does feel, though, that "those who did take it seriously got a lot out of it."

And of the classes themselves? "Our group focused on the difference between the visual and the written text. It was an incredible class. We came up with the theory

that television is only brainwashing because people refuse to teach other to interpret it like they would poetry and novels," said Farber. Pritchett mentioned that she regretted that she "was in one of the classes that tended towards a lot of class structure instead of spontaneity." She believes that, after two weeks, her group had exhausted all its possibilities and was disappointed that they didn't go "exploring."

But what of the "substance free" policy? Paul Connolly, Director of the Program believes that in an "academic program with an orientation context, it helps to have certain restraints, some limits on the excess." But were there restraints? "It's contradictory to say it's a substance-free program if it's not regulated. I'm not saying it should or shouldn't be substance free, but it's very interesting that such a claim is made," said Pritchett. And what purpose does the claim have? "It's understood that substances are illegal to us anyway. Why would one more person telling us 'not to' make us do it any less?" remarked Farber.

Christa believes that a substance free L&T is a good thing: "substance abuse decreased this year while the safety of the students increased. Plus, in having it substance free, those who want to use or drink will, and those who don't won't feel as pressured." Peer Counselor Erin Law disagrees, "I understand that the school has liabilities, but it's not my job to be a police officer, and I personally think that denying makes people want something more."

Lily Halsted, a psychology professor at Bard who taught L&T for the first time this year, believes that all in all, the program was incredibly useful: "It encourages a great deal of writing with openness and comfort and great thought. It is also socially useful as the class understood each other and listened to each other. We all ended up as friends." ✱

### AIDS Committee Members 1991-1992

Kathleen Barker  
Christopher Markle  
John Fout  
Shelley Morgan  
Lindsay Watton  
Andy Reynolds  
Jen Silverman

Jean Churchill  
Lily Halsted  
Marueen Forrestal  
Jean De Castell  
Merylin Skiba  
Kym Mooney  
Rachel Markovitz

.....  
**Quinn says:  
Get your  
club budgets  
in by  
5 p.m.  
Sept. 12**



# WHAT IS THIS!?! Stu-ksbury?

by Caleb Frazier

If you happened to be wandering through Tewksbury sometime during the three weeks of L&T, you may have encountered an older man slipping out of one of the rooms. He may have been clad in only a pair of boxers, with a towel over his shoulder and a bar of soap in his hand.

If you asked someone who

**Everybody was stealing each other's food out of the fridge—his food never got touched. Power, he's got power.**

—Student in Tewksbury

didn't know—"Jesus, who the hell is that maniac?"—you'd be told that he was some loopy old guy trying to relive his college past, and that he'd been swilling beer and chasing young women around campus. But if you asked someone in Tewksbury, they might size you up, decide if you were worth telling, then with an air of superiority say, "That...is my dean, Stuart Levine."

"A lot of people were very skeptical," Levine said of his stay. "They didn't know whether I

could pull it off...but I think the students enjoyed me being there, and the bottom line is that I liked it. I liked the dormitory. I liked living with young people; it was very enjoyable."

I sat with Stuart Levine on a beaten-up old couch outside of Stone Row. There was an empty six pack from the night before abandoned nearby. Rumor among students was that Levine's stay in Tewksbury was part of a bet with Leon Botstein. (One can imagine the two sitting around a card table, down to the last Stogie with a half empty can of Schlitz. "Hey Leon, if you win, I'll stay in Tewks; if I win, you eat in Kline for a week.")

However, Levine says that he had his own reasons for living in Tewksbury. "The first reason was because I never lived in a dormitory at college. I lived at home with my parents. The second was because it was something to do, something new and interesting to add something to my life. And the third reason is that I went into the dormitory with the idea somewhere in the back of my mind to check this out," to see if college students' behavior is as bad as is commonly believed.

"I can say with a sense that people who put this bad rap on college students simply don't know. They're simply out of touch with the lives of college students. There was not a lot of

anything other than what seemed like perfectly normal young men's behavior. Even the degree that I saw people drinking a can of beer was perfectly normal behavior."

"He rocked!" said one of Levine's neighbors. "He's sexy too!" Sexy? "Yeah, he had nice boxers." Boxers? "He walked around in his boxers."

"He had a lot of power, but he

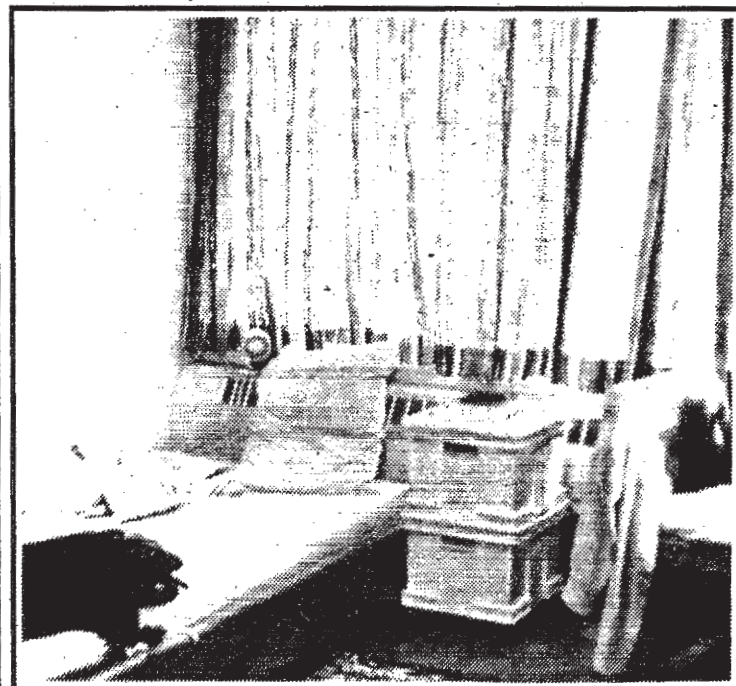
wielded it only for the forces of good," another neighbor adds.

"Another funny thing is that his food never got touched. Everybody was stealing each other's food out of the fridge—his food never got touched. Power, he's got power."

"I came back after a weekend," Levine said, "and my bed was

made with clean sheets and new towels, and I said to a student, 'Isn't it nice that the maids come in and clean your room?'" Yeah, the maids' service in students' rooms is impeccable.

When asked if he'd do it again, Levine responded enthusiastically, "I would do it again, next year, maybe I'll bring Leon with me."



Dean Levine's summer palace minus maid and adventurous Dean.

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by Ephraim Glenn Colter

Welcome to no-holds-Bard, occasional penal colony, rehab center, child-proof container, set in the province far (but not too far) from the City.

Those outgoing in-coming first-year students are h-e-r-e! I've only heard rumors, gossip, bitching & bragging, flattery & flirtation, but I hear they're divine. Let me say how glad I am to see so many familiar faces, so many people of color, the honeychildren of last year, the molasses and apple butter of this year. It's also nice to see so many new faces and renewed faces. So fuck that "Old Bard vs. New (and improved) Bard" shit and let's all enjoy what's here while we're here.

As much as you/we complain about Kline, it is really the main source of social networking. Without lunch and dinner how else would you see your friends and ex's! It's where the monolingual native-born English speakers get a taste of the real world - so to speak. Whether it be against the Wall outside or in the Paranoias, Kline is a necessary evil. It is a mountain not a mole hill. And the mountain will not come to Mohammed.

Bard students have been around these days, they have lost their minds and taken time off - have lost their will and taken a semester off - have lost their hearts and taken the year off - have lost hope and simply jumped off. Now you know Bard has a history, a past to go with your future, a heritage you'll feel like you were born and raised in in no time! So chill.

Its past is similar to its present. Drugs & alcohol are available upon request, so is attitude & attention, and friends & inspiration if that's your thing. (There's a lot going on and off campus, by and for students, good, bad and indifferent.) Don't worry... As the saying goes: I feel it too, I just don't feel it with you.

Whether you want to stir up trouble, kick the dirt, throw some shade or sling some mud, Bard is a place of read'n (the queer rip-you-to-shreds-in-a-heartbeat kind), right'n (the thing you hopefully do to your wrongs) and arthithmadicks (the calculating bullshit perpetuated by straight white male privilege that accounts for all your anxiety; for them 1 and 1 makes two-by-fours in which to build the American dream into the New World Order with old world charm).

The important thing is to get involved, whether it be the internal or the international, on a molecular level or a grassroots plain: do some good. There's enough bad faith out there - and if it's out there it's in here.

And remember: No one hates you; there's not enough love in the world. They probably never loved you enough to hate you. They just don't care. There are no enemies here at Bard, only adversaries, no contest, not even competition. If you're a winner you have nothing to be proud of,

# No-Holds-Bard

and if you're a loser you have nothing to be ashamed of. And if you're a sinner, well, you've joined the right country club.

Depressing? No. Why? Because at Bard there are individuals here from *The Invisible Man* to *The Idiot*, from those with *A Room of One's Own* to *Other Voices, Other Rooms*, from the monster of *Frankenstein* to *The Metamorphosis* of monstrosities, from the Beloved to the Native Son.

Gossip - muckraking - skullduggery - garbage collecting, is a large part of Bard in addition to the redtape. Listen to the voice of experience (however hoarse): there are no secrets on this campus of a thousand students and very little privacy. Somehow, somehow, the strangest people are going to be in your business - with attitude. Live with it because you can't live without it. And yes, you too will find yourself in the pointless posse shaking your head and pretending you know what's up - when you ain't even down.

Leon refers to "it" as the "grapevine," and who knows where the roots are or who waters his plants - but he does talk to his plants and they do talk back.

All you hear on the grapevine about the family tree is a vicious lie: if not "now" then it will be. So try to make the rumors and innuendo a little more respectable by treating them as such and not getting so serious and caught up in the heat of the moment. Have fun, but don't make fun.

-Not!...as in thou shalt not:  
...compare thyself to anyone anytime/anyplace/anywhere  
...assume someone's financial situation/obligations  
...assume someone's sexuality/attraction  
...underestimate the uncoordinated color lines/lineage  
...undermine the empowerment of women/womyn/wimmin/woman  
...ever have sex sans latex/condom/rubber duck/raincoat!  
...tolerate a basher/rapist/bigot male/female/straight/gay/black/white/student/Professor or otherwise in the way  
-Not!...As in not having it here.

This is no-holds-Bard, where "no" means "NO" and "yes" means "...MAYBE." If you're one of those men who can't take "no" for an answer, who needs a little mace-in-the-face and a whistle-in-your-ear to replace those sweet nothings - it is already arranged (bravo BRAVE!). Or if you're one of those men who thinks "no" means "yes" - you have a serious case of dyslexia and need therapy. boy do I know just the right dominatrix for you!

"Who gets things done around here?..."  
Everyone disses Leon because the man has got *chutzpah*, but I suggest you reserve judgment until you have your own opinion. Dimitri is still a mystery to me, and I'm

sure he likes it that way.

Stuart smiles too much, and the fact that he's a psychologist just gives me the creeps; that "Silence of the Lambs" thing.

Everyone always dismisses Shelley as just a Dance major, but I'm a dancer, and if you get in my face with that shit I'll rain dance on you're parade in a heartbeat.

Frankly, Gladys scares me; that woman can throw some serious shade if you try to play her.

Donna is no joke because she can and will snap you down and read you your rights all in a days work - for your own good - and for her peace of mind.

We all have to live with each other (because we have to get a college education in order to be one of the Haves rather than one of the Have-Nots-cum-Forget-Me-Nots). So in the first few weeks say "Hello" and offer your name to someone you don't know (or to someone you only "think" you know - or offer your floor or someone waiting for a room 'cause "Yes, Virginia, there are homeless at Bard") or to a Prof. you "feel" you've disappointed in last semester's course, or to new faculty - tenure track as well as hopefuls; try to be kind without being too shady.

Some people are into that "make love

not friends" thing, so don't be surprised. The people you know now may not speak to you or look at you by Christmas. I'm not harshing on folks or harping on negativity,

I'm just telling it like it is - was - shall be. This is part of the paradoxes and ironies of no-holds-Bard. We are here to learn - if from nothing else, our mistakes. So while you're here trying to get an education - try to get a life.

The first semester is 15 weeks or 3 months, or a trimester. During this period one should think of one's education as a growing embryo that could/should be aborted - or taken proper care of with conscious decision and concerted effort. one should be aware of the effects of drinking, smoking, and drugs on the life-force growing within. The first trimester is the essential construction of future well-being.

Being a parent is a helluva lot of time and effort, and not for everyone (like maybe your own parents). Some of you have come back to try again after opting for natural birth, some of you have just changed doctors, some of you are almost to delivery and think you're about to burst, deliver prematurely, or require a cesarean. But since conception has taken place and you are in a family way, take some responsibility and gird your loins so the thing won't be brain damaged and a burden to sobriety.

## SPANDEX'S RETURN (part the nineteenth)

by ZZYX (David Steinberg)

I was playing Ms. Pac-man. Right after I pushed the 1-player button, I knew something was odd about the machine. Right below the place where she first appears was an area of tiny dots. Once the game started, I headed there out of curiosity. My character, along with all of the monsters, shrunk as I went there. I was then sure that I was playing no ordinary device for amusement purposes only.

Escaping from the mini-dot area, I headed up to the upper left power pellet. Some P-P-P-P-PAC POWER would show those malicious and truly evil monsters who was boss. (There IS, however, a school of Pac-man that state that the monsters are not as evil as everyone thinks they are. In this alternative view, the Pac-family are robbers, trying to eat the precious dots that the "monsters" spent years cultivating. But these Pac-people not only eat all of the monster's food, but exploit their one weakness to try to kill them. (This, of course, ignores the moral issue of the second and third cartoon in the original game. Making Pinky show partial and full nudity is both embarrassing and a violation of sexual harassment statutes.) While this

theory is interesting, I don't know how much credence I'd give it. For example, the suggested renaming of the game from "Pac-man" to "Those Poor Monsters That You're Trying To Destroy" strikes me as a tad excessive.) However, as I headed to the corner, I found myself above the maze. Ambushed by Sue, and unable to get back into the playing field, player one's turn was over.

Getting ready to play my second turn, I discovered that again the board had changed sizes. I had to direct her up huge steps while creatures who looked like the gemeaters from Crystal Castles threw things that were not quite dots. I thought that they might be sleeping pills, but when one of them came out of the screen and hit me, I found that they stung.

I awoke. Thank SPANDEX, it was only a dream. Throwing my blanket aside, I looked around. I was asleep in the ZZYX mobile, but where was I? The last thing I remember was my mission. I was supposed to look for the missing link, to find the truth in the debate between evolutionists and creationists. But somewhere along the way I was abducted. I had no idea where I was, but I was going to find out. -TO BE CONTINUED-



# Europa Europa: The tale of two wars

by Laurie Curry  
and Peter M. Boriskin

From Anschluss and Crystalnacht, to Appeasement and the Blitzkrieg, this film is a tidal wave of emotion and adventure, that carries you back to occupied Europe, circa 1938.

Polish writer-director, Agnieszka Holland, portrays the whirlwind tale of Solomon Perels' life. He illustrates the persecution of Jews in Nazi-occupied lands during World War II.

Into the lions' den goes the lamb. Solomon finds himself anything but strictly Jewish. Hiding his Jewish heritage, he poses as a Russian youth pioneer and a "pure-German" schoolboy to survive.

In love with a German girl, he must weigh his Judaism against his sexual urges, because his circumcised penis may betray his identity. It is a war of heart and mind.

This film breaks from the traditional "mold" of World War II movies by giving a very close-up and personal view of the war through the eyes of this confused Jewish teen.

Some of the most powerful scenes were Solomon's exploits in the ghettos of Lodz, Poland; a Hitler-Youths' science class on 'how to detect a Jew,' a Jewish cemetery reduced to rubble, and Solomon's riveting dream sequences.

As his world fell apart, only a few, 'lucky' survivors were left to tell this tale. This exceptional account "never forgets" so the holocaust shall be "never again." Two thumbs up.

"Europa, Europa" is showing evenings at Upstate Films in Rhinebeck. Showtimes are September 6-12, Monday-Thursday at 7:00 and 9:15, Friday and Saturday at 7:00 and 9:30, and Sunday at 7:00 and 9:15. Showings from September 16-19, Monday-Thursday will be at 9:00.



Solly (Marco Hofschneider, left) and Zenek (Andrzej Mastalerz, left) in EUROPA EUROPA.

## Reginato: A glutton's paradise

by Tatiana Prowell

Unless you have a penchant for pan pipe playing in a can and I-saw-the-sunset landscape paintings, then you will find yourself at Reginato Ristorante for the food.

The food is abundant and delicious, leaving you (or me, anyway) full even before the entree arrives. The meal begins with hot, fresh bread made on the premises served with a vegetable platter and dip and a carafe of ice water.

A variety of appetizers is available, although I would recommend skipping them unless you are feeling especially gluttonous. Should you opt for a dinner—two dollars more—rather than an a la carte meal, you will get either soup or salad, as well as a plate of fruit for dessert. It's definitely worth the extra two dollars for the salad alone. The salads are fresh greens, crisp red onions, and plump tomatoes with a cup of your favorite dressing on the side. Both the House and Creamy Italian are especially good. Along with the salad also comes a bowl of exquisite basil-oil-vinegar marinated vegetables. The quality of soups-of-the-day vary, but the lentil soup is always terrific.

Following your soup or salad, you will be served a frosted glass of lemon sorbet to cleanse the palate, and shortly after, your entree, which you no longer have any desire to eat, will arrive.

Every main course I've ever tried has been delicious, but, as a

meat, the Spinach Tortellini in meat sauce and all of the chicken dishes are reputed to be excellent.

If you would like to have wine with your dinner, a wine list, including several moderately-priced Italian specialties, is available. The bar also offers

**When the management thinks you've had enough (and it will show), the waiter or waitress will bring a glass platter piled with fruit and shaved ice.**

vegetarian, my favorite is the Fettucine Alfredo. The dish is a plate heaped with fettucine and covered with a very rich basil, oil, and pine nut pesto sauce. It, like the rest of the dinner entrees, will make wonderful leftovers. Also good is the Malfatti, ricotta-spinach-broccoli dumplings in a white cheese sauce. For those desiring

cocktails, liquors, and beer.

For those who are still hungry, the cheesecake and the spumoni rival the best I've ever tasted, and the cappuccino, which is served in a large mug with whipped cream, cinnamon, and a thin wafer, is excellent.

When the management thinks you've had enough (and it will

show), the waiter or waitress will bring a glass platter piled with fruit and shaved ice. It usually contains red grapes, strawberries, and melon along with whole apples, oranges, or pears. If gracefully eating the unsliced fruit poses too great a problem in your post-meal stupor, put it in your pocket and take it home with the rest of tomorrow's lunch.

But how much does all of this cost, you ask? Dinner prices range from \$11.00-\$16.00, with the a la carte menu beginning at \$9.50. Appetizers and salads, such as

the avocado salad, go from \$3.00-\$7.00.

If you're still with me and haven't figured it out, I recommend Reginato Ristorante highly, but I don't believe in star ratings.

To get there, go across the bridge towards Kingston and take the Saugerties exit. Stay on this road for about 1 mile and then take a left onto Leggs Mill Road. The restaurant is on the right behind the blue lanterns. Call for reservations: 336-6968. Tell 'em The Bard Observer sent ya!

**If you are sure you can do better than this, come to the writers' meeting Monday at 8:30 p.m. on the Third Floor of Aspinwall.**

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## Teaching the environment – gently

by Jonathan Miller

People are starting to get a little burnt-out on the subject of the environment. Toxic pollution is still occurring, many of the simple things we can do to save the earth are turning out to be a pain in the butt, and the initial rush of shock over the sad state of the planet is fading. Burn-out is a very bad thing, especially when it creates the "pro-business," anti-environmental backlash that's coming as we speak. How can we avoid this? *Last chance to See* by Douglas Adams and Mark Carwardine has arrived, with a new, more subtle approach to spurning interest in the environment.

Douglas Adams is the semi-legendary author of the *Hitchhiker's Guide to the Galaxy*, the wildly successful trilogy-plus-one series of meandering science-fiction comedies. These books revealed a number of things: the earth was custom-built for white mice, the second-worst poetry in the world is written by aliens, and the answer to the question of life, the universe, and everything is actually Forty-two. It also revealed that science-fiction could be humorous, without being as deadeningly cynical as the works of Kurt Vonnegut.

In past years, when people took a break from worrying about the environment, many worried about Douglas Adams fading away. For years, the various version of *Hitchhiker's* were his only

published work. Adams' career seemed to consist solely of rewriting *Hitchhiker's* for the stage, the screen, and the printed page. Not only were the books being recycled, they were getting less funny, as well. The third book in the series, *Life, the Universe and Everything* didn't come anywhere near the hysterical heights of the first two, despite having a near-brilliant plot encoded in its backwards, mixed-up, writers block suffering structure. After he offered a pair of vaguely amusing books about somebody named Dirk Gently, the question fronted itself. Could Douglas Adams still be funny?

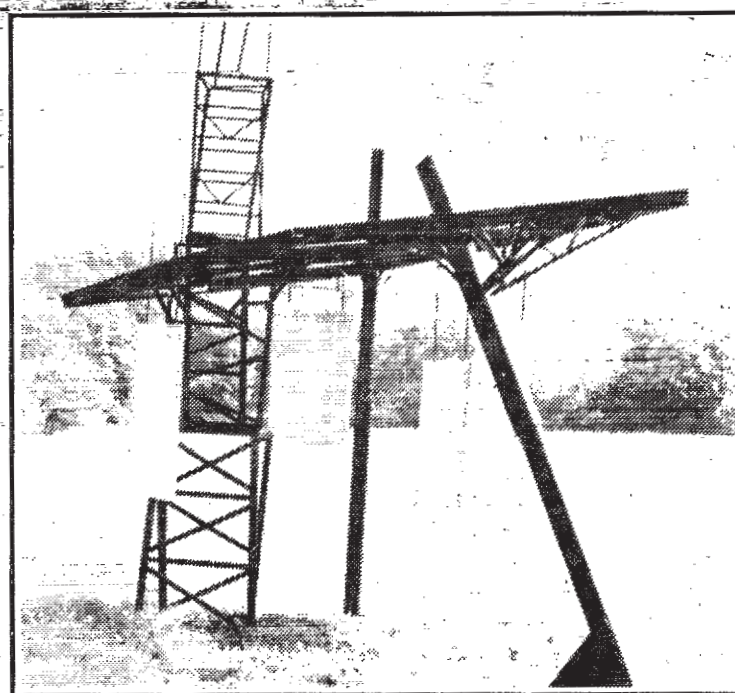
The answer, of course, is yes. *Last Chance to See* is a brilliantly funny book, a real-life travelogue of a BBC funded trip that Adams took with a free-lance zoologist named Mark Carwardine in search of rare and endangered species around the world. They visit the Komodo Dragon of Indonesia, the mountain gorilla of Zaire, and Kakapo parrot of New Zealand, with Adams poking merciless fun at everything in sight along the way. In a world where "Environmental" stands for grim seriousness and ominous dread, Douglas Adams has written a genuinely funny book without ever once trivializing the subject.

Remarkably large sections of the book are not about the animals at all. In his journeys about the third

world with Carwardine, Adams, a master of ironic frustration, encountered bungling that approached surrealistic levels. The ridiculous nature of poachers, third-world air-travel, post-colonial government, and modern living in general get skewered repeatedly. Adams has sharpened his ironic wit into the blade of Toledo steel; *Last Chance to See* shows a master at his craft. While the side-stitching one-liners of *Hitchhiker's* are missing, his new book provokes a continuous case of the giggles.

Adams succeeds in making you care about endangered animals without bludgeoning you with the severity of their plight. Neatly illustrating what dunder-headed blood-thirsty carnivores humans have been for centuries, he leaves the reader with poignant feelings and hope for the animals' survival, instead of resented guilt for being members of our race. The lack of enforced shame brings the reader to care about the loss of these animals, even ones as completely "un-panda-ish" as the Komodo dragon. Causing the modern consumer to care (the guiltiest of words) in the jaded media bomb of the present is a magnificent feat indeed.

*Last Chance to See* by Douglas Adams and Mark Carwardine is published by Harmony books © 1991 and is available in the bookstore.



This sculpture sits mysteriously in the field, with no none origin.

## Wilderness sculpture

by Chris Nevins

When I first saw the figures in the field, it was from far away, so much so that the figures in the distance were barely discernable, creating the feeling of illusion or mirage. As I approached, each shape began to take on definite form. Nine abstract, yet distinct, figures circumscribed a central tenth figure that rotated with the wind.

A fragmentary butterfly mounted high above the ground and a three-dimensional flower/cluster of dividing cells are two of the sculptures that help to compose the outer ring.

Three abstract representations of humans provide another portion of the circle. One seems to portray a ballet dancer captured in mid-pose; another figure leaps and is suspended in the air, holding a set of metal chimes, and a

third form shoots from the ground with arms outstretched, reaching upwards, possessing no feet or legs to anchor it to the ground.

Along with other figures from the outer ring, the central piece seems to be a beacon, projecting messages in every direction as it rotates. But to attempt to describe the figures too fully would cheapen both the structures and the idea which gave birth to them.

The ring is located in a secluded field, which I recently learned is in close proximity to an Indian archaeological site. Though hidden, it is easily accessible, the most direct route being the path in back of Stevenson Gymnasium near SMOG and the junkyard, but please do not try to find the field with my directions. Rather, wait until you stumble upon it by accident in a trek through the woods so that you can experience the same thrill of discovery.

## Savoy sing-a-long

by Tatiana Prowell

On Saturday, September 7, the Savoy restaurant located across from Bard on 9g featured two of Bard's very own performers, Jonathan Golodner and Rory Makem. While many rowdy should've-been-Irish Bardians know "Rory" from the Student Center and Cafe DeKline for his drink-along songs, Golodner, a charismatic pianist, is a little less familiar to the students.

The key to the performance was crowd participation. Golodner pounded out requests ranging from the themes for "Peanuts" and "Married with children" to "Mack the Knife" and "Mr. Bojangles." Although the flyer

advertising the event called Golodner's playing "dinner music," it was hardly mood music for a meal. The audience was alert and involved, and Golodner's

energetic playing refused to blend into the background.

Those who have seen Makem play before know that he also depends upon audience participation; in fact, he stops songs dead to give instruction when participants can't seem to get clapping parts and choruses right. Makem played primarily Irish folk songs, including requests for "Finnegans Wake" and the Pogues' "Dirty Old Town," as well as "Waltzing Matilda." As usual, his performance con-



Rory Makem played at the Savoy.

tained a few rambunctious drinking songs, the most well-known to Bardians being "I'm a Rambler, I'm a Gambler," as Bard students have dubbed it.

Although the Savoy is a restaurant/bar, it was heavy on the bar that night. Cheerful Bardians raised their beers to one another and belted out: "We'll knock the milkmaids over and roll 'em in the clover. The corn's half-cut, and so are we." Don't despair if that last line means nothing to you. "I don't know what it means either," said Makem, and it appeared that most didn't care.

The event was cozy, with a turn-

out of only about sixty, and the restaurant/bar hopes to continue attracting Bard students. Golodner will be playing every Thursday night, along with other Bard talent. Golodner plans to play with Leo Smith and Enrique Lopez in the near future, but is also seeking other Bardians interested in performing at the Savoy. Comedians, musicians of any sort, and other performers who would like more information should contact Golodner through Campus Mail.

Anyone planning to drink should be prepared to show a picture ID confirming legal age.



## Last of the Ninth at Starky Stadium

by Matt Apple

"It's a crock of shit. That's what it is," security officer Richard Staats said, watching the on-going library construction tear up the remnants of Bard's soccer field. "[Students] have played on this field as long as I been here, and I been here twenty-two years. The damn fools coulda added on [to the library] somewhere else. Now they're building another field behind the gym over there, but Bard College don't care how they spend their money."

Standing on the pitcher's "mound," Staats recalled the man in whose memory Bard alumni affectionately dubbed the softball field "Starky Stadium":

"Dick Starky, I remember him," Staats crackled. "He was Director of Security for a while. Left about eight years ago. Hell of a nice guy." But as



Richard Staats remembers Starky Stadium's origins

to why the field was named after Starky, Staats could only say, "I honestly don't know. I know Starky played with them [Bard alumni] once in a while, but I don't know where Starky

Stadium came from." Pursuing the curious mystery of Starky Stadium, this writer attended the most recent Sunday softball game in the hopes of enlightenment (and

generous refreshment). Questioning various Bard alumni revealed all their information came from the same source, a man named Art. Art Carlson, southpaw from the class of '79, remembered Dick Starky: "He was our Baccalaureate speaker." And why was the field named after him? "He was a great guy."

All questions aside, the alumni decided (more or less) to continue playing their weekly games at the opposite end of the field from Starky Stadium, a field where "a pop fly to center is a homer."

"It's a shame what they're doing to our field," lamented John Jacobs, who hit his first homerun in countless ages at the "new" field. "That fence out there [enclosing the work area] is terrible."

In the end, it all boils down to which is more important, the library or the playing field. "I know you need the library," Richard Staats admitted, "but they could've built it further back [from the field]. Most of those ar-

chitects don't know their ass from their armpits anyway.

"And you can print that," he added, a twinkle in his eye. "I don't know what you kids are gonna do. Waste of goddam money."

### Obituary:

Starky Stadium, Kline Commons Field. Age: 30+ years.

The last game played in Starky Stadium was on Sunday, August 25, 1991. The softball players continued as long as they dared, then bid goodbye to Starky Stadium as the darkening dusk enveloped the field. A softball, passed around and signed by all present, is rumored to be presently worth ten dollars. With any luck, it may wind up years from now in a display case in Stevenson Gymnasium as tribute to the old field, or it may eventually be worth a million dollars (which one is more likely, you decide).

## No Bard pep?

by L. Curry

Right about now, Mudville held its annual Fall Sports Assembly. Theoretically, if the football stadium could be filled that night, the team would grunt its way through Homecoming, Districts, States, Allegheny Valley, Appalachian League (and so on and so on...)

Every student was required to attend.

The Fall Assembly was sponsored by the Student Council and your friendly cheerleaders. Somewhere after the cheerleaders' choreographed disco dance and the human snake races, we were supposed to generate a passionate hoopla.

"Mudville Pride!" "Go team!" and "Kill 'em!" were appropriate

chants, verified before hand by the administration. The soccer, football, cross country, volleyball, tennis and swimming people were pulled from the stands. We lined up on the out of bounds lines for the basketball court. We grinned uncomfortably at the lethargic student body who blamed us for this absurd institution of school spirit.

The assembly ended with a contest. Who donned the craziest combination of Mudville's hues? Who looked most like a bulldog? (Our mascot). And, finally, a treat to satiate us until kickoff - a farewell cheer.

"We're the ones who REALLY CARE!" (formation: heart)

"And we hope to see YOU there!" (pointed fingers)

"Annette!" (cartwheel) "Betty!"

## Sports commentary

happened last week in the entryway into Kline. The People From Stevenson Gym stood behind a card table. Their methods of recruitment humbled the armed forces.

"Sign up for a fall sport!" they pleaded.

"You're outta Mudville, now," I thought to myself.

### Women's Soccer

Wed. Sept. 11th The King's College at Dietz Stadium 6pm

Sat. Sept. 14th at SUNY New Paltz 2pm

Mon. Sept. 16th at Dominican College 5pm

### Men's Soccer

Wed. Sept. 11th Steven's Tech at Dietz Stadium 8pm

Sat. Sept. 14th at NY Polytechnic Institute Noon

Sun. Sept. 15th at NY Maritime Noon

### Cross Country

Sat. Sept. 14th Vassar Invitational

**Bard Intramurals** get underway this coming Monday, the 16th. Ultimate Frisbee, Team Tennis and 4 on 4 Outdoor Volleyball are being offered, as well as Yoga, Karate, Swimming, and Squash instruction. Call Kris Hall at ext. 530 for more information.

## Corrections

The soccer teams' home field for most home games will not be Dietz Stadium, as printed last week, but the Rhinebeck High School soccer field. There is a \$2 admission charge to the Dietz Stadium games. A spectator bus leaves for the doubleheader Wed. at 5:45 and 6:15.

And finally - the proper spelling of the last name of the men's soccer coach is T-O-M-S-O-N, not Thomson, or Tompson or any variety in between. Coach Tomson says he is far too important a college official to have his name constantly misspelled.

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## Honesty is bookstore's best policy

by Jennifer Horenstein

A costly new security system was installed in the Bard Bookstore after end-of-the-year fiscal reports revealed the bookstore suffered a \$20,000 loss in merchandise. But as of last Friday the \$6,000 system was removed.

The decision to remove the system was made recently by new

manager Carol Van Danburgh, who feels that "a security system isn't what the Bard community needs. There is a shoplifting problem, but a security system isn't the solution." The bulky Dual Corridor Security System, which was situated at the entrance of the bookstore, was removed before returning students arrived in anticipation of the back to school

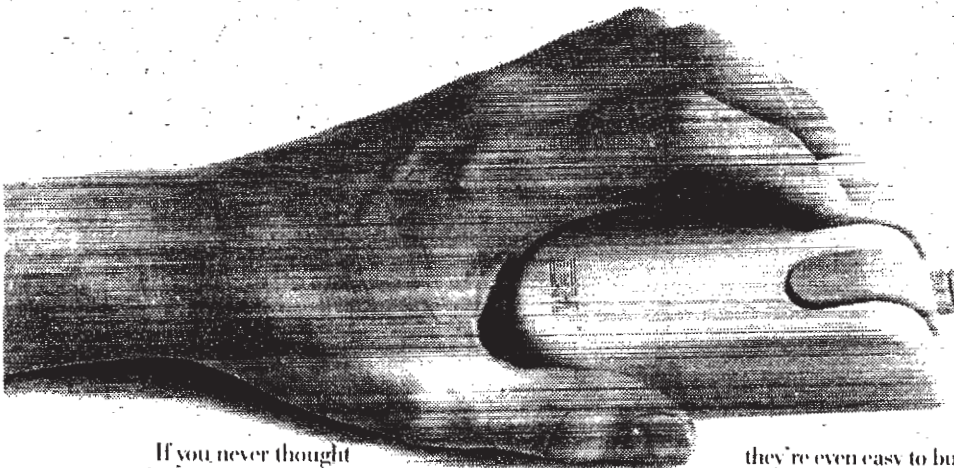
bookstore chaos of book and supply buying.

Van Danburgh will rely on her staff and the Bard community to ensure that the bookstore does not suffer such a great inventory loss again.

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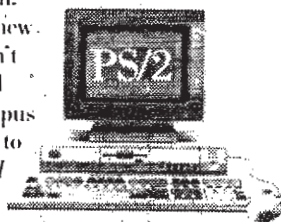
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# "After I plugged it in, everything clicked for me."



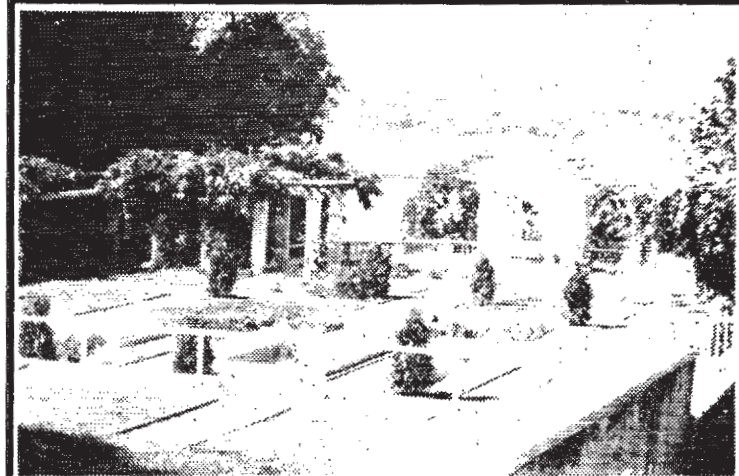
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### River view revealed

Trees are being cleared to restore the original sight lines from Blithewood Mansion, which allow better views of the Hudson river and Catskill mountains.

## Secure summer for Bard

by Tatiana Prowell

Director of Security, Bob Boyce, called Bard's relatively uneventful summer "very satisfactory from our viewpoint." Aside from a car break-in reported by a student working on campus for the summer, no incidents of any significance were reported to security.

The removal of a stereo and two speakers from a car located in the Tewksbury lot in late July could have been partially due to the car's condition, said Boyce. The back window of the car had been broken since sometime last semester, according to Boyce, and weeds had grown up around the car during several weeks during which the car sat unused. "It may have looked abandoned, so someone decided to help themselves to the stereo and speakers," Boyce suggested.

In another incident that took place during L & T, a few students had a conflict at a Student Center event. According to witness, Albert Height, two Bard students jumped on stage and ignored requests that they return to the audience. A few of the band members from *Uneasy Mayhem* pushed the students off of the stage, making them angry. Later in the evening, the band members again encountered the two who had allegedly become violent. After calling security, Height and other band members pushed one student out the door with a microphone stand, while restraining the other student. According to Height, the student who had been forced outside took the microphone stand with him, using it to smash a window in the down-

stairs recording studio.

Although Boyce was uncertain as to what was used to break the window, he felt certain that a solid object must have been used to smash the steel mesh reinforced glass. He found no motivation for the vandalism, as nothing was disturbed inside the room; however, Height alleges that the student, who knew the band frequently used the recording studio, broke the window in revenge.

Boyce did recall a student coming to security that same night asking for treatment of a cut on his hand. Apparently, the student said he had been cut while attempting to avoid being hit with a microphone stand. Height claims that the cut did not occur during the struggle, but rather when the angry student broke the downstairs window.

Apart from this incident, problems during L & T were minimal. Boyce partially attributes this to the college's recommendation that L & T be alcohol and substance-free. Although it was not an enforced policy, but rather a suggestion on the part of the college, "for the most part, people have respected the wishes of the college." One freshman, Chloe Potter, commented, "I think that people have been drinking, but not excessively."

Boyce believes that alcohol diminishes sound judgment; however, attempting to forbid its consumption on the Bard campus would only send it and its accompanying problems underground. He does cite the state law which prohibits drinking under age 21, but calls it "unrealistic" to expect the campus to be completely dry.



## Nackenoff evaluation letter

continued from page 2

I did not come to this reading entirely uninitiated. Some long time ago, after Professor Nackenoff left Chicago, I read early drafts of a small number of chapters, early probes, if you like. And I had known her, and her work when she was a student in political theory with Joseph Cropsey and later when she moved into American politics through NORC training and the tutorial direction of David Greenstone. With this background and knowledge I approached the task of review with a positive predisposition, but I was not prepared to be bowled over as I have been by the combination of craft, maturity, and originality that mark Carol's work, and especially her magisterial *Culture Wars and the Battle for the Republic*.

Quite simply, this is a wonderful book: imaginative in its readings, intuitive in its interpretations, lucid in its prose. In all, the volume manages both to be rigorous and playful, no mean combination. It is certain, on publication, to win wide attention and regard—and initiate not a little amount of debate.

For this book is provocative in the best sense of the term. Its central themes, as I read them, are three: The first transcends the specificities of American political culture and development. It is concerned with the knotty problem of ideology. Here Carol seeks a grounding of ideology in material reality without the usual reductionism; to the contrary, she insists that some privileged clusters of ideas that intersect with social structure and material conditions in distinctive ways come to provide mappings of social reality that are so supple that they can long survive the conditions that brought them into being. The Alger stories with a distinctive and repetitive formula resonated in just this way for reasons she identifies.

Her second large theme concerns the interplay of social change and representational discourse in late 19th and early 20th century America. The large-scale changes in the state, economy, and civil society of the Gilded Age epoch provoked new readings and interpretations, but not in any simple unmediated fashion. Professor Nackenoff is interested both in how the Alger stories' reading of this complex moment of change at once was partial (it left out much of the strain and the negative while constructing a most positive portrait of the situation on the ground and the maneuverability of individuals within it) yet compelling, so much so that it became something of the dominant idiom. And understanding of this intertwining leads Professor Nackenoff to a very supple consideration both of the content of these materials and to an account of

how they found a credulous audience.

Third, she is interested, in her language, in how these representations continued to seize the American imagination in the 20th century well after their time bound elements should have rendered them anachronistic. One key to her answer is that Alger was not a simple reflection of dominant class interests. Alger's texts were one vision in a conflictual universe that for reasons she explores managed to become defining features of the ideological mainstream of American political culture in this century by achieving allegorical status.

In recent times there has been a burgeoning of work in the social sciences and history that focuses on signification. From one vantage point Professor Nackenoff's work may so be described. But this would be a misleading portrait. For this book is genuinely innovative, even original, in its insistence in maintaining within political-cultural studies the tension between structural conditions and representation, culture, agency. Moreover, drawing on a developing literature on the diffusion of culture and on her own careful research, Professor Nackenoff treats the extension of influence not simply as a matter of ideas but of material culture.

If, in brief, political culture consists in large measure of stories we tell ourselves about ourselves (a definition I borrow from my New School colleague George Shulman), then surely this book is one of the best contributions I know to unpacking and understanding American political culture.

You will understand my focus on this volume, but I wish also to say that the various other pieces on such subjects as equal protection, difference, and economic dualism you sent along demonstrate considerable range in areas as diverse as jurisprudence, gender studies, and political economy. In short, I have been very impressed.

Three more words. The first is to assure you that I do not often write letters in this tone of such strong admiration. I am not given to hyperbole. The second is to predict with the publication of *Culture Wars* Professor Nackenoff will achieve a level of visibility she could not yet possibly have secured. Last, I note that she is a person who puts her bets on a small number of projects that are fully realized rather than wagering on a strategy of many smaller initiatives. Hers is a risky strategy, but one that in this case has more than paid off.

I hope this reading is helpful to your deliberations. I will be happy to amplify on these remarks should that prove helpful.

Please accept my best regards.

Sincerely,

Ira Katznelson

## Culture Wars and the Battle for the Republic: Adolescence and Allegory in the Fiction of Horatio Alger, Jr. by Carol Nackenoff

### Abstract

This book is an investigation into the persistence and place of the formulas of Horatio Alger, Jr. in American political discourse. The routes and methods of Gilded Age Alger heroes continue to be held up as models for success for late twentieth century individuals, while the social and economic world in which the Alger characters succeeded has long since vanished. This examination asks what accounts for the reproduction of patterns of discourse and beliefs; it seeks to explain the means by which an ideology of self-help and individualism manages to survive or transform itself.

This study has two purposes. It re-examines the Alger formula in the context of the transformation of the economy, society and polity in the second half of the nineteenth century. Contrary to depictions of Alger as apologist for capitalism or as romanticizer of a dying era, this study demonstrates that Alger recognized and attempted to manage many of the contradictions of the emerging order. The tales referred to a world of hardship, uncertainty, disloca-

tion, dispossession, concentration of power, and urban migration with which Alger's audience was becoming acquainted. The formula offered guidebooks to survival and kept heroes from falling prey to illegitimate power.

The second purpose of the study is to raise a broad problem about the relationship between lived experience and political beliefs. It enquires whether there was something about the kind of sense these formulas made of the world of the later half of the nineteenth century that helped explain why Alger was available for appropriation or incorporation as a more enduring element and symbol in American political discourse.

Alger, a Harvard-trained classics scholar and Unitarian minister, waged war on differences of taste, culture, and habits in order to maintain that we remained of one estate. But if the predominant concern for leadership of the young was a conservative one shared with self-appointed moral guardians, including authors of

advice manuals and religious fiction, Alger nonetheless battles for the Republic with democratic flair. Almost anyone could become an heir to the republic; character—largely under the control of the individual—was value. As these works maintained that we were all potentially of one estate, Alger's works engaged in both moral reform and levelling. This fiction attacked the idle rich, invited poor heroes into uptown parlors and dining rooms on terms of equality, challenged power and social hierarchy, meted out justice to evildoers, made nature triumph over artifice, and arranged for the market to recognize character. His works spoke a kind of resistance to class differentiation and individualism while upholding traditional values of community and virtue. These works had the potential to speak to different class audiences; this capacity was enhanced by the diversity of print

vehicles in which they appeared. Alger's fiction also sought to incline readers toward virtue by arguing that it paid off in the currency of the day. He remained optimistic about change and the material opportunities it afforded, but in making justice pay in dollars, Alger left tradition and modernity in uneasy tension. The guardians of culture who railed against Alger's works at the end of the century thought materialism had won, and so, too, did the shapers of Alger's reputation earlier this century.

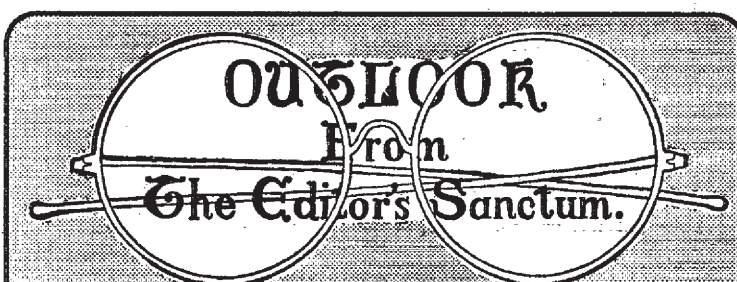
Alger tried to demonstrate what many wished to be true: that we are all of one estate at a time when classes were being increasingly differentiated in wealth, life chances, residence, space, language, culture, amusements, and reading tastes. He offered a myth of unity when there were few such myths to be had. This battle for the identity of the Republic continues to shape late twentieth century political discourse.

The Alger story is an allegory of

the Republic, in which the adolescent of the Republic is the adolescent Republic. The Alger hero undertakes a rite of passage. In this story, the young Republic faces dangers which threaten its moral fibre, strength, purpose, and identity. The youth of the Republic not only promises to attain his manhood and his independence at the end, but his virtue is intact. In contrast to the apocalyptic tones and jeremiads of the advice literature of the period, in Alger's formulation, vice would not become the undoing of the republic. The real optimism of the Alger story lies here—not in a promise of material riches.

The Alger formula offers a vision of our future and our past, and the relation between these. In it, Jeffersonian virtues meet the industrial era and survive. The country meets the city, and both win: virtue and economic opportunity are wedded. And in it, the American jeremiad exhorts its audience to stand true to its principles and meet the forces threatening to undo the grand experiment.





## Levine in close quarters

by Greg Giaccio

Dean of the College, Stuart Levine deserves special recognition for living in Tewksbury for the L&T period. While most administrators are accessible to student concerns, Levine got down in the trenches and experienced them. He didn't even pick a swank dorm like Manor, but lived in a cinder block single in what is commonly regarded as one of the least desirable dorms on campus.

I know that Levine's plans to go on the front lines of student life have been in the works for some time. At last year's *Observer* awards dinner, I overheard Dean Levine trying to talk Vice President Papadimitrou into joining him. Papadimitrou's only response was a look of disdain. Ahh, how often were the words of genius met with such looks? Dean Levine's three week sojourn into the land of the lost will enable him to keep an objective view of student life, free from rumors and stereotypes.

Dean Levine announced that he plans to bring President Botstien into the trenches with him next year. I strongly encourage it. It is no secret that Botstien thinks it important for administrators to teach in order to be in close contact with the students. How much stronger the bond between student and administrator would be if the president left his stately citadel and saw how the other half lives.

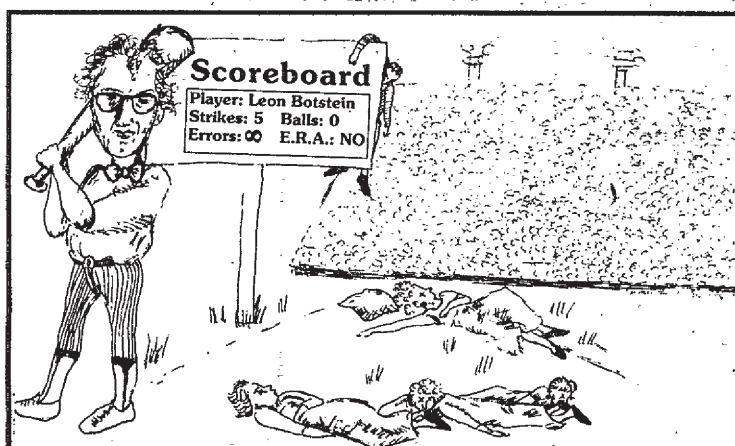
## "Let them eat late"

by Greg Giaccio

Food is the single most important concern in the lives of all communities. In the Bard community food usually becomes a pressing concern on Saturday and Sunday mornings when it is not available. Last week when Kline announced that it would open at 11:30 a.m. instead of the usual, but still too late, time of 11:00 a.m. At 11:30 a.m., meals cease to be of the "Brunch" category. A near riot ensued. To avoid these Atticaesque conditions, brunch resumed its ordinary time slot the

next morning.

The fault is not that of Woods Food Service. Their contract only requires them to open at 11:30 a.m. on weekends. The fault lies with that member of the administration who screwed up the negotiations. It would be a good idea to renegotiate the contract so that breakfast would be available before 11:00 a.m. But don't take the suggestion from me, take it from the bread riots in pre-revolutionary Russia or the starving peasants in pre-revolutionary France and the countless prisoners who rioted for food.



### The Bard Observer

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Letters to the Editor must not exceed 300 words and must be signed legibly. All articles, cartoons, and photographs that are submitted by deadline will be considered for publication. Turn all material in at the front desk of the library by noon Friday a week before the publication date. The Editor reserves the right to edit all articles (except those intended for the *Another View* page) for style and length.

Classifieds: Free for Bardians, \$5 for all others. Personals are free.

Display classifieds: \$5.00 for local, \$10.00 for national.

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## Listening to foreign accents

Dear Editor,

In speaking to your reporter about Professor Carol Nackenoff [*Observer*, Sept. 4, 1991], I had said that she is very committed to the teaching vocation. Your news story quoted me as saying that she is "very committed to the teaching and education." This statement is incoherent. I do not know what is appropriate journalistic practice. But if such a remark were to occur in a student paper, I would have expected the writer to double-check the source and, if the quotation turns out to be accurate, to add "sic" in parentheses indicating that the quotation, despite the poor grammar, is a faithful reproduction of the original statement.

It is probably my accent that led to the misquote. The error does not change the substance of what I said. But something more serious may be at stake. Why didn't the bad grammar in the statement give the reporter cause for pause? By tolerating passivity towards apparently incoherent speech, do we not encourage passivity towards incoherent thought as well? I hope it is not politically incorrect at Bard to listen carefully to, reflect on, and challenge what a teacher with a foreign accent says.

Sincerely,  
Sanjib Baruah

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Mom, they won't let me run the editorials I like--Greg

Dad, I didn't want you to feel left out--Greg

Personals and classifieds are free for the Bard community. Drop them off at the library, in campus mail, or the box in Kline.



## Observe this

Dear Editor:

In his article, "Not Enough PC Talk," Neal Brofee defines "political correctness" as "a set of prefabricated opinions about what is right which limits the ability to express alternative positions." Under this definition, Mr. Brofee's survey is itself a perfect example of political correctness. The statements prefabricated for the survey were a set of opinions about what is right. The Agree...Disagree left no room for respondents to express alternative positions. The survey does show that students do, indeed, have opinions. Whether or not those opinions are prefabricated, and to what extent that prefabrication might limit individual expression, are not addressed at all by the survey. For this research format, statements such as "I believe that my political opinions are original," and "I always express the same political vies, no matter who I am talking to," might have produced conclusive results. The conclusions of Mr. Brofee's study, however, were drawn from his initial hypothesis and buffered with research that did not, in fact, test that hypothesis. The study must, therefore, be regarded as invalid.

Edward P. Slocomb

LETTERS AND OTHER SUBMISSIONS CAN BE SUBMITTED TO THE OBSERVER THROUGH CAMPUS MAIL, THE BOX BEHIND THE FRONT DESK IN THE LIBRARY, OR AT OUR OFFICE IN THE TEWKSBURY BASEMENT. ALL SUBMISSIONS MUST BE SIGNED.



# BARD COLLEGE: SEPTEMBER 12-18, 1991

## WEEKLY COMMUNITY INFORMATION

### Humanities Endowment:

Information and applications for the National Endowment of Humanities Summer Stipend are available from the Dean of the College. Deadline for submission is October 1, 1991. Each college can nominate three members of its faculty for these stipends. No more than two of these nominees may be in the early stages of their careers. That is, junior nominees - specifically, those holding the rank of Assistant Professor. The second category of nominee (Senior) are for those holding the rank of Associate or Full Professor. Please stop by the Dean's office for further information.

### Speaker for Peace

The International Peacemaker, The Reverend Norman Bent, will be at Pleasant Plains Presbyterian Church, Sunday, Sept. 29<sup>th</sup>, 1991. He has served as a mediator during the crisis between the government and the East Coast Miskito people. Now pastor of the Moravian Church in Managua, he is serving as an International Peacemaker for the USA Presbyterian Church as well. Norman Bent will lead worship and preach at 9:30 a.m. at the church. He will speak again at 11:00 a.m. at a public forum on the topic of Nicaragua and the need for peace in Central America. Pleasant Plains Church is located on Hollow Road - 7 miles north of Hyde Park off Route 9-G. Everyone is welcome. For more information, please call the Church at 889-4019.

### Observer Meetings

There will be a meeting for writers on Monday at 8:30 p.m. in Aspinwall, third floor. Those interested in layout should meet Thursday at 7 p.m. in the basement of Tewksbury. The deadline for outside submissions is Friday at 5:00 p.m. Turn material in to the Observer office.

### Art Displays

Now showing at the Edith C. Blum Art Institute through Sep. 15<sup>th</sup>: "Censored in 1962, Celebrated in 1991: Eli Bielutin and the New Russian Avant Garde." It is the premier exhibit in the U.S. of this founder of alternative art education.

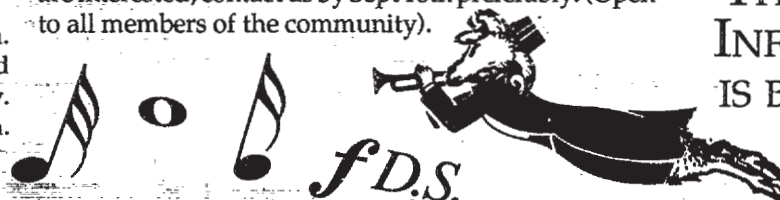
### Join in the Dance

Take part in Scottish Country Dancing- traditional social dances of Scotland. There will be an introductory dance party in the Student Center (Old Gym) at Bard from 7:30 p.m. to 10:00 p.m. on Saturday, Sept. 7<sup>th</sup>. You don't need to bring a partner, you don't need to have experience, and you don't have to be Scottish to enjoy the dancing...but please wear soft-soled shoes if you have them; ballet shoes or moccasins are ideal. A new class will begin on Sept. 18<sup>th</sup> and will meet from 7:00 p.m. to 9:00 p.m. on the first, third, and fifth Wednesdays of each month (location to be announced.) For more information call:

#462-6056 Marsha Kent  
#757-4214 Bill & Sheryl Griffith  
#758-8273 Samantha Miller

### Madrigal Singers:

Members of the Bard Community chorus are forming a madrigal group. Those interested in joining please contact Megan Hastie at Ext. 250 or Chen-Lay Ong at 758-0213. We are going to keep it a small group, so if you are interested, contact us by Sept 18th preferably. (Open to all members of the community).



### Yom Kippur Services

Bard's new rabbi, Jonathan Kligler, is also rabbi of the Woodstock Jewish congregation, 30 minutes from Bard in the town of Woodstock. The congregation is highly innovative and informal, and everyone in the Bard community is invited to participate in all events. The following is a schedule for the High Holy Days.

### Yom Kippur

Tuesday, 9/17 6:30 p.m. Kol Nidre  
Wednesday 9/18 10:00 a.m. Services  
5:00 p.m. Book of Jonah  
(reading & discussion)  
6:15 p.m. Neilah (closing)  
followed by communal break-fast.

Directions: from Kingston, take Rt. 28 to Rt. 375, which brings you to Woodstock. Go right on Rt. 212 for 4 miles. You will see the tent on the right. Services are held in the tent, so dress for the weather! For more information, call the synagogue at 246-1671 or Rabbi Kligler at 679-9784. L'shanah Torah- to a good, sweet year!

### Introductory Yoga

This course will be taught on Thursday nights, from 6-7:30 p.m. in Olin 202, starting Sept. 12<sup>th</sup>. The fee is \$20.00 for eight sessions. Instructor Ben Vromen will be available to answer questions on Sept. 5<sup>th</sup> from 6-7:00 p.m. in Olin 202.

THE WEEKLY COMMUNITY  
INFORMATION NEWSLETTER  
IS BROUGHT TO YOU BY THE  
DEAN OF STUDENTS.

## -CALENDAR OF EVENTS- SEPT 12-SEPT 18

THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
6:00 pm Yoga Olin 202  7:00 pm Observer Layout Meeting Observer Office	5:00 pm Observer deadline for outside submission	7:00 pm Scottish Country -Dancing- Old Gym	8:30 am Worship Service Chapel	8:30 pm Observer writers' -meeting- third floor Aspinwall	6:30 pm Yom Kippur Services	Yom Kippur Services (See above for schedule)

THROUGH SEPT. 15- EDITH C. BLUM ART INSTITUTE: "CENSORED IN 1962, CELEBRATED IN 1991: ELI BIELUTIN AND NEW RUSSIAN AVANT GARDE."