

OBSERVER

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THE BARD OBSERVER

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& Sports Weekly

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Brevity is the essence of wit
—William Shakespeare

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November 13, 1991

Asbestos at Bard?

by Greg Giaccio

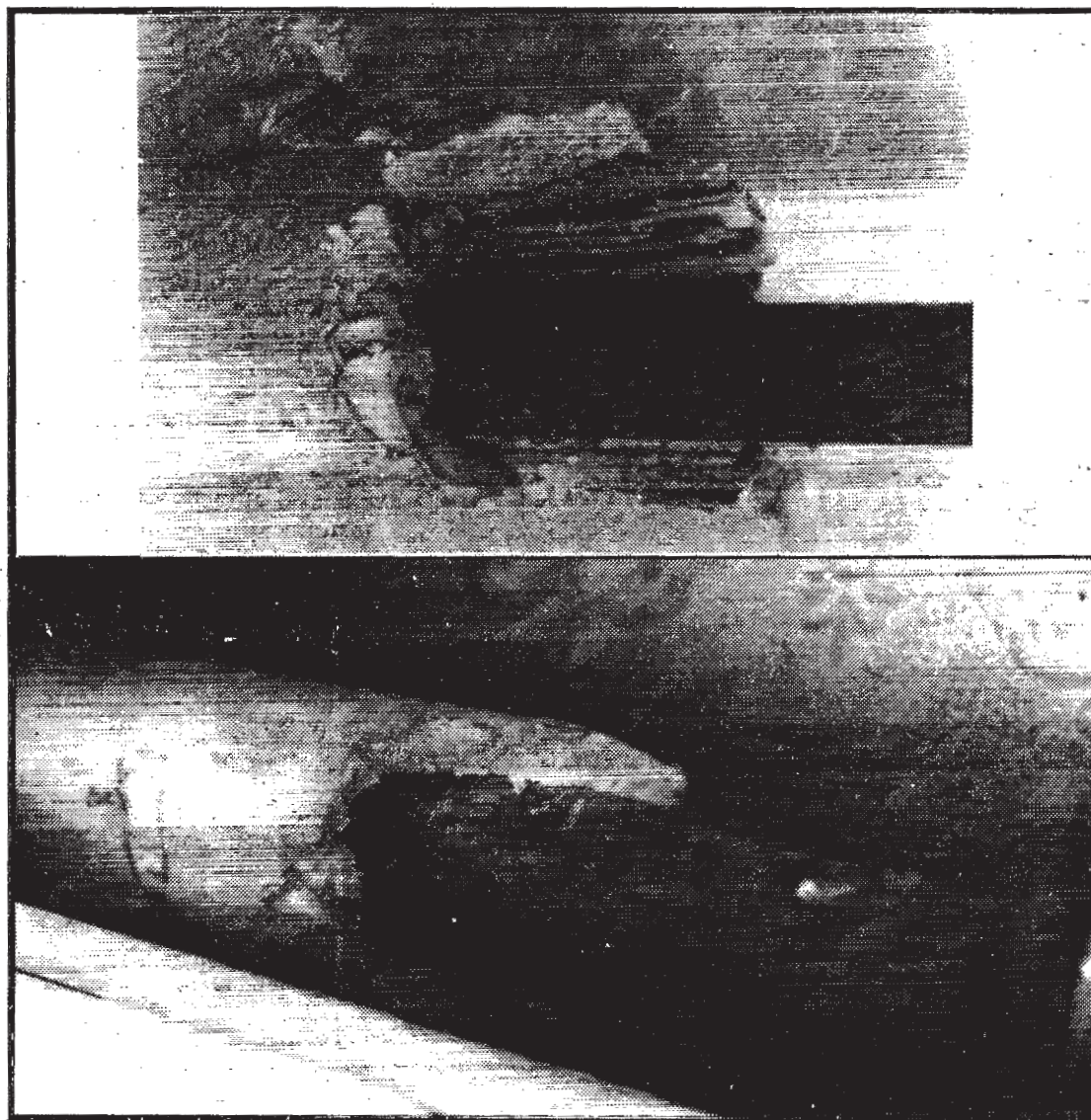
On October 24th, a Buildings and Grounds worker removed some asbestos from pipes in a storage closet in Preston. In doing so, the college may have broken several laws.

According to Part 56 of the rules and regulations of New York State's Department of Labor, asbestos can only be removed by a contractor licensed by the state. However, the B&G worker was not so licensed.

The Environmental Protection Agency also has regulations concerning asbestos removal. According to the EPA, the proper procedure for removing asbestos is to plasticize the area and to place it under negative pressure. Then, the asbestos must be wetted down and placed in garbage bags of at least 6mm thickness. These bags must be sealed and hosed off to remove any excess asbestos fibers. The asbestos must then be taken to an approved landfill for disposal. Failure to comply with this procedure could result in a violation of the Clean Air Act and a maximum fine of \$25,000. Additionally, New York state law requires air monitoring for asbestos particles before, during and after the process.

When contacted about the asbestos problem, Dick Griffiths, director of B&G, said that he had no idea the removal had been done. However, another B&G employee, who asked that his name be withheld, said that he was sure that the orders came from Griffiths because the other foreman had taken the week off to get married.

Clark Rodewald, whose office is next to the closet where the asbestos was removed, said that he "didn't know any removal at all was going on." He did know that a steam leak was being fixed and that other pipes were being insulated. Also, he spoke regularly to the employee fixing those



Photos of asbestos-insulated pipes from 1985. Similar problems have resurfaced to a lesser extent in Preston.

problems, but had never heard anything about asbestos. Rodewald said that he was not really concerned about the possibility of asbestos contamination.

In the past, asbestos was commonly used in insulation and fireproofing for its heat resistant properties. However, studies have shown that when fibers flake off and enter the lungs they may cause certain kinds of lung cancer. The more one is exposed, the greater one's chances of contracting cancer from asbestos. Smoking combined with exposure to asbestos increases the risk of contracting

cancer more than either of those activities separately.

This is not the first instance of an asbestos problem at Bard. In 1984, a program to remove all the asbestos from campus by 1989 was initiated. Back issues of the *Observer* from 1985 reveal that B&G used questionable methods to remove the asbestos from students' rooms, although no laws were broken. At that time, a state licensed contractor was used to remove the asbestos since it was in large quantities, and Dick Griffiths was quoted as saying, "Eventually, we'll have it all out."

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Athletes of the Week

Morgan Cleveland

This year's women's volleyball had the most successful season in Bard history, and co-captain Morgan Cleveland played a prominent role in her team's wins. In sixty-nine season games this fall, the senior sociology major racked up fifty-four aces, fifty-four solo blocks, and a team high 166 kills. For her accomplishments, Morgan, who hails from Citrus Heights, CA, was nominated to the All-Tournament, NAIA District 31 All-District, and the All-CACC teams and was named the CACC Most Valuable Player for women's volleyball.

Mabs Potter

With a time of 22:55, this first year student became only the third woman from Bard College to qualify for the NAIA Cross Country Nationals, which will be held in Mabs' home state of Wisconsin this Saturday, November 16th. The only woman runner at Bard this year, Mabs will be running in a field of over 200 other top runners from around the United States.

Intramurals Jerks, squirts and genetically challenged

by Matt Apple

Once again, the joyous Bard Fall Intramurals enlightened the lives of a few fellow Bardians last week at the Stevenson Gymnasium. In 3-on-3 basketball, after Steve's Team turned away 3 Jerks & A Squirt 71-64 the previous week, the Jerks lost another close game, 43-42, to Pax's Team. Of the other two basketball teams, the Juggernauts have played only a scrimmage pre-season game, while Drool Symposium are presently MIA.

Led by Hideki Masuda's eight point serving streak, Fly Slam

Jamma shut down Dirty Dogs 15-10, 15-5, in co-ed volleyball action. Spooze, led by the strong-serving Lisa Kereszi, surged past the "team with the longest name," Entropy Girl and the Genetically Challenged, 15-9, 15-11, despite allegations by EG & GC that several members of Spooze were currently using steroids.

In a never-ending intramural tennis season, Steve Moyer defeated Damnath de Tissera 6/1, 4/6, 6/3, in the semifinal game. Steve will play Gabor Bogner this Thursday (if there's no snow) for the championship tee-shirt.

Thursday night
Basketball

Pax's Team v. Steve's Team
Juggernauts v. 3 Jerks & A
Squirt

Wed, Nov. 20
Volleyball

Fly Slam v. Jamma
vs. Entropy Girl
Dirty Dogs vs. Spooze

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Lytle gives Kennedy a run for his money

by Greg Giaccio

Bard Professor Mark Lytle was narrowly defeated by incumbent Republican John Kennedy for a seat on the Dutchess County legislature. This defeat, by a margin of 330 votes, was the narrowest win that Kennedy had in his past six elections.

Lytle's campaign used letters to local newspapers and advertisements to criticize Kennedy's environmental policy and his lack of communication with his constituents. Kennedy felt that one pamphlet, which read "A vote for Kennedy is a vote for God" was too personal because it attacked

his anti-abortion stance.

Lytle, who won 1,003 votes to Kennedy's 1,333, said that he might run again in the future. The fact that a Democratic candidate came that close to winning in a heavily Republican county seems to imply some dissatisfaction with the current incumbents.

Along with Kennedy, Republicans swept most office positions, including William Steinhaus for County Executive, William Grady for District Attorney, William Paroli Jr. for County Clerk and Frederick Scoralick for Sheriff. The Republicans also gained another seat in the county legislature, bringing their majority in

that body up to 27 to 8 Democrats.

Democrat Jack Gilfeather retained his seat as Red Hook Town Supervisor beating his challenger by over 500 votes. However, his long time Democratic running mate lost by only 44 votes to Republican Lee Halverston for a town council position in one of the biggest upsets in local politics.

In Rhinebeck, the Republicans retained their majority on the town board, even though the Democrats did better than they had in years. Rhinebeck Town Supervisor, Paul Ruge, also a Republican, ran unopposed and unsurprisingly retained his seat.



Personals and Classifieds



Suave, attractive, Taiwanese man, fluent in English & Chinese, answers to the name of "Edwin" looking for an American female to marry. Physical attractiveness not an issue. Willing to pay \$5000/ U.S. for 6 month period, plus a plane ticket to and from Taiwan. Interested parties contact box 956.

Found: Beach Towel left Oct. 31 in Olin 202 Yoga class. Contact Ben Vromen, Campus Mail, or 758-8497.

Trip to NYC leaves 8am, Fri Nov. 22, returns at 6:30pm. Call Prof. Young at ext. 236. \$8 fee.

3 twin beds for sale: \$35 for one, \$30 for more than one. Please contact (518) 828-9849.

For sale: 1982 Toyota Corolla Tercel 4 door sedan. 5 new all season radial tires. Asking, \$600 (negotiable) For more info call 758-1750 after 5:30 pm, ext. 455 between 9am-5pm.

Children spell love "T-I-M-E". Give 3 hours of your time each week to an inner-city child. Come to Hudson w/CCYP. Contact Kelly Eldridge, ext. 344, box 856.

Old Shoes Wanted \$ Help me w/ my Senior Project. \$7.00/pr for any shape/size used footwear. Call anytime or leave message: Roger, 758-2677.

Wanted: Answers to SimEarth (Mac) trivia questions. Xchange for cool games, whatever. Box 22, thank you.

Velvet Underground, Stooges, LOGANBERRY BEVERAGE! I am sell!

DD-I hope when Werewolf Bob 4 is completed, we get a review of that, too!-CM

To The ERADICATOR: I'm crushing your head! Crush! Crush!-Former Disciple of Pauly Shore

Vickie S.,-please call Janni Davis A.S.A.P!

Kerri, -don't be negative you have a photo, that can cheer you up!-Janni Davis

Mona, -It's the only democracy & it's really modern!-Janni Davis

To Fluffhead: Peek-a-boo! Thanks for all the goodies and smiles. Tear me away sometimes. Shall we to the roof? -P. Mango

To S: Let it be known to all the world: I love you! (And don't stir the sauce!)

To A & J: Happy anniversary! (We won't be here in the spring). with 2 1/2 years of love, the apple girl!

Dear Enlightened Opposition-E=mc2.-The Smartest Person on Earth

S.K.- I like the Mask of the Red Death

Anyone notice that the Aunt Dan and Lemon poster's swastika is backwards, making it a Shinto Shrine peace symbol?

To the Concerned Party, What was I supposed to do? Wait for someone else to appoint me as Moral Crusader?-Self-Appointed Moral Crusader.

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Ten years, Ten days, Ten deeds

by Tatiana Prowell

"Ten years, Ten days, Ten deeds," a series of events organized by the Bard AIDS Committee to promote AIDS awareness, is planned for the week of Friday, November 15 to Sunday, November 24. The variety of activities is an attempt "to help everybody find at least one way to participate," according to Professor Jean Churchill.

The Bard AIDS Committee, made up of faculty, staff, administrators, and students, was established in 1989 after Professor John Fout attended a conference on AIDS in college populations. The Committee was founded to determine the college's policy on AIDS, to make condoms more readily available, and to recognize the epidemic from the perspective of young people. "Students have been crucial to this group from the beginning," said Professor Churchill, "They let us know how young people think and feel about AIDS."

As virus grows more prevalent, so do the range and intensity of responses to it. Churchill feels that although "there was a lot more ignorance and irrational fear (about AIDS) four years ago...people still have different degrees of repression; they still have different ways of ignoring the existence of the epidemic." For Noah Coleman, a student member of the committee, the purpose is to make people realize that, "AIDS is no longer just a gay disease. It is penetrating the entire culture because the people who contribute (to that culture) are dying quickly."

Bard's collective response is "Ten years, Ten days, Ten deeds," which will recognize the decade that has passed since AIDS was first isolated in the United States. The events are as follows:

On Friday, November 15, the Bard AIDS Committee will provide transportation to Harlem to see "A Perfect Courage," choreographed by modern dancer, Bill T. Jones. The production includes jazz, drama, and dance and is a collaborative effort specifically in response to AIDS. Tickets will cost \$5.00, and reservations must be made with Noah Coleman at 758-3146 by Thursday, November 14 at 5p.m. The van will leave from behind Kline at 5:30 p.m. for the 8pm performance and will return

at 11pm.

On Saturday, November 16, a dance marathon will be held in the old gym. It will last from 8 pm until 6 am and will feature performances by Dimencion Musical from 8-11 pm (sponsored by LASO) and Uneasy Mayhem from 4:30-6 am. Between bands, Ian Zimmerman from St. Booty, A103 from Underground AN103, and Renae Because She's Nae will deejay. At 6 am, breakfast will be served in the old gym for all who have endured. Individuals, couples, and groups wishing to participate are asked to pay ten dollars, and the AIDS Committee has requested that departments, administrators, dorms, and clubs each sponsor a dancer(s). Donations of at least one dollar are requested at the door for supporters and observers, and all proceeds will go to the Columbia County Youth Project and the Mid-Hudson Valley AIDS Related Community Services. Sponsorship fees should be sent through campus mail to Ephren Glenn Colter, Sharon McGowan, or Jen Silverman.

On Sunday, November 17, "Coming of Age," a video documentary on the life of playwright/director and AIDS victim Chuck Solomon will be shown. Churchill called the video "uplifting and realistic...because Solomon viewed AIDS as something to be regretted, but certainly not to be ashamed of." The film will be

shown in Olin 205 from 7-10 pm and will be followed by a discussion with Bard Center Fellow, David Kettler.

On Monday, November 18, professors Ron Bagden and Chris Markle, along with Bard drama/dance students, will read scenes from plays concerning the AIDS crisis. This will take place in the Scene Shop Theatre at 7:30 pm and will be followed by full productions of August Strindberg's "Playing with Fire" and Israel Horowitz's "Line."

On Tuesday, November 19, Kathryn Ritter, a woman who contracted HIV virus as a college student, will be in Olin 101 from 12:30-1:30 pm to talk about her experiences and answer questions. A discussion will follow in Olin 204 from 1:30-2:30 pm.

On Wednesday, November 20, the Bard Debate Society will address the question of mandatory HIV testing in a two-hour long debate organized by Brittany Shameri and Alexa Planders. It begins at 8 pm in Olin 102.

On Thursday, November 21, Jean de Castella, a trustee, from the Mid Hudson AIDS Related Community Services (ARCS) will discuss AIDS education and his work in the community in Olin 203 at 8 pm.

On Friday, November 22, Jose Cruz of the New York City association, ADAPT (Association for Drug Abuse Prevention and Treatment), will address the issue

of AIDS in the context of substance abuse. The lecture will be held in Olin 102 at 6 pm.

On Saturday, November 23, the Columbia County Youth Project will sponsor a benefit for the Hudson organization. The entertainment, which is to include dance, poetry, and improvisational drama by the youth, as well as a slide show of people and places in Hudson, will focus on inner city perspectives on AIDS. The benefit begins at 8 pm in the Olin Auditorium, and donations are welcome. Contact Kelly Eldridge for more information.

On Sunday, November 24, there will be a Day of Remembrance. It is a time for those who have in any way been affected by AIDS to come together and share memories, emotions, and stories. The event takes place in the Bard Chapel at 6 pm.

Every day events will include readings of AIDS-related poetry by Ephren Glenn Colter and the ringing of the Chapel bell at 10:10 pm as a constant reminder of the presence of AIDS in our communities.

Supplementary to this event, a brochure is being sent to all Bard professors containing information about AIDS and these events. They have been requested to spend a few minutes in each class reviewing them. Professor Kathleen Barker, who has been largely responsible for publicizing the activities, explained, "I appeal to

them (the professors) to use their position and authority to discuss these things with students."

In the upcoming semester, a multi-disciplinary course entitled, "AIDS: Views from several angles," will be taught. Initiated in the spring of 1990, the course was popular and broad. The proposed lectures include biology of the HIV virus, psychological perspectives on the epidemic, AIDS among minorities, related literature and drama, and historical and ethical factors.

The idea most commonly expressed by members of the AIDS committee was well-stated by Professor Barker: "I have lost many dear friends to AIDS in the last seven years, many bright, creative, every-day type people...it's time to realize that people have got to change their behavior (and) learn that there are consequences for what you do, some of them very serious."

Individuals who wish to become involved should contact a member of the Bard AIDS Committee. As student member, Sharon McGowan commented, "I got involved because this age group doesn't realize that AIDS is real and will affect us all. The Committee helps because it provides literature, phone numbers, and transportation to HIV testing centers." Although the Committee prefers to remain relatively small to ensure confidentiality, anyone is welcome to join.

AIDS Committee Members

The names of current AIDS committee members are provided here. Interested members of the Bard community are encouraged to call upon any of these individuals to arrange transportation to off-campus HIV testing centers. All inquiries will be kept in strictest confidence in order to respect the privacy of the individual.

Kathleen Barker	225	Marylin Skiba	433
Ron Bagden	229	Director of Health Services	
Jean Churchill	259	Noah Coleman	327
John Fout	543	Ephren Glenn Colter	344
Lily Halsted	224	Pia Gschossman	386
Chris Markle	257	Rachel Markowitz	327
Lindsay Watton	319	Sharon McGowan	334
Maureen Forrestal	488	Andrew Reynolds	334
Psychological Counselor		Aaron Romano	346
Shelly Morgan	453	Meika Rouda	758-1882
Dean of Students		Jennifer Silverman	757-3913

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Freshman seminar panel debates *The Arrogance of Job*

by Jeana C. Breton

A freshman seminar panel discussion, "The Arrogance of Job: an Investigation," was held on November 5th. The panel discussed *JOB*, a book in the Bible in which God accepts a bet with the Devil to see if Job will curse God after being inflicted with much suffering. Job curses the unfairness of his pain, but not God, and is eventually restored to his former position, while his friends who did not trust in God are condemned.

The panel consisted of Reverend Dr. Bruce Chilton, Professor Anthony Guerra, Rabbi Jonathan Kligler, and Professor Laurie Patton. Reverend Chilton gave the introduction in which he discussed Job in terms of 3 degrees of wisdom (proverbial, speculative, and analytical). After the introduction, each panel member discussed some other aspect of Job.

Professor Patton talked of God not always being good. As a result of his exposure to illogical suffering imposed upon him by God, Job is literally deformed into an-

other man who questions God's actions and must face the problem of justice. Patton brought up a Hindu story with a similar theme in which a king is forced to sell his wife, his son, and himself, but is eventually redeemed through faith and patience. In the text of Job, however, it seems appropriate for Job to confront God, for God does not appear to be omnipotent. Professor Patton, therefore, used this view to explain the injustices forced upon Job.

Professor Guerra talked of Job's response to his friends' attitudes concerning his cursed position. Job's friends refuse to recognize that Job is an innocent victim and insist that he must have done something to deserve the cruel things happening to him. They beg him to repent, but instead Job has faith that God can be reasoned with, thus leading to his experience in the whirlwind beginning in Chapter 37 of Job. From the whirlwind comes an irritated voice which Guerra asserted demonstrates that there are motives of God that no man was meant to understand. But because

of his experience talking to God, Job has obtained knowledge beyond the arrogance of his friends.

Rabbi Kligler began with the question, "Why do bad things happen to good people?" The initial response is to assume that the good people must have done something bad, but Job shows that this is not the only case. There is no proof of divine justice it seems, but if one keeps demanding answers as Job does, one will realize that God isn't dead after all. In other words, there must be active participation in order to realize that God's justice must be looked at in a total realm rather than in individual cases. The question raised by Kligler, therefore, seemed to be "was God fair in the long run even if the way he treated Job wasn't fair?" This isn't really answerable, but we do know that Job's experience in the whirlwind was an awesome one not offered to just anyone. It was so awesome, in fact, that the questions disappear.

After each panel member had given a presentation, the panel took and answered questions from

the audience (which was composed of about 40 first year students and 10 upperclassmen). Questions included: "Is Job arrogant?", "Could it be that the epilogue [the part in which the Devil speaks to God] was written independently of the rest of the story?", and "Why did God chastise Job's friends?"

Reverend Chilton said that Job was arrogant for thinking that his experiences qualified him to judge God, that the prologue and epilogue are neatly symmetrical and probably were added to the original poem, and that, fundamentally, the friends were punished for making excuses.

Professor Guerra said that Job is not necessarily arrogant just because he is defiant, for at the same time he realizes he is unworthy. Further, he is to be admired for rejecting his friends' views, because they go against his idea of God. Guerra added that God's goodness in His agreement with Job and His continued condemnation of Job's friends may be viewed as contradictory behaviors. Furthermore, answer-

ing such questions depends greatly on one's interpretation.

Rabbi Kligler said that although Job doesn't have patience with God, his arrogance is likeable, and that there is an admirable Jewish tradition of arguing with God. Kligler added that it is possible that the story of Job cursing his situation was altered from the original, and that there is more to concentrate on in the piece than the mere unfairness of God. Also important is the technique of switching from prose to verse and back, which is used to tell the story on multiple levels.

Professor Patton said that Job is more lazy than arrogant because he wanted an audience with God before waiting to learn. Since Job is such a complex piece, it is hard to determine whether it was written by more than one person and whether God is unfair based only on this one instance.

A lot of questions were raised, but few were answered definitively. The arrogance of Job remains a debate of interpretation for the panel and the students reading *JOB* in Freshman Se

Ten Years, Ten Days, Ten Deeds

For more information about events see article on previous page

Friday,
Nov. 15

5:30pm

Trip to see "A Perfect
Courage" in Harlem

Saturday,
Nov. 16

8pm-6am

Dance marathon in
old gym

Sunday,
Nov. 17

7pm

"Coming of Age"
video documentary in
Olin 205

Monday,
Nov. 18

7:30pm

Play readings in Scene
Shop Theatre
followed by "Playing
With Fire" and "Line"

Tuesday,
Nov. 19

12:30 pm

Kathryn Ritter speaks
about her personal
experience with AIDS
Olin 101

Wednesday,
Nov. 20

8pm

Debate on HIV
testing
Olin 102

Thursday,
Nov. 21

8pm

Jean de Castella
speaks on AIDS
education
Olin 203

Friday,
Nov. 22

6pm

Jose Cruz speaks on
AIDS and substance
abuse
Olin 102

Saturday,
Nov. 23

8pm

Columbia County
Youth Project
performance

Sunday,
Nov. 24

6pm

Day of Remembrance
Bard Chapel

"Aunt Dan and Lemon": a lemon?

by Jeana C. Breton

The play "Aunt Dan and Lemon" written by Wallace Shawn was performed at the Bard Theatre November 9-12th. It was directed by Christopher Markle. It was a play about misconceptions especially those concerning the actions of Nazis during WWII. The main character Lemon (played by Danielle Di Natale) believed that the Nazis were not uniquely cruel, that humans have no real compassion, and that the gas killings were natural—they were eliminating an obstacle to the way of life they were seeking just as one would eliminate a cockroach by stomping on it.

This perspective and the play were difficult to accept. An elderly lady during the Sunday matinee took the concluding speech so seriously that she cried out in protest, and several gentlemen were overheard saying that the play was a waste of time. It was slightly annoying that the play was 2 and 1/2 hours long without an intermission and that the afterplay symposium promised for each performance wasn't intended for the matinee; this would have been fine except that the audience was not notified of this fact until after the performance.

The performance itself was problematic because the Nazi theme was shadowed until the very end. Instead of really explaining her reasons for not hating the Nazis, Lemon tells the story of her life. This story is composed of her memories of other people, especially those of her and Aunt Dan. These people were constantly oppressed by misconceptions: Lemon's mother (Sarah Khambatta) was inflicted by what others imposed, Andy (Harlan Wood) believed Mindy thought sex was fun when really she despised having to do it for money; Dan (Bryony Renner) was caught up in believing she was not a political person while she raged against a society of robots and insisted that people like Henry Kissinger and the soldiers in Vietnam were just doing their job of killing so that others wouldn't have to. These "others" don't want their way of life jeopardized by such things. (This seems to be Lemon's reasoning about the Nazis as well). The play is hard to understand whether you saw it or not. This is the fault of the play and somewhat the fault of the director.

Danielle DiNatale's transition between narrator and participant as a child in her flashbacks could have been more distinct, but she



was one of the better aspects of the play. She conducted her character in a positive manner by always raising her voice at the significant parts of the script, covering her slips exquisitely by making them seem intended, and directing her ending speech mostly towards an audience that it was most likely to affect. Not as much can be said for Bryony Renner. Although she quickly made transitions from friend of the family, sole gossip mate of Lemon, flirtatious friend of Andy, and political defender of Kissinger, to thorn in the side of Lemon's mother, she did not

convincingly portray the element of female attraction that Lemon admitted to or the role of a fatally sick middle aged woman.

There is also something to be said about the set. It was bizarre, yet admirable. A large landscape backdrop and realistic grass covering the stage floor represented the England countryside in which Lemon grew up. A rustic piano decorated only with a red cross on its side was based on the work of piano player, Joseph Beuys, who once said, "The sound of the piano is trapped inside the felt skin." This play was certainly one to get under your skin; its con-

tinuous confusing action made you think as it made your head ache with exasperation. A circulating pastry display was a modernistic addition to the set that made very little sense. It was inviting, but had no significance to anything going on, and yet it kept spinning just as the various characters circled on and off the stage. It was curious and tempting and yet impossible to reach or to understand completely. Thus, "Aunt Dan and Lemon" comes to a conclusion with its audience's heads still spinning.

Cornucopia boasts musical variety

by Tatiana Prowell

The annual Cornucopia Music Series, featuring folk, jazz, and contemporary music, will take place on November 22 & 23, at 7:30 pm in Bard Hall.

The concert, which has been called "a spectacular spectrum of musical styles" by composer, Joan Tower, will showcase the talents of Mike Wacks, Pola Chappelle, Enrique Lopez, and Jonathan Golodner to name only a few performers. Golodner commented, "The past Cornucopia concerts

have been so successful that it would be a crime to stop having them."

The Friday night performance will feature special guest, Leo Smith, a jazz multi-instrumentalist, composer, National Endowment for the Arts recipient, and Bard professor. He will accompany a house band, soloists, and Flip-Flop, a fusion trio.

The Saturday night performance will feature Rory Makem, son of the well-known Irish folk musician, Tommy Makem. Rory recently performed at the Mil-

waukee Irish Fest and at Symphony Space in New York City for the Tom Clancy memorial concert. He is perhaps better known to Bard students for his rowdy sing-a-longs in the old gym and the Savoy restaurant.

The concerts are free of charge, but due to limited seating, reservations are requested. Individuals wishing to attend may make reservations at the table in Kline Commons during the week preceding the show.

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Impressions of the Sights and Sounds of the Mute, Deaf and Invisible

by MiLord Roseborough

My hope is that I may properly reflect the achievement attained by the Sights and Sounds of the Mute, Deaf and Invisible; the experience of watching the play is well worth remembering. Much of my original essay entailed my recollection of the genuine language used by Anthony Demore, creator of the Fist. The Sights and Sounds of the Mute, Deaf and Invisible debuted at the Scene Shop Theatre, Avery Arts Center, Bard College on October 25th, 1991. For those unfortunate numbers who missed the play, I saw and I heard the Sights and Sounds, because I watched and listened.

On the Friday night of the Fist, I walked up the stairs of a very dark theatre. I slapped palms with Steve Sapp, director of the Sights and Sounds of the Mute, Deaf and Invisible; he was on the balcony creating the mood of the set via the lighting. There were about sixty-five people in the audience between the balcony and the stage level. The spotlight on the ceiling was concentrated on a single form who was wearing a purple L.L. Cool J madhatter hat. Or was it Anthony Demore who shined from the stage to the spotlight above?

The Dealer In Reality was giving an interview to a strong image of an exclusive reporter.

"My father died of a broken heart.

"What kind of pussy shit is that?

"If anyone should have died of a broken heart, it should have been my mother. She's the strongest person I know, besides me.

"She's a survivor and I'm a survivor.

"And I'm out here surviving.

"Bullets are Real, Money is Real

"and I'm out here dodging bullets and making money, Real! The War On Drugs? The Real war is taking place in our minds; those who don't realize this have already lost. How come you're here? How come you're not out there putting together the whole truth? Oh now it's over!?"

The Dealer in Reality expresses an insight into how the media portrays the Real situa-

tion and it portrays the story of so many men just like Demore's Dealer. The first puts local drug dealing in it's perspective to the larger disorder of American corruption; the Fatcats of America are highly distorted by the media, which is why it was important to hear the voice of this fist. This is Because that is Real!

The Father Figure is a middle aged man with a cigar and a raspy voice. He has worked four times as hard as anybody else, owns his own business, has three sons and a wife. He is primarily interested in running his business and raising successful sons. He realizes, however, that his youngest son's nature is not to count sheep and go to sleep on the American wolf.

"Boy you almost scared the life out of me when I walked up on the porch and you were reading that Black military, militant Bullpuckey! I almost slapped your head off. That stuff will make you ask too many questions and that's fatal for the black man in America. He'll react in ways that will get him killed. You know Blackmen have never lived that long. I just don't want you to be distracted from your academics by reading that stuff. Why would you read about another man when you have a perfectly good role model right here in your home?"

Father Figure portrays a man whose hunger has been satiated by the crumbs of the American pie. This fist seems to portray what is now the Black middle class whose belligerence is all of "let someone else Cry Freedom." With the success that the Blackman is having with education and business today, Demore seems to present, to us, the question: "just who shall we look upon as role models?"

Perhaps the Cubical Complex is the epitome of Demore's process which we see and hear unfolding before us. Anthony removes himself behind the translucent black drape that has stood behind him. Much of what we see is his silhouette (invisible) and what we hear is a highly personal and reflective poetry. We know that the process which has made Sights and Sounds possible has its strongest voice here.

"Minds who know, know that they know nothing! (the voice) is repulsed by a system which can only say that it has helped to

Another open letter to the Bard community

by KL

Beyond Oblivion there is another land, land of the Goss-ip. (Also referred to as "Rumor Mill" or "Place of those who have nothing better to do than talk about people.") Most of these originally hail from Oblivion; see, they won't look you in the eye either. They migrated to Goss-ip because they were bored with that transient bit of space hovering above the ground (commonly "appearing" when one is walking around campus and meets - gasp! - another person).

The Goss-ips have an essence (i.e. spirit, self, sense of "wholeness") that depletes itself as the

perpetuate its own destruction."

The voice we hear becomes visible as Demore steps from behind the drape; a single beam of light become focused on his face, yet it soon become clear that Demore is the laser that does the high intensity cutting here. The voice emerges and the fist spills over the audience as he begins to tear down the walls that he has built around himself.

"So many walls in fact that I'm on the verge of imploding.

"But I will never explode because I'm too disciplined, too controlled.

"...I refuse to hate myself,

"I slay that American beast daily,

"The beast that has convinced the world that I am dirty, that I am contagious, that I am chattel, that I am subhuman!

"Complacency!?, I've tried it.

"It disgusts me. It only tends to drag me down deeper in your muck.

"...You want to be down, you want to be around, you want to be among.

"You latch on to theories and ideas that make you feel half real, half assed!

"To the system that breeds pushers, pimps, addicts, rapists, murderers and masochist, I SPIT AT YOU!"

Racism, fascism, corruption, exploitation and genocide are the issues approached in this fist. We have all heard these issues before. The Cubical Complex does not stand on a soap box speaking out for an entire nation; it is the endangered voice of one man who stands on the inside looking out; it gives us the rare opportunity to experience on some level, the living reality of issues so far removed from ourselves. It was for the man, for the creator an opportunity to tear down those walls, though only temporarily.

Uncle Tom's Rebellion takes place in the Pentagon where everything from cultural ignorance, exploitation, savage militarization, racism and fascism are "top ranking" official. There is a broom a phone and an Uncle Tom janitor.

"Yasuh, yasuh, spic and span suh, yasuh, yasuh. Suh I hopes these forks stop all this nonsense about affirmative action and about blacks folks being just as smart as white folks; now everything knows that that's pure nonsense. Pretty soon why white folks are goin' to begin feeling like second class citi-

zens. Oh suh when you see Oliver North tell him that I'll do a jig for him."

Thomas walks over to the phone after the official walks away.

"Unhung, yeah. The time to act is now. Capitalism has finally reverted back to its original form-fascism. You have friends all over the world; it's time for a family reunion. Some things to remember; a rich topsoil will yield a ripe harvest: if you see any rotten apples pick it and discard it: a gardener is always aware that there is the threat of attack, he constantly weeds his garden. Everything in one big bang! Who would suspect right here in the safest building in America?"

We wouldn't and the great tactician Odysseus was nothing on Thomas the revel. This fist explores guerilla warfare with a bit of a twist; I wonder if there are governments producing soldiers as stealth and disciplined as Thomas is? Demore sends us home to think about what kind of tactics are available to a nation with few options.

The finale fist is a fake ending with a Killerman's Charm. Demore is kool and calm in receiving his ovation, yet calms us down enough to express a lethal attitude. He chooses a person in the audience who will kill this evening or sometime in the future. Why?

"It was the way you looked at me, or avoided looking at me. The way you exaggerated your movement to avoid touching me. You're tendency to have that sick, I'm better than you, you're nobody, you're dirty, fuck you condescending look; It's a disease and if you're not immune to it when you see me than your relatives will be putting flowers on your grave.

Did THE SIGHTS AND SOUNDS OF THE MUTE, DEAF AND INVISIBLE serve to perpetuate anger and hostility, did it offer any solutions to the problem of exploitation and racism? The play itself is a major answer to these issues and the issues of false media and cultural ignorance. These aspects of the American system distorts the true picture; the distortion has left a lot of men maimed, mute, deaf and invisible. Sights and Sounds is a break in the perpetual inertia of half truths and political propaganda. the break is

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day wears on. It is resynthesized during sleep, but not enough is produced to carry the Goss-ip through an entire Earth day of 24 hours. (Days on Goss-ip last 10 Earth hours.) In order to refill this essence they are rapidly losing, a Goss-ip must recreate a temporary "soul." To do so, he must pump it up with a false sense of confidence - commonly referred to as an "ego."

This "pumping" can be done in several ways. Here are a few examples:

-Making fun of a human (or better another Goss-ip) and his body. (Common words used are fat, ugly, lame, poser, etc...)

-Creating rumors (the usuals are "so-and-so is gay, adopted, a slut, a liar, a Goss-ip, etc...")

Beware: 75-85% are females. (I am a female, so don't think this isn't "p.c." - another fun topic entirely.) Female humans and female Goss-ips are two completely different creatures. The female (and male) Goss-ip has the following characteristics:

- low self-esteem on the inside, but a huge ego on the outside
- cattiness, cockiness, immaturity
- talking about people behind their backs

The only way to stop their spread is to ignore them and to not fall into the Goss-iping cycle. (Note: Goss-ips tend to avoid confrontation - especially with humans of strength and character.)

Do what you can.

Botstein responds to accusation of sexism

by Leon Botstein, President

I applaud the Observer's publication of Professor John Fout's "Another View" in the issue of November 6 regarding the case of Professor Nackenoff. Ordinarily, I would not use the College newspaper as a forum in which to contradict a colleague, especially one who uses the academic title not only to identify himself but also to give his argument the weight of the authority that the professional title bears. However, given the seriousness of Professor Fout's claims, it is my responsibility to the readers of the Observer to respond to what he has written. This response will be limited by the fact that the case of Professor Nackenoff is still being contested.

This denial of tenure is not a case of sex discrimination. There are currently two forums in which the allegation of sex discrimination will be reviewed. One is the Equal Employment Opportunity Commission, with which Professor Nackenoff has filed a charge against the College, and the other is an internal committee set up by the Executive Committee of the faculty to review this allegation, among others. There are reasonably objective criteria and standards for coming to a judgment about sex discrimination. Those standards have to do either with the handling of a particular case or with institutional behavior over a long period of time. As the editors of the Observer are aware, Dean Levine is in possession of the relevant factual material regarding the history of hiring, reappointment, and tenure at Bard College.

Since Professor Fout's article has to do with tenure decisions that are made by "the administration" (made by the president, in other words), I will restrict myself to issues regarding the exercise of my responsibility as president in granting or denying tenure and to Professor Fout's specific allegations. These are the matters on which Professor Fout is wrong:

1. Professor Sattar (whose case was brought up by Professor Fout) was given tenure in exactly the same way as anyone else. It is an insult to her and her qualifications to claim that her tenure was "mandated" in response to "affirmative action quotas." I have never been mandated to give anyone tenure; neither was my predecessor, Dr. Kline. And there are not affirmative action quotas. I am somewhat uncomfortable about the fact that Professor Fout, a historian of repute, could so easily make such claims with neither evidence nor access to the requisite information.

2. How did Professor Fout know whether other faculty who recently received tenure failed to have the "highest possible evaluations" or had not "published extensively?" Was he on the committees? How many tenure evaluation committees has he been on in the last ten years? In any case, these

are relative judgments, not objective ones. Since I know all the files well, I would say that, compared to others, the evaluations of those who received tenure in recent years were of the highest quality and what the individuals had published was first-rate. Professor Fout assumes that we are somehow weighing the publications on a scale or putting undue emphasis on publications. I would like to remind him and the readers that in some previous cases (white males who were denied tenure), a book and extensive publications were in evidence. The comparisons that Professor Fout makes about the amount or number of publications are therefore not pertinent to a serious comparison of why an individual would or would not receive tenure. Let him stick to the College's criteria, which refer to "significant accomplishment" and excellence.

3. It is also ironic that Professor Fout talks about the "limited" support for research provided by the College. Indeed, it is limited by comparison to some universities. It is not limited when compared to what existed at Bard ten years ago. For example, Bard's direct support to Professor Fout for research has never been particularly limited. He knows that there would be no *Journal of the History of Sexuality* without the College's support. It is symbolic of the College's growing interest in and capacity to support the work of faculty.

4. Nothing is "widely accepted" about tenure cases. As far as I am concerned, I respond to a faculty process. In that faculty process extensive discussion, disagreement, careful argument, and, as always, controversy exist. As a historian Professor Fout ought to restrict himself from confusing his own opinion with fact. Has he done a survey of faculty to see what was "widely accepted?" Do we operate by rumor and impressions or by response to a careful process of evaluation?

5. Professor Fout believes that Professor Nackenoff met the standards, and I respect his opinion but disagree. He goes through a long list of her virtues, with which, for reasons of propriety, I will not argue. But Professor Fout knows very well that I do not do "whatever I wish." I remember all too well disagreements when he was on the committee, as well as agreements. He knows, as do all members of the faculty who serve on these committees, that I consider it my obligation to attempt to honor the recommendations of the faculty process. The record will show that out of 42 tenure decisions, I have disagreed with the faculty in only 10. Basic mathematics will indicate that in the overwhelming majority of cases the faculty and the administration are in agreement. This, as historian John Fout ought to know, does not mean that I agree with all of the positive recommendations. It does show, however, some pattern of presidential action that one could assume

is motivated by a desire to honor faculty recommendations.

6. In making his case by saying that I have set higher standards in the cases of other women candidates Professor Fout should be admonished to stick to history and not his own polemical selection of events. During my presidency here I have tenured the following women: Professors Churchill, Dominy, Frank, French, Leonard, Sattar, Stroup, Tower, and Vroman.

7. Professor Fout is not correct in the number of people who have submitted a book manuscript, even if that were a relevant consideration in all cases, which it is not. He seems to avoid the issue that it is a judgment of quality on which tenure rests, not the possession of this or that item in one's file.

8. Professor Fout is wrong again on the question of outside evaluation. The overwhelming majority of colleagues who received tenure in the past five years all have had outside evaluators.

9. We never will reach the point by which there are inflexible requirements for tenure such as a book manuscript or even a Ph.D. There are many fields in which books are not relevant or in which the Ph.D. is not appropriate. The granting of tenure is a careful judgment with respect to the quality of the person's work according to the criteria established by the College. On the matter of quality, contrary to Professor Fout's narrative, there has been and continues to be within the faculty disagreement about Professor Nackenoff's work.

10. Accuracy demands that I disagree with Professor Fout's criticism of the administration with respect to "what happens" after women are hired. Once again, he has his facts wrong. There has been no exodus from the College in record numbers nor has there been any pattern of discrimination before the tenure level. He speaks of the Social Studies Division but then cites a case of a professor in the Languages and Literature Division, whose dissatisfaction, if it existed, had nothing to do with the administration, since she never came up for a tenure review. When she did come up for evaluations, she was rehired. If there are women faculty members looking for other positions outside of Bard this fall, an allegation made by Professor Fout, I would hope that they would have the courage to speak up if they believe the administration is acting in a discriminating way toward them. I do not believe that is the case. In some cases administrative intervention has led women faculty to remain.

11. Professor Fout would like the hiring committees to take credit for the hiring of women and then blasts the administration for apparently discriminating once they arrive. He then cites a series of male faculty members who have been tenured during

my presidency and President Kline's. Professor Fout's list of faculty members is a list of individuals hired by the faculty, the very same faculty to whom Mr. Fout would like to give credit for hiring women. There is an inconsistency here. All it shows is that the administration (myself, in this case) has a tendency to tenure the majority of people the faculty hires. If the faculty hires predominantly men, there will be more men at the end of the line. If they hire more and more women (as the College has been doing), over time the balance will be redressed. A single case of disagreement, the Nackenoff case, does not make a case for discrimination.

In order to prove the accusation of sex discrimination, one has to show either that the administration (myself again) denied tenure to a candidate because of gender. This would have to be proven by an investigation of the case itself. Otherwise, a particular case can be argued to have been an example of discrimination if a pattern of discrimination is established. On the matter of a pattern, the facts over seventeen years speak for themselves. There was never a gender issue in the case of Professor Nackenoff. A single case of denial of tenure to a woman is not evidence sufficient for his claim. In one case, Professor Fout was vociferously opposed to tenuring a woman when he was chairman of the Faculty Evaluation Committee (at that time it was called the College Review Committee). He exerted leadership in arguing that this individual should be denied tenure despite the fact that there then were even fewer women on the faculty. No one accused him of discrimination. His leadership in fighting against the granting of tenure to a faculty member in another field and in another division was a proper exercise of his responsibility. In order to show that he was discriminating against a woman, one would have had to make the case from within the framework of his arguments or on the larger pattern of his behavior. Neither Professor Fout's argument in that case nor his pattern of behavior has the slightest evidence of discrimination. The matter of Professor Nackenoff is directly analogous. Professor Fout may disagree with my judgment, but he has not proven the allegation that there was discrimination in this case or that it was a decision inconsistent with the practices of rehiring and promotion.

12. The last point of misrepresentation in Professor Fout's piece has to do with the endowed chairs. One of the first two Stevenson chairs was held by Mary McCarthy in the Literature Division. When she died she was replaced by Professors Achebe and Ashbery. I don't want to mix divisions, but I want to point out that when the chairs were first established, one was given to a man and one to a woman. A third

Continued on page 8

Leon Botstein's letter continued

Continued from page 7
chair was given to A.J. Ayer. Professor Fout does not tell the readers of the Observer that Professors Pflanze, Kovel, and Chace were recommended by the faculty, not by me. Professor Pflanze was recommended by Professor Fout himself. The three cases cited by Professor Fout, ironically, are ones in which the faculty was the initiating body, not the administration. I should also point out that two women—Professors Frank and Tower—hold chairs appointed by the administration.

One of the most disturbing aspects of Professor Fout's article is the abuse of his authority as a faculty member and as a historian to confuse opinion with fact. He is entitled to believe that there is a pattern of discrimination. He is to be applauded for his advocacy.

But to narrate a long history by citing only those things that conform to his opinion before looking at the record is hardly a model of how history ought to be written. Professor Fout wants to believe there is sex discrimination in the administration, and I have no desire to disturb his pre-disposed prejudice. He has placed me in the uncomfortable position of being accused of something. This is as limited a defense as I think is appropriate.

I do believe that the College's faculty and administration alike have made enormous progress in the hiring of women on the faculty. I believe that the process of redressing the imbalance in the tenure ranks is something that, as all institutions of higher education know, takes time. The extent and rate of change are both crucial

factors. In the late 1970s and early 1980s there were very few positions available. As the College has grown and more junior faculty have been hired, through a policy directed and supported by the faculty and administration, the balance is being improved. (Unlike most colleges, Bard has no provisions for hiring senior faculty with tenure status.) Given the rates of tenure approval and denial, the number of senior women faculty members will expand in proportion to the percentage of faculty on tenure track lines. As Dean Levine's statistics indicate, the majority of junior faculty are now women. As past history suggests, this fact will influence the gender distribution in the senior ranks.

Reversing a long history of gender imbalance in the American

academy in an institution such as Bard cannot be done overnight. When I arrived at Bard in 1975, one of my priorities was to rectify the gender imbalance. This has been a consistent policy. Looking back from the perspective of the year 1991 or the year 2000—nine years from now—fair-minded historians can and will say that that gender imbalance was being rectified. The evidence for that is already apparent in the statistical material available in Dean Levine's office.

However, the most important dimension of this discussion is and should remain not the gender, race, religion, or national original of a faculty member but rather the quality of an individual's work as a teacher, scholar, colleague, and member of the community. That is the basis

upon which all appointments and tenure decisions should be made. The existence of discrimination has to be proven by the accuser. The ease of accusation should not be manipulated so that a truly non-discriminatory policy—one in which one's gender, race, religion, or national origin are not taken into consideration—becomes hopelessly difficult to apply in the context of making the difficult, critical judgments of who should be hired and who should be and who should not be tenured on the faculty of Bard College—a small community of students, teachers, and scholars. There should be, and is, a genuine commitment to faculty excellence at Bard that can be, has been, and is applied in a non-discriminatory fashion.

The Big Beer Column

I arrived in Vienna slightly late, and after the standard customs delays, checked into my hotel. Finnegan had already arrived, and there was a message for me to meet him in the hotel bar (where else). I went up to my room, threw my stuff in the closet, and went to the bar to meet him. I found him in his typical state: bloodshot eyes and falling off his stool. He noticed me just as I was sitting down beside him.

Hey! ther' ya are. Your' late. Barback!- another Pumaster, I mean pomingra, no, er, Punt^in^gam^er. You'll like it-iss good. Real good. Authentic Austria stuff, ya know?

The bartender placed a strange bottle in front of me. I opened it. "What's this?..It smells horrible." Almost as bad as you.

"Just drink it, ya woos. Ya beed drinkn on th'plane and ya won

Beers of the week	Puntingammer	Punt. Dark
Finnegan	2.5	3
Phantom	1	1.5

Horoscopes
in Brief

by Alphabits

even join me fer a little drinky?"

I wiped Finnegan's spit off the side of my face and looked dubiously at the bottle. "Well, it certainly looks like you're enjoying it. I guess I'll try some." I poured the beer into the glass, admired the head, and raised the glass slowly to my lips. "Not bad, if you can get past the smell. It's got a tinge of sweetness that makes it interesting."

"Thas rite. It's a bit winey, but it packs a kick, kinda like a weak ale. I've been drinkin it fer a long time, an I think that it's good people, an good people is good company."

"Ah, Yeah, right. How many

have you had?" Somehow I knew that it was more than one. I couldn't drink any more of this stuff, even if it was Authentic. The smell put me off, and I didn't think that it tasted all that good either. "Do they serve anything else, Fin?"

"Sure, sure- BARBACK! get me' pal that one that I was drinkin earlier- no not that, right, yeah, the dark one. Yep, buddy, I started with this, and you'll be amazed that I'm still standing. [he is sitting- But I didn't think it would help to tell him that-P] An iss good, too."

"What is it?"

"Same stuff, just the dark version."

My first thought was to run screaming from the bar, but I do have a reputation to uphold, and what the hell, in his state he won't realize when it's on his bill. "OK, give me a glass. E GADS! This is

darker than the Spaten! You could use this as Nuclear shielding! Hand me the milk, somebody switched my beer for a coffee! I don't know if I can drink this."

"A corse ya ken. Iss real mild, and has a dark, almost wheaty taste. It also has alot of alcohol in it, which is a requirement for a conscientious guy like me."

"Well, it smells a bit better than the first, I guess that that's a plus. Hmm, you're right [course-F] pretty mild, especially considering the color. Still something about the taste is unsettling. I'd rather be drinking a Spaten."

"Nah. The Spaten was too sweet. This has a touch of bitterness that sets it far above the sweet Spaten. It's more pleasing ta drink, and though it's less hearty and powerful than the Spaten, it's more enjoyable ta drink. BARBACK! ANOTHER! Or are you na gonna finish yours?"

"Uh, sure, go ahead. I'm glad that you like it, but I think I'll pass up a second one of either of these, and if rest of the beer in this country is like this, I might have to catch an early flight. Bartender- What imports do you carry?"

Note to Aries: Sorry about last time. I couldn't see your stars; a cloud got in the way.

Aries: Don't shoot!

Taurus: You will meet someone who has a comb. Do not turn him away.

Gemini: Yes, you did fail that exam.

Cancer: Lather. Rinse. Repeat.

Leo: Kill someone today; there's an outside chance that you'll get away with it.

Virgo: Pianos and eggbeaters play a big role in daily events.

Libra: Visit an old friend and insult her clothing or hair.

Scorpio: It's a good idea to have sex with an astrologer today.

Sagittarius: Maybe you should've stayed in bed.

Capricorn: Why not convert to Libra?


Aquarius: Hey, let's not kid ourselves, okay?

Pisces: There's some food caught between your teeth.

(Second opinions available at Chin Wong's Fortune Cookie Factory)

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Mambo kings is king

by Jonathan Miller

I've come to the conclusion that lately white people haven't been able to write for shit. When you tack up John Edgar Wideman, Carlos Fuentes, and Zora Neale Hurston on one side, and Bret Easton Ellis, Saul Bellow, and Joyce Carol Oates on the other, any pride one might feel from Chaucer, Shakespeare, and Joyce moves from its precariously tilted position and falls right down in the mud. While Caucasian writers churn out tome after tome of lotless, malignantly self-absorbed fiction, everybody else, it seems, is turning out explosively live books that celebrate life in a burning merry-go-round of joy. Look at Oscar Hijuelo's new

book *The Mambo Kings Play Songs of Love*. Only his second book, *Mambo Kings* was awarded the Pulitzer Prize for fiction, and it hasn't been so richly deserved since *Bloom County* won for editorial cartooning. Every writer wants to emulate the American dream, and every writer secretly envies John Dos Passos for writing a trilogy called *U.S.A.*, but hardly any encapsulate an American story so successfully as Hijuelo. The book is a joyous tipsy vision of Cuban American in the twentieth century, a paean to the Mambo/Salsa big bands of the forties and fifties. With his characters of Cesar and Nestor Castillo, Hijuelo, an American of Cuban descent, revives a drunken, sexual, cha-cha-cha-ing period, a time of

"rum, rumba and rump," as few ever could.

Square in the story-telling tradition, right between John Steinbeck and Gabriel Garcia Marquez, Hijuelo enlists an earthy, grounded prose style, sprinkled with magic to tell his story of love, sorrow, and memory:

"Returning to the farm in Las Pinas for his monthly visits, he would feel as if he had come home to a haunted house, the site of many of his fights with his father and the sadness of his mother's weeping that filled the halls. He would return with presents and advice and with a desire for peace that always

erupted, after a day or so, into another fight with his father, Don Pedro, who considered musicians effeminate, doomed men. He'd return and give Nestor music lessons, take Nestor to town. Always impressed with his brother's musicianship, he had plans to take Nestor into Julian's orchestra when he was of age and his family would let him leave the house."

The Mambo Kings Play Songs of Love should have come packaged with a soundtrack. The novel is set to the strains of the Mambo Kings most successful LP, and the music is an integral part of the novel. Music is the memory of the

book, the prime mover behind the parade of history. The book is divided into "Side A" and "Side B," and one can almost hear Latin-American music interwoven in the rhythms of the prose.

It's a rare treat to find a novel so incomparable on the first reading—a book that never drags, never bores, never fails to amaze. *The Mambo Kings Play Songs of Love* leaves the reader whispering "Wow" to itself every fifteen minutes. Anyone who relished their first taste of Zora Neale Hurston will revel in the discovery of Oscar Hijuelo.

(*The Mambo Kings Play Songs of Love* by Oscar Hijuelo is available in the bookstore for \$19.95.)

Movie shows how to live without working

by Peter Boriskin

As *Slacker* unfurls, it shows its true nature as a wondrous "relay" of zig-zagging realities in the lives of numerous people. As these people interact with others, the camera follows the path from per-

son to person in a seemingly unending chain of existences. The movie's characters are as flavorful and myriad in their nature as they are numerous. This comic marathon runs from the urban backstreets, to the rolling countryside, and to everything in be-

tween. This film is a non-stop gambit of profundity and abstraction, it blends cleverly from one "main" character to the next. Each time a new junction is reached, a new character melds with the flow of the consciousness. After having touched briefly a spectrum of characters, the film culminates with a freefall of images. Here the scenic blends with the abstract to bend film imagery into art abstraction. Together with originality of concept, and clever execution of transition, this movie takes the viewer on a visual roller coaster along a quick-witted string of reality.

This film, unfortunately, played only until the seventh. However, other exciting new attractions are always in abundance at Upstate Films. To find out more about the selections playing at Upstate, you can call them at 876-2515. General admission is \$4.50, and refreshments are both abundant and inexpensive.

Attention First year students:

There was a perfectly good snowfall recently yet you failed to have snowball fights, despite the fact that the Ravines are ideally suited for such activities.

Continued on page 11



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8-10: *Stratagem: Megataris* A Ska show hosted by Panacea. A Palindromic title. What more could one ask for?

10-12: Starring Gant Gurley. With occasional very special guests.

12-2: *The Clyde Samuels Show*. The stuff that wasn't good enough for radio when you were 12. I'll do anything for you.

2-4: *Blues Rockers* Jason Thompson hosts a show centering around rock with a heavy influence of blues: Stevie Ray Vaughn, etc.

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4-5: *Quaggle* Albert brings you whatever he feels like playing. No Led Zepplin, Beatles, Stones, but other stuff if the mood strikes him. Elusive, alternative, different.

5-7: *Exposing for the Shadows* A nifty little show with no format, no musical agenda, and, most likely, no listeners.

7-9: *Music for the Masses* As much "recent alternative music" as I have (The Cure, Mode, Nirvana, BAD II, Nine Inch Nails) mixed in with classics (The Clash, Sex Pistols, Beatles, Stones, Led Zepplin).

9-10: *The Dr. Special Alumni Hour* Dr. Special takes you on a musical voyage through the grooves so subtle a cat couldn't balance on them.

10-11: *Pith-o-the-West* Way freeform. Nikins loppet in relief.

11-12: *Haunted Apparatus* A program to be used as an antidote to the bite of poisonous animals.

12-2: *Spin The Cup* Lots o' big rock gruve tunes.

2-4: *Fear and Trembling* Two hours of deviant noise pop stressing NYC art grunge (Elliott Sharp, old Golden Palaminqs, David Van Tietem, Swans, John Zorn), Eno and related stuff (Bowie, Devo, T-Heads, Television, Roxy Music, Robert Fripp, and King Crimson), and a variety of quality miscellaneous stuff (and more examples).

4-6: *Control Addict* Description withheld at this time.

6-8: *You Don't Know Shit* Ridiculous fun with the people who brought love back to the campus and made newtling a dirty word.

8-10: *Songs of the Seventies* Primarily disco from the 70's; the songs you hate to love but can't help it.

10-12: *Jazz After Dark* Jazz after dark features two hours of the very finest in jazz, both classic and contemporary. Remember: It don't mean a think if it ain't got that swing.

12-2: *Recollection* Mr. Reed reminisces with a retrospective recollection of the radices of rock (esp. Folk and country).

2-4: *Liams' Music with Conviction Show* (w/ sitting around) As the title indicates, I'm not really going to play anything in particular, because I don't have to. General guidelines are: no disco, no classic rock, no country...interests include West coast independent bands (Lookout, Very Small, Curbdog, NRA, Epitaph, some Sub Pop), some not so independent bands (Consolidated, Primus, Wedding Present) and some rap stuff that seems interesting. I also have an interest in Discard bands and some of Wax Trax's bands. All of this could be a lie. Probably no Jane's Addiction. Maybe some spoken word...who knows.

4-6: *Breakfast of Champions* A mix of my old and newest favorite songs, hardcore mostly but some funk and mod stuff too. One hour may become "Maximum Rock-n-Roll," a subscription show featuring all of the newest indie releases, interviews, etc.

6-8: *The Hardcore Hitman Show* The Hitman plays hardcore rap and interviews students from the city.

8-10: *The Entertainment Committee Show* Bill Miller lets you in on the bands that will be visiting, letting you decide beforehand whether to visit the Old Gym. As always, a show with Bill is a show with fun.

10-2: *Twelve Throbbing Inches of Vinyl* 12 t.i. is: industrial, hardcore, rap, funk, jangly-guitar pop rock'n'roll. Stuff like Jane's Addiction, Dinosaur Jr., Ministry, Beastie Boys, REM, Siouxsie Sioux, n da Smiths...et cetera...

2-4: *Tours of the Black Clock* Why sleep Wednesday nights? Why count sheep when you could be listening to another sleep-deprived soul with no sense of musical coherence? Beethoven, Nine Inch Nails, Dexter Gordon, Jethro Tull, Mozart, Mingus, Dominic Behan, Crash Test Dummies, Fishbone, Keith Jarrett, Police, Darien Brahm...and my own skewed perspective on the world—what more could anyone want at this ungodly hour?

4-5: *One From My Vault* Dave Steinberg hosts a show centered around live performances of the Grateful Dead and Phish along with whatever digressions may occur. "I have a large...collection of bootlegs and know how to use them," says Dave.

5-7: *Thigumabob* 1) Rock a) punk, classic, old, new, up, down, in, our, funk, junk. 2) Anything else that may hit me. W/Roy.

7-8: *Pharology* A study of signals and light-houses with host Lena "Plaid Cymru" Lewellyn.

8-9: *Non-Radio-Rap* With Rafe G. Radio.

9-11: *Fringy Pop* This show will showcase the Pop music format its most sophisticated and most unique. I will focus on the best pop music artists throughout the history of the genre, and will play a lot of underground bands who use the pop songwriting format.

11-1: *Jazz Massage* Hot Bebop and groove treatments featuring all the Jazz greats and special shows with motifs such as: Giants of the Jazz Organ, the Horn Players, Women in Jazz, Drummers, Jazz Singers, Jazz meets Disco/Funk, Fusion, The Oldies, Big Bands, Jazz meets the Violin, Groove Masters, Latin Jazz, Hollywood Jazz, Jazz on Drugs, etc.

1-3: *The Skot Veroczi Treehouse Club* Talk mayhem with Skot and friends, tearing down the establishment and looking towards a bright new world, like in Battlestar Gallactica.

3-sleep: *Moonsugar hours* Spludge, spacetunes, and the flavor of my day. Possibly a moving feast.

4-5: *Looparama* Endless tapes of Nimoy, Shatner, answering machine messages, TV audio, mime performances. Open to any lent tape.

5-7: *Sensory Fucking Overload* Giving the unrecognized recognition, opening your ears and minds, and shoving it all down your throat until you vomit your consciousness. Butthole Surfers, Jimi Hendrix, Primus, and many others.

7-9: *Small Medicine Jar* Testing procedures for selecting music for radio airplay based on audience reactions to perceived moods.

9-11: *Smokey's Ultimate Hockey Draft Set* Ashim A. brings various genres to your ears—Newish, jangly guitar bands w/ plenty of wah-wah and feedbackish noises (Ride, Ned's Atomic Dustbin, etc.), "rare" stuff (Joy Division, Bauhaus, bootlegs & limited edition EP's etc. and the usual singles), and mellow music (Lush, House of Love, and assorted 4AD bands). A transatlantic experience.

11-1: *Sisyphus* The only radio show for those who hate all organized organizations and who wish that all politicians, philosophers, teachers, priests, rabbis, evangelists, and country music singers should be deported to China and be forced to plant rice for the rest of their lives. Talk radio at its worst! plus PINK FLOYD outbursts. Hosted by the Grand Vizier James Catchpole.

1-4: *The Power Hour* Push yourself away from that word processor and crank up the power hour(s). If you like just plain hard drivin' rock, I've got your number! I'll even throw in a semi-pop rock song for a breather every half hour...NOT! With your rockin' host Matt Apple.

4-5: *Control Addict*
5-6: *Spokesmodels* M.& M. are your hostesses with the mostests in this wacky mudslide into hell extravaganza which is another example of what happens if you don't send in your own description.

6-7: *Rainy Day Women* The best jamming, jazzy, psychedelic, country, folk, and blues rock music of the past 25 years. With classic rock favorites, up-and-coming jam bands, and selected jazz, blues, and comedy artist. With Jonathan Miller.

7-9: *Get Drunk To The Funk and Some Noisy Junk* The best of noise meets the best of funk in one star-studded two-hour show. Even your memory banks done forgot this one! Featuring: Funkadelic, Melvins, Public Enemy, Helmet, Nick Cave and much more.

9-11: *Marty Rules the School* Everything you ever desired in a radio show and more. Music, g o s s i p, rumormongering, enlightening banter, and more music. An Amplitude Modulated tour-de-force! Like a newborn bunny, bouncing.

11-1: *Jeremy Miller's Guide to Life* Noted author Jeremy Miller takes us behind the scenes to show how a nougout factory really works. Closed Captioned.

1-dawn: *Trough of Lust Doggies* Shovel after shovel of music and jingles with every planet in the book stopping by to cause massive tidal bores. Rex Reed says: "I'm here, I would like some gas." With your M.C. BB.



Succinctly speaking

by Gregory J. Giaccio

If you read our quote of the week, this will seem repetitive and redundant. However, there exists a serious issue at hand which requires addressing by the proper people. This is the issue of non-succinct material in the written medium.

The *Bard Observer* is a forum dealing almost exclusively with material in the written medium, although we have been trying to expand our range to facilitate the accommodation of materials of the photographic genre and even some humorous delineations which depict a current political issue of concern at the time. However, these new fields, photography and cartoons, are being pushed out by the prevalence of loquacious literature, of which this newspaper is usually given over to as that is the traditional form of expression dominant in the journalistic field as I have mentioned previously.

In particular, there are several specific examples of such garrulous and verbose literary style in this very issue and the issue previous to this one which came out last week. The first example, in chronological terms, not in terms of verbosity, was the exchange written by Professor of history, John Fout, of the Social Studies division. His correspondence, although it had points in its favor which argue for its merit, also had negative aspects which have been decried by others. But I digress; it was also a tad drawn out.

President of Bard College, Leon Botstein, addressed the more negative aspects of Professor Fout's letter in a letter of his own which has been printed in this current issue which you are now reading. While President Leon Botstein also had many important and interesting points to make, I am definitely sure that there will be those who feel a need to respond to his contribution; some perhaps will just be playing devil's advocate, but others will have a more serious and pressing argument which they feel should be made available to the Bard community.

My point is this: we have received many letters in recent times, not too long ago, that have required many technical machinations to print them in their whole, unedited form. We have tried to keep some restraint and not shrink them into oblivion or make them so diminutive that they could not be read. However, we cannot promise such guarantees in the future.

In other words, if you want your letter in the *Observer* without anything taken out, you had better make it short. We will still print anything on the Another View page, but if it is over 700 words, we will change the point size and make it smaller, to the point of illegibility if need be. This goes for everyone from President Botstein to the Kline dogs.

What I'm really trying to say is: Be Brief.

Sights and sounds continued

continued from page 6

a clean one; it is a spiritual as opposed to a political expression; it is one story of the millions of untold stories. If indeed after seeing THE SIGHTS AND SOUNDS OF THE MUTE, DEAF AND INVISIBLE, you became inevitably involved in some self evaluation and you seek to challenge your own ideals further, then you have found what you're looking for. Thanx to Anthony Demore and Steve Sapp for a manifestation of this saying:

"Whatever man can imagine can be made real"

Your gifts are highly appreciated, for:

"The greatest gift that one man can give to another is the gift of human achievement"

"CONGRATULATIONS" Keep the fists flying! Peace.

First year continued

You make me ashamed to be an ex-Ravine dweller. If you are a bunch of snow-sissies perhaps you should consider transferring.

The Bard Observer

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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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About Fout

Dear Editor:

I found John Fout's article on the Nackenoff tenure decision to be highly distressing. No, I don't mean that he convinced me that Leon is a sexist pig who has to be stopped at any cost. Rather, I was disturbed that a member of the Bard community-let alone a history professor-could simplify an issue to such an extent.

His argument seems to be as follows: I think Carol Nackenoff should have been given tenure. Leon denied her tenure. Therefore he must be sexist. He automatically assumes that there could be no reason at all to deny tenure other than out and out sexism.

While this is disturbing, his arguments to "prove" Leon's sexism are appalling. Any evidence that goes against his theory is completely dismissed out of hand. For example, he says that it was "widely accepted" that Professor Sattar was only given tenure because they needed a woman professor in the science division. Widely accepted by whom? I am a math major with many friends in the science division, yet neither I nor anyone I asked had ever heard that theory before. Later in the article he says Leon cannot take credit for the recent hiring of women professors; that must go to the hiring committees. Yet he then blames the administration for not hiring enough women to "correct the gender imbalance." In other words, Leon is not responsible for the recent influx of women (good thing), but he is responsible because there haven't been enough women (bad thing). Either Leon is responsible for hirings or he isn't; you can't have it both ways.

Also amusing is his attempt to compare the tenure decisions of Bloch and Nackenoff. Ethan Bloch is a math professor. Carol Nackenoff teaches political studies. Yet he said that the only important difference between them is their gender. Different professors have different strengths. Even within the same field it would be legitimate to apply different standards if one person's skills were less represented at Bard or were deemed more important. Yet John Fout wants everyone to be judged "against a standard applied on the same basis to all." Personally,

I would prefer a much more flexible standard.

Again, I am amazed that a history professor wrote this letter. If I wrote a paper for his Nazi Germany class that ignored Germany's defeat in World War One, the inflation of the Weimar Republic, and all other issues and said that the Nazis rose to power because all Germans are anti-Semitic, I would get a very poor grade on it. Yet, somehow the only reason Nackenoff was not given tenure was because of Leon's sexism?

Don't get me wrong. I think Carol Nackenoff is a great teacher. I think that she should have been given tenure. I don't understand the decision either. However, unlike John Fout, I am willing to assume that Leon had good reasons for his action.

David Steinberg

More about Fout

Dear Editor:

It was surprising to me that, in the course of one sentence, Professor Fout revealed his ignorance of both the affirmative action regulations as Federally mandated and the policies and procedures Bard uses to implement them. Despite the wording of some journalists and John Fout, there are no quotas in the law or the way we obey the law. Thus those who, with Professor Fout, are members of a group that "widely accepts" a knee-jerk reaction by Bard to a quota are wrong. Bard, with an appreciation of the value of diversity, continues to search thoroughly for the most qualified applicants for all open positions.

Further, there is nothing in Bard's Affirmative Action plan, the Faculty Handbook, or any other document I know that links affirmative action to tenure.

Our practice is to attempt to mirror our demographics with those of our community. In addition, we state clearly that we are committed to seeking qualified candidates from women and minority groups. However, it would be equally wrong to state that Bard hires or tenures based primarily on membership in any gender or ethnic classification.

John C. Secco
Director of Human Resources

BARD COLLEGE: NOV. 14-NOV. 20, 1991

WEEKLY COMMUNITY INFORMATION

Photography Department Lecture:

On Thursday, November 14 at 9:00 PM in Olin 102, *Ellen Handy*, Bard Prof. in the History of Photography, will lecture on the work of Frederick Sommer. This lecture is a preamble to the John Bard Lecture on Wednesday, November 20th, at 8:00 PM in the Olin Auditorium which will feature Mr. Sommer.

Dist. Scientist Lecture Series:

On November 16 at 2:00 PM in the Olin Auditorium, Gene E. Likens will speak on Human Accelerated Environmental Change. She is director of the New York Botanical Gardens.

John Bard Lecture: *Frederick Sommer*

Frederick Sommer will deliver the John Bard Lecture on Wednesday, November 20 at 8:00 PM in the Olin Auditorium. Mr. Sommer is a world renowned photographer, artist, and musician. His work can be seen in major museums throughout the world. He will speak on Photography, Art and Aesthetics.

MAC Fair/IBM Funday:

Apple Corp. and Businessland, Inc. will hold a Mac Fair in the College and Committee Rooms of Kline Commons on Tuesday, November 19th between 11:00 AM and 2:00 PM. IBM will hold an IBM Funday in the College and Committee Rooms between the same hours in the same place on Thursday, November 21.

Dance Theatre IV:

Dance Theatre IV will be held on November 22, 23, 24 and 25 at 8:00 pm in the dance studio, Avery Arts Center on Blithewood Road. Senior and faculty work will be shown. No reservations necessary.

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.

French Table:

Anyone interested in speaking French is invited to a French table in the College Room of Kline Commons on Wednesdays from 5:00 to 6:00 PM.

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)

Thanks to Blood Donors:

Thanks to all of you who gave blood during the 1991 Fall Blood Drive. We collected 89 pints of blood. The winner of the blood drive Raffle is Ferrell Mackey.

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)

Train Schedule will change soon, please confirm the times you wish to leave with the Dean of Students office or B & G.

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

CALENDAR OF EVENTS: Nov. 14 to Nov. 20, 1991

THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
7:00 pm BBLAGA meeting Olin 203	12:00 NOON Calendar Deadline Dean of Students Office	2:00 pm Dist. Scientist Lecture Series Olin Auditorium	8:30 am Worship Service Chapel (See Above For More Information and other services)	3:00-5:00 pm Poetry Room Open Olin 101	11:00am-2:00pm MAC Fair Committee Room Kline Commons	5:00 pm French Table College Room Kline Commons
7:00 pm International Relations Club Kline Commons	5:00 pm Observer deadline for outside submission			8:30 pm Observer writers' meeting Third floor Aspinwall	6:30pm Coalition for Choice meeting President's Room Kline Commons	5:00 pm LASO meeting Committee Room Kline Commons
7:00-9:00 pm Poetry Room Open Olin 101	6:30 pm Jewish Students Organization, Sabbat Services Bard Hall				7:30 pm Anthropology Lecture Olin 102	5:45 pm BBSO meeting Committee Room Kline Commons
9:00 pm Work of Frederick Sommer Lecture Olin 102					8:00 pm L.A.S.O. Film Series Olin 309	8:00 pm John Bard Lecture Frederick Sommer Olin Auditorium

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