

# OBSERVER

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# THE BARD

Bard  
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News, Arts,  
& Sports Weekly

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O' what a brave new *Observer*,  
with such people on it.

—Bill Shakespeare  
*The Tempest* - revised

Volume 99, Number 8

Bard College, Annandale-on-Hudson, NY 12504

October 23, 1991

## Epic art exhibit



What's a Grecian Urn? About \$4.25 an hour. But this urn, and others currently at Blum are valuable enough to require twenty-four hour guards.

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### Newsflash:

The *Observer* recently found out that the administration is on the verge of signing a contract for a new maintenance service. Custodians have told us that as many as 13 employees out of 38 could be laid off. No solid facts were available as of publication time. An in-depth article on the changes a new cleaning service would bring will appear in next week's issue.

by Tatiana Prowell

"The Odyssey and Ancient Art" exhibit is currently on display in the Edith C. Blum Art Institute. The show, which features 63 works of art from collections in London, Paris, Oxford, Munich, Basel, and the United States, is a collection of ancient art inspired by Homer's epic poem *The Odyssey*.

*The Odyssey* is the story of the Greek hero, Odysseus, who, following the defeat of Troy, wandered for ten years experiencing numerous adventures before re-

turning home to his faithful wife, Penelope. The pieces in the exhibit are based on the accounts of Odysseus' adventures which composed this famous epic.

The exhibit is well-organized and impressive, containing a variety of media, including vases, medallions, scarabs, paintings, lamps, mirrors, sculpture, and remnants of ancient architecture. Accompanying the works, passages of *The Odyssey* translated by Smith College's George Dimock and a map of the Mediterranean

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# SJB guidelines nearing completion

by Greg Giaccio

Last year, the Student Judiciary Board took steps that did not conform with the constitution of the Student Forum. This conflict was caused by the inadequate guidelines. A revisions committee has nearly finished writing new guidelines for the SJB that should be consistent and make everybody happy.

"The revision committee has agreed on a version of the SJB guidelines. They are now in the hands of the college's attorney," said David Rolf, member of the revisions committee. After the attorney looks it over, it must be approved by Vice President

Dimitri Papadimitriou and President Leon Botstein and then voted on by the Student Forum.

"I really don't expect many problems," said Dean of Students Shelley Morgan who is also a member of the SJB, "I think it's well underway."

According to Jeff Bolden and David Rolf, negotiations were difficult because of the wide range of views held by those on the committee. Sometimes this delayed compromises for two or three weeks at a time.

The first of the major changes, and the one that took the longest to hammer out, was the right of the administration to have veto power over decisions to suspend

or expel students. Under the old guidelines, the Dean of Students had the emergency power to suspend or expel a student. Following such a decision the SJB could either unanimously support the decision or overturn it within a week. However, the guidelines were a bit ambiguous on this point. This became a problem in a case where Shelley Morgan interpreted this to mean that she could veto a suspension or expulsion sentence if the decision of the SJB was not unanimous.

When the new guidelines were being discussed, the students did not want Morgan to retain her veto power while she did not want to give it up. A compromise on this point was reached. Now both the Dean of Students and the student chair of the SJB have a veto.

Other changes model public court guidelines more than before. This includes a right to an open trial, if all parties agree they want one.

The defendant and plaintiff also have the right to cross examine a

witness under the new guidelines. The SJB is responsible for keeping the cross examinations from becoming abusive.

Another change is that fall-back procedures have been clearly defined. The Forum and the Dean of Students will have pre-chosen standbys should a conflict of interest arise.

Should a crisis arise that requires immediate action before the new guidelines are approved, the matter will be referred to the Grievance Committee.

History in the making...

## FORUM MEETING

Wednesday

★ October 23 at 7pm ★  
in Albee Social

### Classifieds and Personals

**Job Opportunity:** The *Journal of the history of Sexuality* and Professor John Fout have a position open for a work study student. The job will include basic office work (typing, filing), and proofreading. Good opportunity for someone interested in publishing. WordPerfect 5.0 or 5.1 experience preferred. Flexible hours (6-10 per week). Call Susan Rogers at 758-7541.

For sale: one large refrigerator, the kind that comes up to your waist. Excellent condition. \$75. Call Jason 758-1209.

Thanks to all those who responded to my ad concerning emotions. More responses welcome. Box 739.

For sale: Telephone with answering machine and special nifty features. Almost new—\$50 call Jason at 758-1209.

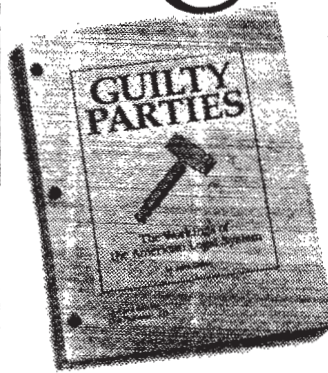
Beginning/Stroke Improvement Swim Class.

Anyone interested in registering for a free, non-credit, beginning/stroke improvement swim class, contact Carla Davis at X529 (Stevenson Pool). Class size is limited to 10, and you must pre-register.

The class will begin November 4, 1991 and extend through December 13, 1991, Mondays and/or Fridays, 10:00 A.M. - 11:00 A.M.

In which: Pooh and Froggy succeed in the face of adversity.

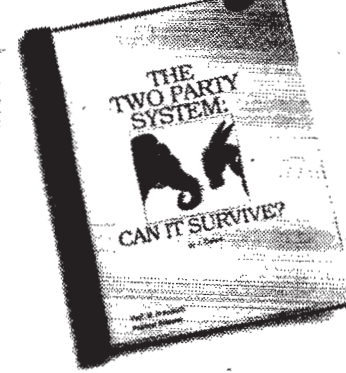
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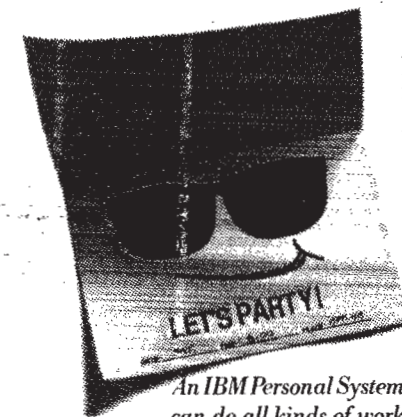
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## Ex-Bardian is Ex-Author of X-Men

by Greg Giaccio

Bard College is known to many people for many things. To some it is a home; to others it is an academy; a place to work to some; a place to play for others. Yet to a great deal of people all across the world, Bard College is the home of Jean Grey, better known as the Phoenix, one of the founding members of the super-heroic team, the X-Men.

The X-Men are a group of mutants, people born with superpowers through a freak of nature. Brought together under the guidance of Professor Charles Xavier, himself a mutant, they battle evil-doers to save a world that fears and hates them.

Why should Bard College be the home of their resident mentalist? Because it is also the alma mater of the writer of the comic books that has told their tales for the past 17 years: Chris Claremont.

However, Chris Claremont recently announced that he was quitting the comic book that has consistently outsold most other books on the market. In fact, the recent *X-Men* #1 broke all comic selling records in the history of comics!

"I basically left because of substantial irreconcilable differences with the editor," said Chris Claremont. Claremont won't say exactly what it was that led to his leaving Marvel except that it was "a fundamental artistic difference" with "the general directions" that editor, Bob Harras, wanted the book to go in.

"You're not your own boss when you're doing licensed material...you're subject to restrictions...That's the joy of licensing, it's someone looking over your shoulder."

Obviously sore over having to quit a title that he has worked on for so long, Claremont has developed a defense mechanism to deal with the direction it is currently being carried in, "The book I wrote is dead. The characters are



dead.....The easiest way to think of *X-Men* and *Uncanny [X-Men]* is as if the series were cancelled."

However, this does not mean that Claremont fans have nothing to look forward to. In fact, a Claremont fan may worry that he is producing too much. He is finishing a story line for the Marvel title *Excalibur*, which concerns a team of mutants who are based in England instead of Salem Center, New York. He is also adapting *First Flight*, his first novel, for Marvel's main competitor, DC Comics. In addition, he is finishing up his third novel in the *First Flight* series. At the same time he is writing a hardbound graphic novel detailing James T. Kirk's career as a Starfleet officer beginning when he was a lieutenant and carrying him to the present time for the 25th anniversary of the *Star Trek* series. Last, but not least, he is talking about writing an "Aliens" vs. "Predators" comic for Dark Horse Comics, an independent comic publisher.

This may seem like a lot of work,

but Chris Claremont has been in the writing business for a long time, although his first love was acting. In fact, he was an acting and political science major while here at Bard. He did get a few acting jobs after graduation, but his first paycheck came one month after graduation from the *Magazine of Fantasy and Science Fiction* for a story he wrote called, "Sci-med."

"Writing began paying more often and better than acting," said Claremont.

His first association with Marvel had occurred even earlier than that when he worked at their offices as a gofer (as in "Go for some coffee!") for no pay during the January field period of in his freshman year at Bard. Today such things are called internships, but basically it means you work for nothing only because you enjoy that environment. He was introduced to Stan Lee (the man who created Spiderman among other favorites) by Al Jaffe (of *Mad* fame) who happened to be a friend of

his parents.

"I started submitting plots to them and they rejected them regularly," said Claremont. But then, someone must have spotted his talent because he began to sell plots and eventually became an assistant editor.

"I wrote more cheap articles on Voodooism...than you can shake a stick at," said Claremont about the stories and titles he edited in his early days. He became familiar with the X-Men by hanging out with the other editors at Marvel and admiring the art. When he got a chance to write the *X-Men* regularly he jumped at it. The rest

is history.

Chris Claremont, class of '72, has written Bard College into his storylines more than once. The X-Men even come back to fight a few battles here in an old *Marvel Team Up* issue. Leon Botstein was once outraged when Claremont made a super-villain's mother a professor of physics here at Bard. According to Claremont, Botstein was pacified when he found out that Claremont was an alumnus and a potential source of donations.

Chris Claremont says that he has a lot of affection for Bard College which is the reason for his writing it into the *X-Men*. However, he does not share the same affection for Leon Botstein that he did for Reamer Kline. He fondly recalled the story of how Kline defused a

crowd of riotous students by telling them "the word revolt is derived from revolve, which means to go around in circles." Students later retaliated by putting his car in the lobby of Ludlow.

Chris Claremont had no parting pearls of wisdom for current Bardians who still drudge away the days while his heroes battle the likes of Magneto. "If I did, I'd share it over a blitz burger and a beer down at Adolf's."

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# Philadelphia Fire is hot

by Jonathan Miller

John Edgar Wideman is a genius. A certified, jump-shot, Give-him-the-goddamn-Nobel-prize-already, genius. You can sneer in my face and call me a sycophant, but if there's a better writer of fiction in English than John Edgar Wideman, I don't know who she or he is. Wideman's new book, *Philadelphia Fire*, is a tour de force, a transdimensional, cross-emotional, inflamed-with-brilliance study of America.

On May 13, 1985, the City of Philadelphia dropped an explosive device on top of a rowhouse on Osage Avenue in order to oust a radical group known as MOVE. The MOVE house was a foot-deep in filth, children were raised naked and suffered from malnutrition, and farm animals ran around loose. The group harassed the neighborhood at length at all hours with revolutionary speeches from speakers mounted outside the house. The last time a physical eviction attempt had been made, they were responsible for the deaths of two policemen and were rumored to have booby-trapped the row of houses with gasoline drums.

The fire from the bomb resulted

in 13 deaths. The wrong explosives had accidentally (?) been placed in the bomb, and a six block area of Philadelphia burned to the ground. Despite the fact that the Mayor, who okayed the bomb decision, the members of the City council who backed him up, and the neighbors who had requested the eviction were all African-American, there was little doubt in North Philadelphia that the bombing was dipped in racism. No one could believe that the city would bomb a white neighborhood.

The MOVE fire was a bellwether of racial changes in America. Before the Central Park wilding attack, before the murder of Yusuf Hawkins, the MOVE bombing showed the world that integration wasn't working out as planned - racism was alive and breathing heavily, even if no one was burning crosses.

Wideman inscribes himself in the guise of Cudjoe, an American ex-patriate. Involved in the civil rights movement of the sixties, Cudjoe labors to stage a production of the *Tempest* in the park, starring ghetto children. When the play falls apart at the eleventh hour, Cudjoe's book, marriage, and life follow suit, along with the

falling of the civil rights' initial surge. Living for years on a Greek isle, Cudjoe feels as if he has left America behind, until he hears the news of the fire. Transfixed by the image of a child fleeing the burning building (perhaps as he once fled the collapsing vision of the 1960's), he returns to Philadelphia, trying to find where the child might be, trying to find out what was wrong with the city, and trying to find out what had happened in the City of Brotherly Love.

Wideman's prose is a vision. Flamingly lyrical, he hallucinates clear-eyed scenes of Greece and Philadelphia. One who had never been to either place would instantly recognize them from memory of the living worlds that Wideman describes in his book.

*"Coffee cooled in a minute by the chill wind buffeting the island. Rushes of wind and light play with rows of houses like they are skirts. Lift the whitewashed walls from their moorings, billow them as strobe bursts of sunshine bounce and shudder, daisy chains of houses whipping and snapping as the wind reaches into the folds of narrow streets, twisting tunnels and funnels of stucco walls, a labyrinth of shaky alleyways with no roof but the dayglo blue-and-gray*

*crisscrossed Greek sky, hanging over like heavy, heavy what hangs over in the game they'd played back home in the streets of Philadelphia."*

Bursts of surrealism enter, not to be alienating or pointlessly strange, but to bring his singing world more vividly to life. When Wideman flies high on a lyrical rush, he melts scenes, symbols, and emotions together effortlessly. Mixing Shakespeare's lyricism with Joyce's complexity, then pouring the batter into a bakepan of African storytelling, Wideman creates this one man-all men's story with a rush of emotion. If Faulkner was blown with soul, it couldn't touch this world.

*Philadelphia Fire* isn't quite perfect. Wideman weakens in the extreme depths of his characters' souls. In the middle third of the book, discussing the breakup of Cudjoe's marriage and writing career, and his return to Philadelphia, Wideman gets locked a little too deep in his protagonist's head. Of course, it's all to the greater service of the book, but reading long abstract stream-of-consciousness passages reacting vaguely to what we have read before, and describing skimpily what is occurring leaves the reader with the confused, uncertain, not-

wanting-to-admit-boredom feeling of a third-grader reading Plato. Wideman wraps his stories in sheaths of pain and defiance, and the uncertain mist of the passage of time. Accessibility is not a crime, and *Philadelphia Fire* immediately improves with its return to the present day.

Thickish or not, Wideman's work is a triumph. Without overbearing mawkishness, he has written about sorrow. Without support-group self-pity or Robert Bly's hopelessly abstract metaphors, he has written about what it is to be male in the twentieth century. Without racially aggravating propaganda, he has written about the struggle and fear of being black in America; subtly, yet clearly, he explicates the source of conspiracy theory and racial strife. *Philadelphia Fire* is the best book available on the current situation between the races, but it is much more than a textbook on prejudice. It is a clearly-visioned story of a man coming to grips both with his past and the present.

(*Philadelphia Fire* ©1990 by John Edgar Wideman, published by Henry Holt and Company, is in the bookstore for \$18.95)

## The Epic Continues...

Continued from page one.

tracing the path of Odysseus' voyages are displayed.

Perhaps the most well-known piece on display is the Red-figure stamnos, a terracotta vase from 475 B.C. attributed to the Siren painter of Greece. The vase, loaned to Blum by the British Museum in London, depicts Odysseus bound to the mast of his ship while his

crew members row past the Sirens. One Siren is visible plunging into the sea, emphasizing that Sirens die when voyagers resist their song.

Several pieces donated by the Musee du Louvre in Paris show Herakles encountering Triton and a centaur, respectively. The remaining surface depicts a man who has been partially transformed into a boar and the naked

Circe with wand in hand. It is thought that the altar was used in household cult worship.

Some of the more obscure pieces in the exhibit include an etched Etruscan hand mirror from the 4th century B.C., based upon the Circe episode; a Greek scarab with ring from 525-500 B.C., detailing the one man's escape from the Kyklops underneath the belly of a ram, and a Roman ivory comb

from the 1st century A.D., showing Odysseus and his crew blinding the drunken Polyphemos with a burning stake of olive-wood.

In addition to these originals, several reproductions of ancient art related to *The Odyssey* are on display. Among these is a series of episodic Odyssey landscape paintings, dominated by misty seas and jagged cliffs, that narrate experiences on Circe's island, the

dangers of the cannibalistic Lestrygonians, and the punishment of sinners in the underworld.

"THE ODYSSEY and Ancient Art" exhibit can be viewed daily at Blum between noon and 5 p.m. until March 1, 1992. There will be a symposium moderated by the curators, Dr. Diana Buitron and Dr. Beth Cohen, on February 1st. It will include eight workshops led by classics scholars and has a pre-registration fee of \$15.00 which must be received by Blum before January 15, 1992. Contact the Blum Gallery at 758-7437 for more information.

This exhibition was funded by the Edith C. Blum Foundation, the Samuel H. Kress Foundation, the New York State Council on the Arts, and the National Endowment for the Arts.

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I like to recycle

## Look out Braves, it's Music Program Zero

by Billy Herman

On the ball field at Bard College in Annandale, a small group of musicians gather for their summer fun-Zen-baseball. Typical of Music Program Zero, they are not so much into winning and losing as creating an environment of learning and communion. These players represent the heart and soul of Music Program Zero and every player has a unique story.

Professor Benjamin Boretz smashes a hard one to center field. A distinguished figure in the world of composition, modern music theory and education, he is the founder of Music Program Zero. The Brooklyn born professor handles music education in a confusing era for many young musicians. A lot of them are anxious about how they compare to their musical heroes. They question their self-worth if they can't be David Byrne, Miles Davis or Mozart.

To Boretz, this represents an unfortunate side effect of the "star system." What he describes as "the tendency of outer society to place an extraordinary emphasis on symbols as opposed to realities."

"I counter this by trying to get my students in touch with what they really want to achieve as expressive people," Boretz said.

Sometimes it turns out the would-be David Byrne really just wanted someone to appreciate his unusual songs. The Miles Davis lover learns to take joy in his own unique trumpet style. And the woman who worships Mozart gets to learn about a more peculiar inventive composer than would ordinarily be revealed in an aura of classical perfection.

Boretz hopes to liberate his students from any built-in critic who won't let them be their musical selves. And if a young musician wants to aim for the Milky Way, that's cool too. In Music Program Zero, he will get a chance to share his vision with the truly interested and receive some real encouragement and honest feedback, not as a "star" but as a human being.

Penny Hyde is a fearless pitcher as well as a good "ducker" when it comes to line drives. She has a passion for what in Music Program Zero are called "sessions." Talented enough as a vocalist and conceptual instrumentalist to be a recording artist, Hyde prefers the atmosphere

of these sessions where the moment and the people involved are key.

"A session can be any event in the context of two or more people trying something together. An exploration or dialogue with a significant meaning to it. A chance to be a teacher and to be taught," Hyde said.

Hyde has been taking her ideas about cooperative learning to West Hurley Elementary School, where she just finished another successful semester as a special education teacher.

Since entering Music Program Zero, the musical world of long-throwing left fielder and electric bassist, Paul Winkler, has turned virtually inside-out. In high school, Paul was attracted to what he calls "musical weirdness."

"I admired a lot of the prominent musicians from the 60's, like the Beatles, The Who, and especially Jimi Hendrix, because of the innovative things they were doing in their studio work," Winkler said.

He also got into experimental rockers like Frank Zappa, Captain Beefheart, and King Crimson. "But I kept a special fondness for the 60's pop bands that had to sneak their strange inventions in kind of musical camouflage below the surface," Winkler added.

Once isolated into a small group of "weirdness loving" friends, Music Program Zero has given Paula a chance to work on his own musical experiments and have them taken seriously by both students and faculty.

Hailing from Cooperstown, home of the Baseball Hall of Fame, is center fielder, Tildy Bayar (pronounced By-Are). Bayar admits that musically, Cooperstown was not the hippest place on Earth.

"There were no record stores in the region, so I had to order mine through the mail. Even in the 1980's, bands like the Beatles and the Rolling Stones were hot news. When I came to Bard, I was blown away by a new exposure to everything from Charles Mingus to Charles Ives," Bayar said.

Bayar discovered also that she was a lover of sound, and could be as intrigued with a breaking stick or a rumbling engine as a string quartet or a symphony. She has become a composer now and tape records the sounds that interest her to be used in her pieces, or bangs, clunks, and

shakes them out of objects in the room during improvisations.

Professor Catherine Schieve is quite proud of her "Wilma Flintstone" style of batting. Wielding the baseball bat like a cave woman going after a mastodon, she hits virtually everything that comes near the plate.

Schieve is a performance artist and a bold explorer who has traveled the world to such far-off places as Tasmania, in search of new musical experiences.

Among Schieve's many interests is Gypsy music. Fascinated with Gypsy culture, she has collected hundreds of songs that tell a tale of international migration and the story of a people. She has formed an impromptu Gypsy music band, in which she plays some sensuous accordion.

"I encourage the musicians I play with to start with the melody but take off (musically) to any territory where they are happy," Schieve said.

On the ball field in spirit over the past week, if not in corporeal presence, have been two complimentary members of Music Program Zero. Sol Pittenger is a universally curious student, and Professor Chuck Stein is a universally knowledgeable educator. Their fellow Zen-baseball players reported that both would want it made clear that Music Program Zero is interdisciplinary and involves much more than just music. It is also a program for writers and poets, artists, cultural anthropologists, historians, philosophers, or virtually anyone with a unique educational goal who wants to design his own path to it.

Pittenger, for example, makes projects out of creating environments - designing his own rooms or building his own structures. And Chuck Stein can teach music, but is also qualified to teach literature, the history of religion, mathematical theory, and several other disciplines.

Also on the baseball field in spirit are the close to one hundred other creative students in Music Program Zero, the numerous educators from Bard and elsewhere who have contributed to the program, and visiting performers and theorists who have come to share their talents, the people from inside and outside the Bard community who participate in the

program's numerous events, as well as educators and students from all over the world who are becoming interested in a new approach to learning.

Both Bard Dean Stuart Levine and President Leon Botstein, spoke enthusiastically about his new program.

"Ben Boretz is not alone in his thinking about music and his program would receive the widest support in the teaching community," Dean Levine said.

"A lot of students speak highly of the program," Levine went on to say. "It maintains Professor Boretz's attachment to the college, and the external world of teaching responds particularly well to the presence of Music Program Zero on campus."

Bard President Leon Botstein described Music Program Zero as, "an antidote to the paralyzing blandness that overcomes a lot of musical life."

When asked if there was any controversy surrounding the program, Botstein said, "Ben Boretz is not stranger to controversy. He has a way of electrifying controversy and enthusiasm. It's impossible to innovate without controversy!"

"I'm a great admirer of Ben Boretz as a musician, as a thinker, and as an observer. I value him as a colleague. He has a vision and the courage to follow it. He is willing to argue it through whether I agree with it or not," Botstein said.

If those involved in Music Program Zero have one request in common, it is that their program not be pre-judged. "Check us out," Professor Boretz invites. He and those involved are plentiful in information for those who are interested. For more information contact: Music Program Zero, Bard College, Annandale-on-Hudson, N.Y. 12504.

## The Beer Column

Not much of an intro this week- just good hard drinking.

F: This one of the 3 Spatens is the lightest an without yet trying the others, I feel that it has a very hearty taste for a lighter beer. It is European in taste but not so much so as to be pretentious.

P: "Hearty"? Either I've gotten too used to darker beers, or you're getting soft on me. I don't think that this is hearty, in fact, I think it's a little weak. The imported taste is there, but it's not strong enough to satisfy a real beer drinker.

F: Ah...a challenge...By now it should be known that I prefer darker beers, ales and stouts. In Spaten's case, I find that, for all its softness, it's extremely drinkable.

P: Oh yea, it's drinkable, in fact, because of it's weaker flavor, my stomach would have no problem taking a ton of the stuff. My wallet, on the other hand, has a slight problem shelling out 7 a 6 for a beer that's somewhat nondescript.

	Spaten	Dark	Octoberfest
Phantom	2.0	3.5	3.0
Finnegan	1.5	2.5	3.0

F: I feel that it does have a flavor, and a kick, but before you have a fit, and since we now both like darker beers (I've educated him) Let's move on.

P: [while pouring into the glass] Jesus Christ...This is Dark. No, it's not dark, it's BLACK. I think that this beer has a Guinness Stout complex.

F: It is dark, but it's more like McEwans in taste- sweeter than Guinness. It's aftertaste is not all that strong for a black beer. It is good, but it is an acquired taste.

P: Taste! Man, this stuff could blind a cow at 50 paces. A six of this could blot the sun. It's not for the feeble, frail or timid.

F: Well it is a little strong, I mean, I am hiccuping. This stuff has more poisons in it than cognac, and is almost as expensive at 7 a 6. But it is good.

P: Sure, but before we destroy all our internal organs, let's try the Octoberfest (isn't October a great month) now look, this is a perfect color-

F: Near perfect. An excellent color, dark, yet

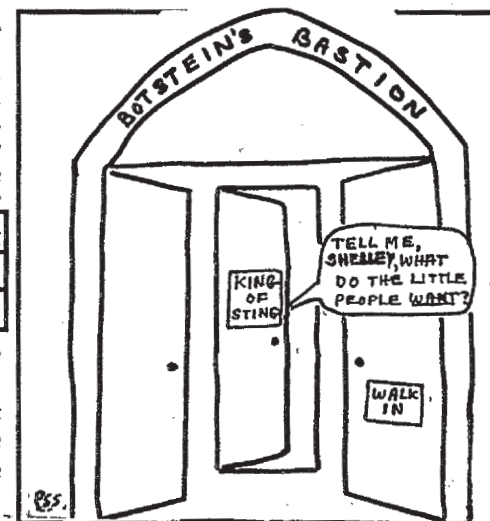
drinkable, and an aftertaste that's clear while being refreshing.

P: I'll agree again. The Octoberfest has just the right flavor and color, right between the regular and the dark. Unfortunately, the strength of the dark makes this feel weak- what's a drinker to do.

F: Drink more.

P: Hand me another, and put that pad down.

- A final note- we already drank lots o' whats on sale- buy the Amsterdam or t h e Kronenbourg.



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# Two time winners ?

by Matt Apple

This is a correction from last issue's "We Gots A Winnah!" It should have read: "We *may* have a winner" - that is, if the Bard women's volleyball team wins their last regular season match or the CACC tournament.

Since Bard is in two conferences, the IAC (NCAA) and the CACC

(NAIA), the Blazers have a chance to win two conference titles, but they would advance to post-season play only in the NAIA. A win versus New York Poly Tech on October 31st would give the Blazers the IAC title. A CACC title would come after the CACC tournament at Bard on Nov. 2nd. After their matches against

Caldwell College and St. Joseph's College, in which Dana McDonald racked up 15 kills and 14 aces, and Holly Sindelar netted 6 kills, 12 aces, and 19 assists, the Blazers were one victory shy of a three-way tie for first place in the CACC with a 4 - 1 conference record.

...This just in...the Blazers have defeated St. Thomas Aquinas

College in three consecutive games, 15-13, 15-10, 15-3. This crucial victory tied them with Nyack and STAC for first place in the CACC going into the tournament, giving the Blazers a good shot at winning the tournament.

In the meantime, Bard soccer has slipped into the background, their seasons almost over. Senior

goalie Karen Whitfield garnered 35 saves as the women's team lost 7-0 to Georgian Court, ranked 11th in the NAIA National Soccer Rating. Still, the women Blazers, with a record of 2 and 12, are one win better than the men's team, who lost 3-0 to Centenary despite solid play by team captain Chris Turbett.

## Bard Fall Intramurals

Two intramural sports are available starting October 29. Rosters for the 3-on-3 basketball league are due in the Intramural Office by Thursday at 5pm; play starts Oct. 29th. Anyone who is interested in being a basketball official should see Kris Hall in the Intramural office. There is a captain's meeting Oct. 29th at 7pm for co-ed volleyball, which starts play on November 4th.

## Sports Schedule:

<b>Women's Volleyball</b>	<b>Men's Soccer</b>
Oct. 26 Sat. home vs. Bloomfield (Parent's Day) noon	Oct. 26 Sat. Bloomfield College at Rhinebeck 1pm
Oct. 31 Thurs. at NY Poly Tech Farmingdale 8pm	<b>Women's Soccer</b>
<b>Cross Country</b>	Oct. 23 Wed. Manhattenville at Rhinebeck 3pm
Oct. 26 Sat. Bard College Invitational	<b>Women's Tennis</b>
Oct. 29 Tues. Columbia-Greene Invitational	Oct. 25 Fri. home vs. Marist 3:30pm

Clip and save!

## Men's Varsity Squash Wed. at 4pm.

For more info,  
call Kris Hall at ext. 530.

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## Athletes of last Week

### Christa Shute

Christa, a junior from Stowe, Vermont, hasn't missed a tennis match yet, and with results like the matches against Mt. St. Vincent and the District Tournament, she deserves the title of team captain. Coach Fred Feldman gave the philosophy major sole credit for the women tennis team's first victory, as Christa arranged for Mt. St. Vincent to play the Blazers, and proceeded to win her singles and doubles matches.

### Brad Richman

Brad, a junior from Takoma Park, MD, ran his 20th consecutive race for Bard at the Union College Invitational October 5th, and he shows no signs of slowing up. A two-time NAIA National championships qualifier, the photo major has led Bard's cross country team the past three years. On his improvement as a runner, Coach Steve Schallenkamp said, "Last week the number one New Paltz runner finished 35 seconds ahead. This week [on the same course], he finished 37 seconds behind Brad, a turn-around of 1:12."

## Athletes of this Week

### Seth Prouty

Seth played aggressively last week in his forward position on the men's soccer team. The freshman from Gloucester, MA, assisted in two goals against Albany College of Pharmacy and scored one goal in the Teikyo Post University match.

### Anna Tamura

This freshman from Portland, OR, excelled at her forward position on the women's soccer team against Nyack College, scoring two goals. Coach Colin Clark praised Anna for her hustle on the field and her exhibition of teamwork during the game.

## Even More winners ?!

by Matt Apple

Yes, it's true, the Blazers are finally showing their true colors and taking the college sports world by storm. At the NAIA District 31 Tournament held at Bard, the Bard women's tennis team defeated St. Joseph's College handily. Two Blazers qualified for the NAIA National Championships by taking the tournament titles. Laurie Curry maintained her perfect record by defeating Pia Sansalone (6/0, 6/1), Christa Shute (6/2, 6/0), and Emily Bushman (6/2, 6/0) for the singles title.

Christa Shute, female athlete of the week of October 6th, combined with Curry to take the doubles title by defeating Lyons/Sansalone 6/2, 6/0 and Bushman/Cavallo 6/2, 6/4. Curry and Shute may go to the Nationals next May, in Kansas City, Missouri, depending on whether the Athletic Department can afford the expensive journey.

The final Bard winner was Brad Richman, male athlete of the week on October 6th. Brad placed first in a field of 35 runners at the Independent Athletic Conference Cross Country Championship at Garrett Mountain, NJ. By winning the race with the best course time (29:13) in two years, Brad guided Bard to a fourth place finish in their first appearance in an IAC championship race. Times for other Bard runners were Bill Yeskel 33:49 (19th), Ben Jordan 34:08 (21st), Ken Park 35:08 (23rd), Enrique Lopez 35:19 (24th).



## Changing of the guard

by Greg Giaccio

There are very few people I can honestly say I respect. Kristan Hutchison is one of them. She was an inspiring role model. She never once complained about the hardships of her job (not, I whined incessantly - K.H.), which were countless, while I would whine away to her on a near daily basis. She always seemed to have the answer, even in matters unrelated to journalism, while all I ever gave her were questions.

Kristan Hutchison was not just a leader in word, she led by example. No one could watch her work and be uninspired by her dedication and limitless energy. I used to brag about having to stay up for almost forty hours to cover a crisis situation when Kristan stayed up for almost sixty and never boasted. It was all part of the job to her.

Now it is time for me to fill the shoes that I'm unfit to polish. I can't blame you for being worried that the paper might fall from the high standards that Kristan Hutchison had set for it. I will try my best to maintain her standard of excellence. (and I *know* he will succeed and surpass. -K.H.)

Does this mean that I won't try to improve the paper as well? No. Part of the reason that the *Observer* was better under Kristan Hutchison than under previous editors was that she was never afraid to experiment a little bit. The paper was under a constant process of improvement when Kristan was in charge. The buck may stop in a different place now, but it will still be going to make next week's *Observer* better than it was the week before. If you have suggestions or comments you can talk to me any time you see me. I live in South Hoffman 201 and my door, like Leon's, is open to students whenever I am there. The *Observer* office is still in the basement of Tewksbury and the phone number is still 758-0772.

by Kristan Hutchison  
Editor Emeritus (or ex-Idiot-in-Chief)

Three years and seven weeks ago I joined *The Bard Observer*. Since that time it has defined my purpose at Bard, given me a home, placed me in a community of some of the best people I've ever met, and taught me more than any single class I've ever taken. It's given me real life job skills and life time friends. Quite honestly, there was a time in my first year when I would have decided to transfer if not for the *Observer*.

Now I face my most difficult task on the paper - moving on. My senior project looms over me and, as my parents remind me, I'm in college to get out. In college, farewells are frequent and often sad, life is transient. Yet in this farewell I am cheered by the knowledge that I am leaving behind a stronger paper in the hands of editors more capable than I was when I began.

They will have to work tremendously hard, as they always have. Few people on campus realize that over 300 hours of student volunteer time go into putting out the paper every week. Is it worth it? Imagine the campus with no newspaper, no source of information outside of memos from the Deans in campus mail. Of course it is worth it. And it's a damn good paper, if I do say so myself.

I expect *The Bard Observer* will continue to be the best little newspaper in Annandale. As a campus paper should, it will be constantly pushing its margins. There may be mistakes now and then, though fewer than in my early days. That is how the editors will learn, and that is what college is for, a safe microcosm of the world where we can make mistakes before they really matter, where we can be forgiven.

My final reminders to the staff.

The role of a newspaper is not to say what will please a group of people; it is to report as objective a truth as can be found. Like it or not. Nevertheless, know your readers and keep faith in yourselves. If someone complains, you know they're reading.

## The Bard Observer

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Managing Editor  
Matt Apple

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Features Editor  
Jonathan Englert  
Arts Editor  
Tatiana Prowell  
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Andrea J. Stein

*The Bard Observer* is published every Wednesday while class is in session.

Editorial policy is determined by the Editor-in-Chief in consultation with the Editorial Board. Any opinions which appear unsigned are those of the editorial board and not necessarily of the *Observer* staff.

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.

Display ads: contact the Ad Manager.

**Bard College**  
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## Bravos for Botstein

Dear Editor:

I have followed with interest your reports on the tenure proceedings for Professor Carol Nackenoff, and President Botstein's denial, which caused quite a stir, it seems. Some things, thankfully (and I do mean thankfully) never change.

Your writers and other editorialists in the *Observer* have given Leon quite a hard time, which I'm sure even he'd acknowledge, goes with the institutional territory. There have been calls for his resignation amidst charges that he's insensitive to women, to students, to faculty. In his defense, your column entitled "President Botstein ain't all bad," (Oct. 2) goes so far as to compare him to President Berendzen of American University, who resigned after admitting making obscene phone calls. I found this allusion humorous, if a bit disingenuous. Another article calls Leon "out of touch" with students and university life. One letter says — "Botstein must go."

Well, before the ramparts are scaled and the barricades erected, let me claim for a moment some perspective.

On the contrary, President Botstein is completely "in touch" with what students at Bard demand: academic excellence in an environment which maintains strong education standards. I have always appreciated, as you should, Leon's ability to make tough decisions and then face the torrent of abuse, much of it usually coming from quarters which seriously are "out of touch." In my day, President Botstein expelled a student who assaulted and maced a professor, overturning a faculty board's recommendation to go easy on the poor young man's propensity to mace. In short, a faculty majority on a committee is not always a proper evaluation. In these cases, the President must act. Do you want a President who meekly goes along with every recommendation? Do you want a President who cowers at the suggestion of controversy? Luckily, it's not something you have to worry about, but for the moment contemplate the converse.

I remember the uproar ten years ago over the denial of tenure for Ms. Iska Alter, who taught me literature, and quite well, I might add. I opposed the decision to



deny Ms. Alter tenure, and expressed that opinion at the time. However, while dissenting with Leon's decision, I strongly supported his ability to make it. Without a strong President, any college would soon be filled with mediocre teachers. Is that your intention?

Also, don't lose track of the fact that Bard under President Botstein's vision has flourished into one of the best liberal arts colleges in the nation. I would clearly deny Professor Nackenoff tenure in order to ensure the continuance of educational brilliance. And, I suppose, the majority of Bard students today would to the same.

Sincerely,  
Tom Carroll, '81

## Pay the piper

Dear Editor:

After rehearsing with the singers, Danielle Woerner and Arthur Burrows, and taking time out myself to prepare for the September 25 concert which you reviewed for the *Bard Observer*, I was disappointed not to find any mention whatsoever of either our performances or my work in your article ["Exciting Spectrum" of Bard faculty and friends" by Glenn Grassol].

When I used to write music reviews for *EAR Magazine*, we were told that a good journalist at least reports what happened at the concert, whether he liked it or not.

I was hurt, and I'm sure that the fine singers I worked with certainly deserve better treatment.

Incidentally, Debussy is spelled without a final "e" before the "y."

Daron Hagen  
Visiting Assistant Professor of Music

*We apologize for the omission.*



# BARD COLLEGE: OCTOBER 24-30, 1991

## WEEKLY COMMUNITY INFORMATION

### "Literature and Ethnicity" Symposium:

Chinua Achebe, the Nigerian novelist, poet, critic, and Bard's Charles P. Stevenson Jr. Professor of Languages and Literature, joins other writers and scholars to explore the relationship between the written word and the cultural contexts of the author. Friday, October 25, 10:00-5:00 p.m. in the Olin Auditorium.

### Fall Blood Drive:

This year's fall blood drive will be held on Monday, October 28, from 11:00 AM to 4:15 PM in the Old Gym. If you wish to donate blood, you may sign up for an appointment in Kline Commons during the lunch and dinner hours on October 17, 18, 21, 22, and 23. If you are unable to sign up during these times, you may make an appointment at the Dean of Students Office, Ludlow 204.

### Dance Theatre III 1991:

The dance studio in the Avery Arts center. October 25, 26, 27 & 28 at 8:00 pm. No reservations necessary.

### Beginning Shabbat Service:

If you are interested in participating in Jewish services, but don't know where to begin, then come to the Jewish Student Organization's Shabbat (Sabbath) Service on Friday, October 25, at 6:30 PM. Rabbi Jonathan Kligler will lead us and teach about the meaning and purpose of the prayers. Guaranteed to be different from Hebrew School. We'll provide a dessert! Meet in front of Bard Hall.

### French Film:

*Shoot The Piano Player* by Francois Truffaut (1960) will be shown in French with English subtitles on Thursday, October 24 at 6:00 PM in Olin 301.

### Math/Physics Talk:

The second Math Physics *Cookies, Tea and Talk* will be held on Wednesday, October 30 at 4:00 PM in Hegeman 102. Professor Matthew Deady will give a talk about the work of Pierre-Gilles de Genned and Richard Ernst, for which they were awarded the 1991 Nobel Prize in Physics and in Chemistry. Cookies and liquid refreshment will be served at 3:45. All are welcome.

### Beginning/Stroke Improvement Swim Class:

Anyone interested in registering for a free, non-credit, Beginning/Stroke Improvement Swim Class contact Carla Davis at ext. 529 (Stevenson Pool). Class size is limited to 10, and you must pre-register. The class will begin on November 4 and run

through December 13, 1991, Mondays and/or Fridays, 10:00 AM to 11:00 AM.

### Photography Department Lecture:

On Thursday, November 7 at 8:00 PM, Photographer *Lorie Novak* will speak about her work in Olin 102 (Art History Room).

### German Films:

On 10/23 at 7:30 pm, *Germany, Pale Mother*, and on 11/6 at 7:30 pm, *Farewell To Yesterday*. Both films are in German with English subtitles. In Olin 102.

### Conference On Fighting Anti-Semitism and Racism:

On November 8-10, the Jewish Students Organization is traveling down to Philadelphia to attend a conference called "Carrying it on: A National Conference Organizing against anti-semitism and racism for Jewish activists and college students." The sponsor is New Jewish Agenda, a progressive, national Jewish political organization. The cost for students is \$60, which includes two meals, and we will arrange housing and transportation for you. Financial aid is available. Jews and non-Jews are invited to attend. For more information or to register, contact Rabbi Jonathan Kligler, Hopson 2.

### Anthropology Lecture:

Sponsored by the Anthropology Department, Anthropology Club, and the Community, Regional, and Environmental Studies Program. Tuesday, November 12, in Olin 102 at 7:30 PM. *Ecological Archaeology in Eastern New York* by Dr. Robert Funk, New York State archaeologist, will include a slide presentation on prehistoric Native American sites in wetlands, caves, islands, and floodplains, using geology, palynology, and other biological sciences, from the perspective on cultural evolutionary ecological theory.

### Towbin Poetry Room:

Olin Room 101 will be open on Mondays from 3 to 5 p.m. and on Thursdays from 7 to 9 p.m. Anyone who would like to listen to

recordings of poetry/readings is welcome.

### New Campus Publication:

There is a new publication on campus called *Cacophony*. It is the effort of a group of women to create a forum for exhibition and discussion of women's work and ideas. Please direct all submissions and queries to campus mail box 851 by November 1.

### New Blum Show:

"THE ODYSSEY and Ancient Art, An Epic in Word and Image," which opened at Blum on October 6 will be running until March 1, 1992.

### Services for Christian Students:

#### Sundays:

8:30 am: Ecumenical Service, Bard Chapel  
9:30 am: Van to St. John's Episcopal Church and St. Christopher's Catholic Church (meet in Kline parking lot)  
6:00 pm: Chapel Service

#### Tuesdays:

7:00 pm: Singing and Worship  
7:30 pm: Bible Study/Prayer Group (both in Bard Chapel Basement)

#### Thursdays:

9:30 pm: Women's Bible Study/Prayer Group (Cruger Village, Stephens 101)

### Career Development Office:

For the next few weeks, the office will be run by knowledgeable students during the following hours:  
Monday-Wednesday 1:30 to 3:30 and  
Thursday 11:30 to 1:30

### Transportation Schedule:

Friday: *Rhinecliff*  
meet at Kline at 8:00 pm for the 9:11 pm train  
*Poughkeepsie*  
meet at Kline at 6:00 pm for the 7:13 pm train

Saturday: *Hudson Valley Mall*. Meet at Kline at 5:45 pm, returns at 10:00 pm

Sunday: *Rhinecliff*: Meet the 5:52, 7:17 and 10:01 pm trains  
*Poughkeepsie*: Meet the 7:43 pm train  
*Church*: 9:45 am to 12 noon (St. John's)

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

## CALENDAR OF EVENTS: October 24 to 30, 1991

THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
6:00 pm French Film Olin 301	12:00 NOON Calendar Deadline Dean of Students Office	8:00 pm Dance Theatre III Avery Arts Center	8:30 am Worship Service Chapel (See Above For More Information and other services)	All Day Fall Blood Drive	6:30pm Coalition for Choice meeting President's Room Kline Commons	4:00 pm Math/Physics Talk Hegeman 102
6:30 pm Observer Layout Meeting Observer Office	10:00 am-5:00 pm Literature Symposium-Olin Auditorium		8:00 pm Dance Theatre III Avery Arts Center	3:00-5:00 pm Poetry Room Open Olin 101		5:00 pm LASO meeting Committee Room Kline Commons
7:00 pm BBLAGA meeting Olin 203	5:00 pm Observer deadline for outside submission			8:00 pm Dance Theatre III Avery Arts Center		5:45 pm BBSO meeting Committee Room Kline Commons
7:00 pm International Relations Club Kline Commons	6:30 pm Jewish Students Organization, Sabbat Services Bard Hall			8:30 pm Observer writers' meeting Third floor Aspinwall		
7:00-9:00 pm Poetry Room Open Olin 101	8:00 pm Dance Theatre III Avery Arts Center					

*The Odyssey and Ancient Art, An Epic in Word and Image. At the BLUM through March 1, 1992*