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Calendar
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 pipes.

'Brevity is the essence of wit'
—William Shakespeare

Photos of asbestos-insulated pipes from 1985. Similar problems have resurfaced to a lesser extent in Preston.
Lytle gives Kennedy a run for his money

by Greg Gaggiu

Bard Professor Mark Lytle was narrowly defeated by incumbent Republican John Kennedy for a seat on the Duchess 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 close to winning in a heavily Republican county seems to imply some dissatisfaction with the current incumbents.

Along with Kennedy, Republicans swept most offices, 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 an 

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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.

Fed. Dick retain lead Oct. 31 in Over 90 yrs. class. Contact Ben Vronen, Campus Mall, or 732-3497.

Top to NYC leaves 8am, Fri Nov 22, returns at 6:30pm. Call Prof. Young at ext. 226 $8 fee.

3 twin beds for sale $35 for one, $30 for more than one. Please contact 679-826-0949.

For sale: 1982 Toyota Corolla 4 door sedan, 5 new all season radial tires. Asking $500 (negotiable) For mor e info call 786-1750 after 5:30 pm, est. 455 between 9am-5pm.

Children spell love "I-T-M-E". Give 3 hours of your time each week to an inner-city child. Contact 442-444, box 856.

Old Shoes Wanted! Help me w/ my project: Project. $7.00 per pair of shape/sized used footwear. Call anytime or leave message: Roger, 798-2677.

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

Vertret Underground, Spoons, LOGANBERRY BEVERAGE 11am.

Duck Soup. The Aunt from the Mets wins.

Don't hope when Warren Bob 4 is completed, we get a review of that, too- CM.

To: The ERADICATION I'm crushing your head! Crush International Priestess of P syche Shore

---

by Matt Apple

Once again, the joyful 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, 64-42, to Pax's Team. Of the other two basketball teams, the juggernauts have played only a scrimmage pre-season game, while Drex Symposium are presently MIA.

Led by Hideki Masuda's eight point serving streak, Fly Slammas Jamma shut down Dirty Dogs 15-10, 15-5, in co-ed volleyball action. Spooge, led by the strong- serving Lisa Konazu, 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 Spooge were currently using an illegal drug.

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

---

No 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.

---

by Matt Apple

With a time of 22:55, this first year student became only the third woman from Bard College to qualify for the NAIA Cross District 31 All-District, and the All-CACC teams and was named the CACC Most Valuable Fayer for women's volleyball.

Mabs Potter

For more information on the events in the news, please visit our website at BardObserver.com.
Ten years, Ten days, Ten deeds

by Tatiana Provell

"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 everyone 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 AIDS seminars more readily available, and to recognize the epidemic from the perspective of young people. "Students have been crucial to the 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 more universal fear (about AIDS) four years ago...people still have different degrees of expression; 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 culminate in an event 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 Couple," 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 5pm. The van will leave from behind Kline at 5:30 pm. 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 6am and will feature performances by Dimension Musical from 8:11 pm-12:50 am and Uneasy Mayhem from 4:06 am-6:00 am. Between bands, Ian Zimmerman from St. Botrytis, A103 from Umbra Under 103, 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 support of AIDS observers and observers, and all proceeds will go to the Columbia County Youth Project and the Mid-Hudson Valley AIDS Related Community Services. Sponsorshipships should be sent through campus mail to Ephin Glenn Cole or Sharon McGowan, or Jan Silverman.

On Saturday, November 17, "Coming of Age," a video documentary on the life of a bright/ 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 at the Spot Scene 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-age 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 Brittny Shameri and Alexa Flanders. It begins at 8 pm in Olin 102.

On Thursday, November 21, Jean de Castella, a trustee, from the Mid Hudson Valley AIDS Related Community Services (ABC's) 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, ADAO (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 Ephien Glenn Collet and the ringing of the Chapel bell at 10:00 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. Launched 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 ideal most commonly expressed by members of the AIDS Committee is well-stated by Professor Were: "I have lost many dear friends to AIDS in the last seven years, many bright, creative, every-day type people, it's hard 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. A list of names of current AIDS Committee members is 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.

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
Ron Bagden 223
Jean Churchill 259
John Fout 543
Lily Haunted 224
Chris Markle 267
Lindsay Watson 319
Maureen Forrestal 493
Psychological Counselor
Shelly Morgan 453
Dean of Students

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3 November 13, 1991
The Bard Observer
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 allows Satan to inflict Job with much suffering. Job's friends, his wife, and his son all try to make excuses for why God has inflicted suffering upon him. Job's wife, however, is the only one who truly understands. The panel 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 another 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 inappropriate 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 many perspectives 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 punished 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.

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. Rather, he is to be admired for making excuses. 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 Seminar.

The audience (which was composed of about 40 first-year students and 10 upperclassmen) raised the following questions:

1. "Is Job arrogant?"
2. "Could it be that the epilogue was written independently of the rest of the story?"
3. "Why did God chastise Job's friends?"

The Arrogance of Job
"Aunt Dan and Lemon": a lemon?

by Jean 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 Kham박사) was inflected by what others imposed, Andy (Harlan Wood) believed Mindy 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 too.) To 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 play 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 lips exquisitely by making them seem misted, 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. Aistic piano decorated only with a red cross on its side was based on the work of piano player, Joseph Beys, 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 continuous confusing action made you think it made your head ache with exasperation. A scurrying 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 Provell

The annual Cornucopia Music Series, featuring folk, jazz, and contemporary music, will take place on November 22 & 23, at 3pm 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 Goldner to name only a few performers. Goldner 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 Milwaukee 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.
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 entitled 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 shinned 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 not out there putting together the whole picture? 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 situation 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 Facists 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's what the Dealer In Reality's realists believe.

The Dealer 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 Blackpulp... I most slapped your head off. That stuff will make you ask so 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 sated 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 his hands from the translucent black box that has stood behind him, who we see in his silhouette (invisible) and what we hear is a highly personal and reflexive 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 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 splits over and over again in all directions on 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 say that American beast daily. The beast that has convinced the world that I am dirty, that I am contagious, that I am chaste, 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, pimp's, addicts, rapists, murderers and masochist, I SPIT AT YOU!"

"Racism, fascism, corruption, exploitation and genocide are the issues approached by MiLord. The Dealer~Reality expresses an insight into how the media portrays the real situation 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 Facists 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's what the Dealer In Reality's realists believe.

"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 not out there putting together the whole truth? Oh now it's over!"

Another open letter to the Bard community

Beware: 75-85% are females (I am a female, I do not think this is true - another feminist topic entirely.)

Female humans and female Gossips are two completely different creatures. The female (and male) Gossip has the following characteristics:

- low self-esteem on the inside, but a huge ego on the outside
- loudness, 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 Gossiping cycle. (Note: Gossip is the term to label conversation - especially with humans of strength and character.)

Do what you can.
Another View

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 freedom not only to identify himself but also to give his argument the weight of the authority that the professional little bears. However, given the seriousness of Professor Fout's charges, 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 faculty appointment and tenure. Controversy 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), 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. There are the matters on which Professor Fout is wrong:

1. Professor Satter (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 uncomfortably 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 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 of disagreement, careful argument, and, as always, controversy exist. As a historian Professor Fout ought to restrict himself from confusion. 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. There are the matters on which Professor Fout is wrong:

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 where 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 reviewed the following women: Professors Churchill, Dominy, Frank, French, Leonard, Satter, Stroup, Tower, and Vernon. 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 is determined to avoid the issue that is at the heart of judgment of quality on which tenure rests, not the possession of this or that item in one's file.

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 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 book 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 recent numbers nor has there been any pattern of discrimination before the tenure level. He speaks of the Social Studies Division but 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 tenure review. When she did come up for evaluations, she was hired. 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 discriminat- ing 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 no inconsistency here. All it shows is that the administration (myself, in this case) has a tendency to tenure the majority of 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 inves- tigation of the case itself. Otherwise, a particular case can be argued to have been an example of discrimination if a pattern of discrimination is reflected in 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 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 were even fewer women on the faculty. No one accused him of discrimination. Yes, leadership in fighting against the granting of tenure to a faculty member was 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 held by Mary McCarthy in the Literature Division. When she died she was replaced by Professors Ascher and Ascher. 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 from page 7

Leon Botstein's letter continued

But to narrate a long history by citing only those things that confirm 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 an extended defense as I think it 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 rate 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 Dein 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 1973, 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—fate-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 Dein 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 basic 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 cannot 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!" you are. Your late, Barback!—another Pumaster, I mean. Pominga, no, er. Finnegan. You'll like it. 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 wuss. Ya need drinkin' on yer plane and ya were 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."

"This rice. It's a bit winey, but it packs a kick, kinda like a weak ale. I've been drinkin' it for a long time, as I think that it's good people, good people 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 were "authentic. The smell put me off, and I didn't think that it tasted at all that good either. "Do they serve anything else?"

"Sure, sure. BARBACK! get me a pal that one that I was drinkin' earlier—no that, right, yeah, the dark one. Yep, buddy, I started with this, and you're amazed that I'm still standing, (he is sitting. But I didn't think it would help to tell him that?) An iss good too.

"What is it?" "Some 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 CADS! This is darker than the Spaten! You could use this as Nuclear shielding! Hand me the milk, somebody time."

"You know, it's not bad, and it has a dark, almost honeyed taste. It also has a slightly cloudy, which is a requirement for a conscientious guy like me."

"Well, it smells a bit better than the first, I guess I don't think 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 to drink, and though it's less hearty and powerful than the Spaten, it's more enjoyable to drink. BARBACK! ANOTHER! Or are you gonna finish yours?"

"Uh, sure, go ahead. I'm glad that you like it, but I think I'll pass... only 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. Bar- tender—What import do you carry?"


Horoscopes in Brief

Note to Aries: Sorry about last time. I couldn't see your stars clearly and ....

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: Planets and eggshakers play a big role in daily events.

Libra: Visit an old friend and Virgo 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)
Mambo kings is king

by Jonathan Miller

I've come to the conclusion that while 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 you might feel from Characer, hakespeare, and Joyce moves from its precariously tilted position and falls right down in the Hijuelos. The book is a joyous tipsy visit to the lives of people interact with others, the camera follows the path from person 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 between. This film is a non-stop gambit of profundity and abstraction, it blends cleverly from one "main" character to the next. Each 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.
### WXBC 540 AM Program Guide

**Official as of November 4... (subject to change)**

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<tr>
<th>Sunday</th>
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<th>Thursday</th>
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<tr>
<td>4-6: Fling Me! Fling Me! 1685-Present, music of all smells</td>
<td>4-5: Quaggle Albert talks you whatever the feels like playing, No Led Zeppelin, Beatles, Stones, but other stuff the mood strikes him. Elusive, alternative, different.</td>
<td>4-6: Control Addict</td>
<td>4-6: Breakfast of Champions! Pick of my old and newest favorite songs, hardcore noisily but some funk and mod stuff too. One hour may become &quot;Maximum Rock-n-Roll,&quot; a subscription show featuring all of the newest indie releases, interviews, etc.</td>
<td>4-5: One From My Vault. Dave Steinberg hosts a show centered around live performances of the Grateful Dead and Phish along with whatever discussions may occur. I have a large... collection of bootlegs and know how to use them, says Dave.</td>
<td>4-5: Suzanne! Enzo Kurel! Giving the unrecognized recognition, opening your ears and minds, and showing it all on the airwaves!</td>
<td>4-5: Control Addict</td>
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<td>6-7: A Little Sunday Dinner Music Enjoy your evening repeat to the sounds of the best in ear-wrenching rock-n-roll. Listen to us, we're playing anything. Hosted by Chris Elliott and/or Dan Dupoy.</td>
<td>5-6: Magatari A Sko show hosted by Panacea. A Palindrome title. What more could one ask for?</td>
<td>5-6: Special</td>
<td>5-6: The Hardcore Hitman Show The Hitman plays hardcore rap and interviews students from the city.</td>
<td>5-6: The Entertainment Committee Show Bill Miller lets you in on the bands that will be visiting, letting you decide whether to visit the Old Gym. Always, a show with Bill is a show with fun.</td>
<td>5-6: Small Medicine, Ear Testing procedures for... music for radio airplay based on audience reactions to perceived moods.</td>
<td>4-5: Suzanne! Enzo Kurel!</td>
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<td>7-8: The Eclectic Show Exposing mouthfuls and-mortising for those who are into that kind of stuff.</td>
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<td>8-10: Strangemeg: Magnetis A Sko show hosted by Panacea. A Palindrome title. What more could one ask for?</td>
<td>8-9: Sensory Disorder: A show centered around the stuff.</td>
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<td>4-5: Suzanne! Enzo Kurel!</td>
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<td>10-12: Starring Cant Gurney. With occasional very special guests.</td>
<td>10-12: The Clyde Saunders Show. The stuff that wasn't good enough for radio when you were 12. I'll do anything for you.</td>
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### Support your school radio!

A public service announcement brought to you by the disc jockeys at WXBC.
About Fout

Dear Editor:

I found John Fout’s article on the Nackenoff tenure decision to be highly disturbing. 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 can’t take credit for the recent hiring of women professors; that must have been given to the hiring committees. Yet he then blames the administration for not hiring enough women. What the article is missing 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 supplied 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 Steingberg

More about Fout

Dear Editor:

It was surprising to me that, in the course of one sentence, Professor Fout, who has held a high position in both of 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 accept” a knee- jerk reaction by Bard is wrong. Bard, with an appreciation of the value of diversity, continues to search thoroughly for the most qualified, I would prefer a much more flexible standard.

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
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 preambule 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)

The Weekly Community Information Newsletter is brought to you by the Dean of Students.

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

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<tr>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
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<td>7:00 pm</td>
<td>12:00 NOON</td>
<td>2:00 pm</td>
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<td>11:00am-2:00pm</td>
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<td>BBLAFA meeting</td>
<td>Calendar Deadline</td>
<td>Dist. Scientist Lecture</td>
<td>Worship Service Chapel</td>
<td>Poetry Room Olin 101</td>
<td>MAC Fair Committee Room Kline Commons</td>
<td>French Table College Room Kline Commons</td>
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<td>Olin 203</td>
<td>Dean of Students Office</td>
<td>Olin Auditorium</td>
<td>(See Above For More Information and other services)</td>
<td>Olin 101</td>
<td>Kline Commons</td>
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<td>7:00 pm</td>
<td>International Relations Club Kline Commons</td>
<td>6:30 pm</td>
<td>8:30 pm</td>
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<td>7:00 pm</td>
<td>Observer deadline for outside submission</td>
<td>Hebrew Students Organization, Sabath Services Bard Hall</td>
<td>Observer writers' meeting Third floor Aspinwall</td>
<td>Coalition for Choice meeting President's Room Kline Commons</td>
<td>LASSO meeting</td>
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<td>7:00-9:00 pm</td>
<td>Jewish Students Organization, Sabath Services Bard Hall</td>
<td>6:30 pm</td>
<td>7:30 pm</td>
<td>Anthropology Lecture Olin 102</td>
<td>LASSO Film Series Olin 309</td>
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<td>9:00 pm</td>
<td>Work of Frederick Sommer Lecture Olin 102</td>
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The Odyssey and Ancient Art, An Epic in Word and Image. At Blum through March 1, 1991.