Epic art exhibit

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 returning 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.

Continued on page 4

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 28 could be laid off. No solid facts were available as of publication time. An in-depth article on the changes in a new cleaning service would bring will appear in next week's issue.

by Tatiana Prowell

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.

Continued on page 4
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 over it, 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.

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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 has 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 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.

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IBM loves a good party.

For further information contact
Bonnie Gilman, ext. 496
Henderson Computer Resources Center
Ex-Bardian is Ex-Author of X-Men

by Greg Giacco

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.

"I basically left because of substantial irreconcilable differences," 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, "Science." "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 gopher in "Go for some coffee!" for no pay during the January field period of 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 Claremont's 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 a comic about the college 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 cat in the lobby of Ludlow.

Chris Claremont had no parting pearls of wisdom for current Bardians who still drool 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."

X-Men don't die, they get recycled
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 Orange Avenue in order to test 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 explosive 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 describes himself in the guise of Cudjoe, an American expatriate. 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 island, 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 instantaneously 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 unembellished walls from their foundations, billow them as stove bursts of sunshine bounce and shudder, daisy chains of houses whipping and snapping as the wind ransacks into the folds of narrow streets, twisting tunnels and funnels of stucco walls, a labyrinth of shabby alleyways with no roof but the dangles blue and gray crisscrossed Greek sky, hanging over like heavy, heavy what hangs even in the sky they 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 battle into a kaleidoscope 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 away 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 agitating 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 available on the current situation between the races, but it is much more than a textbook on prejudice. It is a closely-visualized 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... 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 protruding into the sea, emphasizing that Sirens die when voyagers resist their song.

Several pieces donated by the Musee du Louvre in Paris show Hermes 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 blind- ing the drunken Polyphemus 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 Laestrygonians, 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 exhibit 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.

 hectares of pain and defiance,
Another View

Look out Braves, it's Music Program Zero

by Billy Hower

On the ballfield 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 winning and losing as creating an environment of learning and community. These players represent the heart and soul of Music Program Zero and every player has a unique story.

Professor Benjamin Boretz champions a hard one to connect 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 center this by trying to get my students in touch with what they really want to achieve as creative people," Boretz said.

"Sometimes it will be David Byrne. Byrnnally just wanted someone to appreciate his unusual songs. The Miles Davis lover learns to take pride in his own unique musical style. And the woman who worships Mozart gets to learn about a more personal interest in music than would ordinarily be revealed in an aura of classical perfection.

Boretz allocates his students from many built-in critics who won’t tell them how good their music is. And if a young musician wants to aim high for the Milly Way, that’s good too. In Music Program Zero, he will get a chance to share his vision with the truly interested and receive some encouragement and direction, to be an artist not as a "star" but as a human being.

Penny Hyde is a fearless pitcher as well as a good "drinker" when it comes to线条ivines. She has a passion for what in Music Program Zero are called "serendipitous."

"I am searching," Hyed declared, "not only as a vocalist and conceptual instrumentalist but as a recording artist. Hyde prefers the atmosphere of those sessions where the moment and the people involved are key."

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

Hyde has been taking his ideas about co-operative 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 weightness."

"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 stake their strange inventions in musical roughnecks below the surface," Winkler added.

"I once isolated into a small group of music, weird looking, weird sounding music, Program Zero has given Paul a chance to work on his own musical experiments and have been taken seriously by both students and faculty."

Hailing from Cooperstown, home of the Baseball Hall of Fame, is center fielder, Tiddy Bayer (pronounced By-aved). Bayer says that musically, Cooperstown was not the happiest place for him.

"There were no record stores in the region, so I had to order in through the mail. Even at the 1960'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 every kind of music from Charles Ives to Groucho Mayer.

"Bayer discovered also that she was a lover of sound, and could be listened to with a breaking stick or a rumbling engine as the certain sound of a symphony. She has become a composer now, and the sound that interests her to used in her projects of bangs, clunks, and

October 23, 1991

The Bard Observer

by Stuart Levine

The Beer Column

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

Is this one of the 3 Spatens 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.

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.

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.

Oftentimes, I find that this beer’s weaker flavor, my mouth would have no problem taking it. The malt, on the other hand, has a slight problem shelling it for a beer that’s somewhat non-descript.

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 blindness 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 a colleague. 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. And those involved are plentiful in information for those who are interested. For more information about Music Program Zero, Bard College, Annandale-on-Hudson, N.Y. 12590.
Two time winners!

by Matt Apple

This is a correction from last issue's "We Get 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 Blazes 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-peat to win 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 Blazes 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 3-0 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.

Two intramural sports are available starting October 29.

Sports Schedule:

Women's Volleyball

Oct. 26 Sat. home vs. Bloomfield (Parent's Day) noon
Oct. 31 Thurs. at NY Poly Tech Farmingdale 8pm

Men's Soccer

Oct. 26 Sat. Bloomfield College at Rhinebeck 1pm

Cross Country

Oct. 26 Sat. Bard College Invitational
Oct. 29 Tues. Columbia-Greene Invitational

Women's Tennis

Oct. 25 Fri. home vs. Marist 3:30pm

Women's Volleyball

Men's Soccer

Oct. 26 Sat. Bloomfield College at Rhinebeck 1pm

Cross Country

Oct. 26 Sat. Bard College Invitational
Oct. 29 Tues. Columbia-Greene Invitational

Women's Tennis

Oct. 25 Fri. home vs. Marist 3:30pm

Athletes of last Week

Christa Shute

Chista, 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 Blazes, and proceeded to win her singles and doubles matches.

Brad Richman

Brad, a junior from Takoma Park, MD, ran his 30th 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 Schallenberg said, "Last week the number one New Paltz runner finished 35 seconds ahead. This week [on the same course], he finished 3 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.

Men's Varsity Squash

Wed. at 4pm.

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

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Sports

Even More winners?!
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, I seems. Some things, thankfuiy (and I do mean thankfully) never change.

Your writers and other editorialists in the Observer have given President Botstein quite a hard time, which I'm sure he'd acknowledge, goes with the institutional territory.

There have been calls for his resignation amid charges that he's insensitive to women, to students, to faculty. In his defense, your column entitled "President Botstein, it's time for the electorate to act" 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 sealed 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 seem to be "out of touch." In my day, President Botstein expelled a student who assualted and maced a professor, overturning a faculty board's recommendation to go easy on the poor young man's propensity to mime. 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 cowers at thewriting, or a President who'd acknowledge, goes his defense, your column entitled "President Botstein, it's time for the electorate to act" 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."

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In these cases, the President must act. Do you want a President who cowers at the
"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, 10:00-3:00 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'd like to donate blood, you may sign up for an appointment in Klene 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 Studies Organization's Shabbat (Sabbath) Service on Friday, October 25, at 6:30 PM. Rabbi Jonathan Kliger will lead us and teach about the meaning and purpose of the prayers. Guaranteed to know where you stand. We'll provide 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 Talks:
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 Gua and Richard Einstein, 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 Carle Davidson at ext. 529 (Stevenosn 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 11:30 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 10/33 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, New 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 Kliger, Hopper 2.

Anthropology Lecture:
Sponsored by the Anthropology Department, Anthropology Club, and the Community, Regional, and Environmental Studies Program. Tuesday, November 12, in Olin 301 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 of 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 Cicophony. It is the effort of a group of women to hold 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)

Thursday:
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 11:00 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 7:33 pm train

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

Sunday: Rhinecliff
meet the 5:32, 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

<table>
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<tr>
<th>THURSDAY</th>
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The Odyssey and Ancient Art, An Epic in Word and Image - At the Blum, Through March 1, 1991