

OBSERVER

Vol. 99 No. 18 February 26, 1992

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THE BARD OBSERVER

Bard
College's
News, Arts,
& Sports Weekly

Non-profit Org.
U. S. Postage
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Permit No. 1
Annandale-on-Hudson

What's the matter with you,
can't you get over this
addiction thing?
- G. Bush in a rehabilitation clinic, 1988

Volume 99, Number 18

Bard College, Annandale-on-Hudson, NY 12504

February 26, 1992

Guerilla Girls attack art world

by Tatiana Prowell
Arts Editor

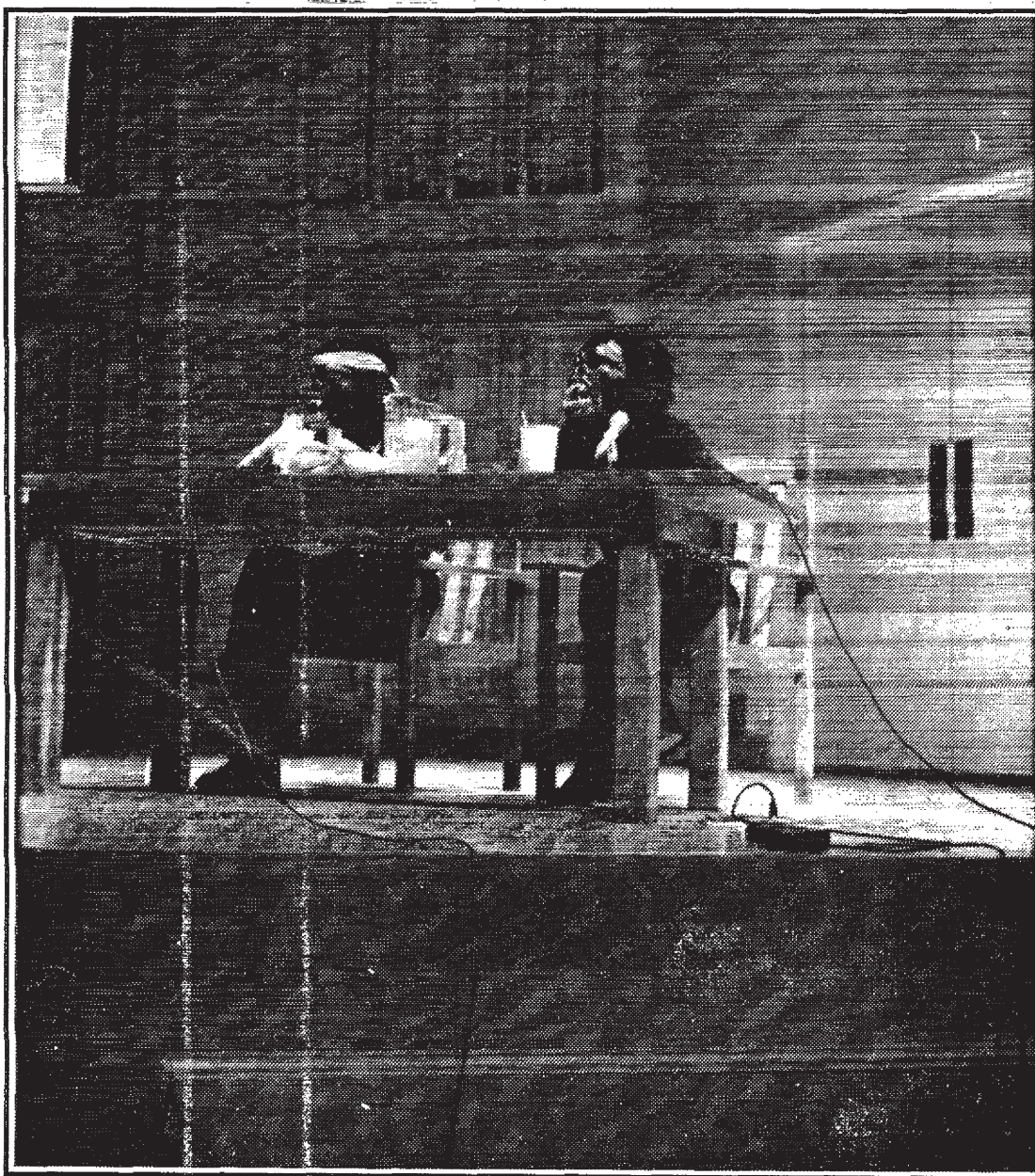
On February 19, 1992, two members of the anonymous Guerilla Girls spoke to several hundred students and other community members about sexism and racism in the art world.

The Guerilla Girls group was founded in 1984 by women artists and those in related professions following the Metropolitan Museum of Art reopening in New York in which only 7% of artists featured were female and no minorities were represented. The group created posters denouncing museums, galleries, and critics with slogans like "When racism and sexism are no longer fashionable, what will your collection be worth?" and "Do women have to be naked to get into the Metropolitan Museum of Art? While only 5% of artists represented are female, 85% of nudes are of women."

Even in the beginning, the group encountered problems such as censorship; the poster with the above statement and a drawing of a nude female figure sporting a gorilla mask was rejected for use as a roadside billboard. The group then turned to public transportation to display their poster, but eventually, the bus advertisement company "thought it was too suggestive" and asked that they remove it.

Now the Guerilla Girls do their own advertisement. Because it is illegal to hang posters in New York, the group sends several teams out in cars at night with stacks of posters and glue to target the Soho area. With this autonomy, many of the posters have become more elaborate and humorous in tone over the years.

One poster offers a list of benefits to being a women artist, among those being "working



The Guerilla Girls discuss their strategies for ridding the art world of sexism and racism.

without the pressures of success," "seeing your ideas live on in the work of others," and "the chance to escape art with your four freelance jobs." Another states, "Relax Senator Helms. The art world is your kind of place," and makes several witty comparisons about the two. Others list critics, museums, and galleries who do

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Servicemaster - a change for the better?

by Michael Poirier
News Editor

Beginning next week, Servicemaster, the company which coordinates the house-cleaning staff of Bard College, will implement new schedules and working hours for their employees. These upcoming changes are being met with mixed views by members of the custodial union who were employed by the College itself before Servicemaster was contracted.

"They're pushing us right to the end," commented one custodian. "They [Servicemaster] aren't making any changes for the better at all."

The major change that Servicemaster is introducing is the redistribution of the staff among the various dormitories, classrooms and faculty houses that have to be cleaned. Ideally this plan is to increase efficiency and make it easier for the custodians to go from one job to the next. However, many of the custodians actually feel that this alteration

will turn out to be counterproductive.

"It's easier to put it on paper than to really make it work," explained one janitor. Apparently the changes will mean that some

workers will be expected to clean twice or even three times as many facilities as they were responsible for earlier in the same eight hour shift. The modifications also seem arbitrary, removing some custo-

dians from the buildings they have been working within for years while leaving others in place. "People are being pushed out for no good reason," argued one employee.

None of the employees who worked for Bard previously have been laid off beneath Servicemaster but the union members had various other complaints. Supplies arrive slowly. In one instance a explained that toilet paper was ordered a week ago and now there is "only a handful remaining." Others were disgruntled by a Servicemaster representative who showed them how to "properly" clean the bathrooms which they felt was ridiculous. As one janitor explained, "They [Servicemaster] don't give you much incentive."

As counterpart to the day shift of 7:00 a.m. to 3:30 p.m., Servicemaster has also scheduled a night shift from 11:00 p.m. to 7:30 a.m. that is staffed by house-cleaners on a volunteer basis. Employees are also being given white shirts with the green Servicemaster logo to serve as a

uniform.

A few janitors were less critical of Servicemaster; one commented that "on the whole the situation is not so bad now. Give them [Servicemaster] a chance because it can't be much worse than it was." This custodian explained that previously Buildings and Grounds had no sympathy for the house-cleaners and did not make any effort to try and make things easier "as Servicemaster is seeming to do."

Most custodians, however, do not view the upcoming changes in such an optimistic light. "In eight hours you can only do so much," said one janitor. "The way things look now, it's going to get worse before it gets better."

"They're trying to kill us," insisted another maid. "Buildings are going to start going down-hill because after they move us around, we'll never be able to keep up."

Servicemaster was unable to be reached for this article.



**Don't recycle.
See if I care.**

The Entertainment Committee presents:

This Friday in Kline: THE POSSE NFX
(celebrating Black History Month)

Sat. March 7 in the Student Center: SEBADOH
(featuring Lou Barlow, ex-Dinosaur Jr.)
w/Toothbucket

Sat. March 14 in Olin Auditorium:

THE DAVID MURRAY OCTET*
(co-founder of World Saxophone Quartet and
1988 Grammy Winner)

*- There are still plenty of tickets left. They cost \$2.50 for students, \$5 for faculty and staff, and \$10 for the community. Please send payment (cash is fine) to Brad Richman or Rob Bruner via Campus Mail

Audio equipment stolen

by Greg Giaccio
Editor-in-Chief

Last Sunday, between 3:30 am and noon, about \$3,000 worth of equipment was stolen from the old weight room in the Student Center. The equipment had been used for the *Winterschlussverkauf* the previous night. Among the equipment stolen was a power amplifier and a mixing board which belonged to Audio Co-op, microphones and cables belonging to the recording studio and a guitar, amplifier, and keyboard belonging to members of St. Booty,

a Bard band.

According to John McNeil, head of the recording studio, the studio will be unable to operate without the missing microphones. The equipment that belonged to Audio Co-op was going to be sold so that they could buy smaller equipment for campus bands to let out for small parties. Now, however, the plans to reorient Audio Co-op will have to be postponed until the equipment is found or new funds are raised.

"If it was taken by students on campus, or if students know anything about it, it would behoove them to let us know," said John

McNeil. Bob Boyce, Director of Security, has promised complete confidentiality for anyone providing information about the stolen equipment. Students can also contact John McNeil through campus mail or by calling him at 757-3707.



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K.N.O.W. Gives Kids A Chance

by Jason Patch
Staff Writer

When it comes to the effect that one person can have on the world, the cynic will tell you that one person can have no effect in putting plans into motion and whatever plans one does put into action will have little effect on the world. The idealist, however, will tell you that this is not true, that most great plans are laid down by the individual first and then are put into effect by the world. James Chang is an idealist.

James Chang has quickly become one of the most crucial figures on the ever growing Asian American Student Organization (A.A.S.O.). Instead of sitting around during his vacation laughing at Simpsons re-runs, James was developing an idea that he had over the past semester: a book drive to help the inner-city youth of Columbia County.

James' plan is called K.N.O.W. (Kids Need Opportunities to Win); a two-phase learning process in which children are encouraged to read books and write reports on them. Through reading, they will be exposed to different ideas and

gain a better understanding of the world around them. These children will then share what they have read through writing, thereby developing and sharpening their skills. Bard students interested in participating will pledge to pay a child between ten to fifty cents for every book report written.

The child who reads the most books between March 1 and April 30 wins a scholarship. A guaranteed two hundred and fifty dollar scholarship fund will go the first place winner. Second and third place get twenty five dollars each. The A.A.S.O. is spending sixty five percent of its funds for the K.N.O.W. program.

"More than anything else," James commented, "reading is the one thing that truly opens one's mind. It opens doors and possibilities. Besides gaining knowledge, it is one of the few acts that one has complete control over. It helps one get a deeper understanding of the world around one's self."

James wanted to share his love of reading with those who have not had the opportunity to realize their potential as readers. "It's sad really," explained James while discussing the plight of the inner-

city school systems. "Few role models take the time to develop children's reading skills. Today one can get by without reading and that's the message that the kids are getting."

On Saturday the 29th, pledge day, James will see his plan put

into action at Kline Commons during brunch. When asked what his hopes for the book-drive are, he replied that he hopes that it will "build self-esteem that has been bruised by the knowledge of not knowing. We want to get the children off the street and away

from television in order to get them interested in reading. This will constitute their voice in the world."

If you have any questions concerning the K.N.O.W. program, contact Elaine Mack (CCVP) at ext. 347.

B.R.A.V.E. sponsors women's rights campaign

by Tatiana Prowell
Arts Editor

Bard Response to Rape and Associated Violence Education, known as B.R.A.V.E. around campus, is involved in a global campaign to recognize women's human rights.

The petitions currently being distributed will be presented to the United Nations on March 8, 1992, International Women's Day. These petitions ask the committee planning the agenda for the 1993 United Nations World Conference on Human Rights to address gender violence and women's human rights as central issues at the conference.

The basis of the groups' request is the Universal Declaration of Human Rights which states that

"everyone has the right to life, liberty and security of person (art. 3), and further, no one shall be subject to torture, or to cruel, inhumane or degrading treatment (art. 5)." The Center for Women's Global Leadership, who initiated the protest, asserts that women are denied these rights and are subjected to acts of violence, abuse, deprivation, and torture as a result of their gender.

The Center bases its claims on statistics which include that 4,000 women are beaten to death by their partners each year in the United States; 95% of victims of violence in France are women, and 80% of wives in India are victims of violence.

For more information about these and similar campaigns, contact B.R.A.V.E. in the basement of Tewksbury or at Extension 552 or 553.

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Conference hits the Marx

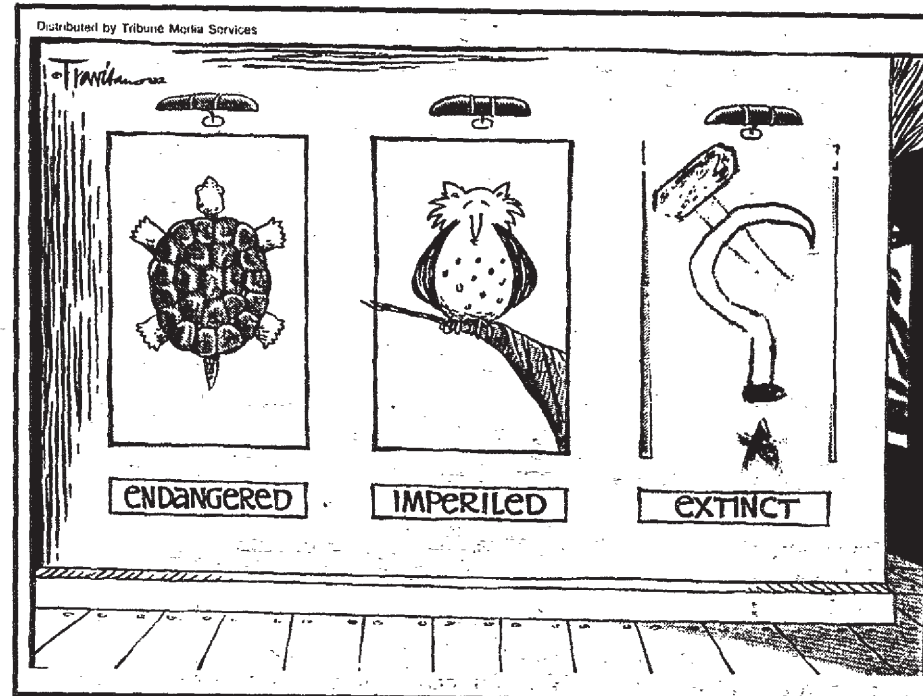
by Jason Peck
Staff Writer

On Tuesday evening, a panel of Bard professors was assembled to discuss the condition of the head of Karl Marx. The diagnosis was that though the body has long since perished the ideas remain vital.

The panel, which consisted of professors John Pruitt, George McCarthy, Gennady Shkliarevsky, Justus Rosenberg and Fragnano Ledgester, was chaired by Karen Greenberg and debated the relevance of studying Marxism in today's ever-changing society.

Greenberg opened with a series of answers to the question posed to first-year seminar students: what is your impression of Marx's writings? Greenberg stated that their impressions were as diverse as one could expect, running the gamut from "important for critical studies" to "boring" and "passe". With that, Greenberg then opened the question of the relevance of Marx to the members of the panel.

The first speaker on the panel to tackle the question was economics professor, George McCarthy. McCarthy addressed the issue



from the standpoint of modern politics. He refuted the death of Marxism with the collapse of Communism in Russia and Eastern Europe by stating that we were not "burying" Marxism in Eastern Europe and Russia, but rather a political ideology that was more akin to fascism.

He defended the Marxist ideology, saying that Marx did not design or predict human history, but merely gave one in capitalist soci-

ety a way to look around oneself. In relating his own experience to that of Marx's Unity Theory of Practice, McCarthy stated that "Marx provides a way to look at the world" and went on to say that "when I started to understand [Marx's] Theory of Practice, I started understanding the world around me."

McCarthy then explained that he believed the Eastern European Community failed within its

Marxist state before it could produce the goods. In the end, he felt that the collapse of Communism in Eastern Europe was not attributable to Marx.

The second speaker was professor Gennady Shkliarevsky of the social sciences department. He tackled the question of the relevance of Marx by dealing with Marx's text itself. The text he chose to

use was Marx's "Economic Text of 1844" which he called Marx's unifying text with everything that came later in Marx's writings a footnote to the manuscript.

Shkliarevsky believes that Marx's writings have less to do with political development and more to do with social development; he ended his segment with the question of how long the world's self-alienation resulting

from capitalism will continue.

The next speaker was professor Fragnano Ledgester who declared to the audience, "I am a Marxist." He then added that he felt that Marxism was the end of human pre-history and that we could only end politics through the advent and adoption of Marxism. He ended on an optimistic note of, just because "something hasn't happened doesn't mean it won't."

The second to last speaker was Justus Rosenberg of the literature department whose main point was to show that social changes take a long time to occur and that we should not dismiss Marxism yet. He added that it took seven hundred years for Feudalism to be replaced by capitalism and that we are in a passing phase from Capitalism to Communism.

The final speaker of the evening was professor John Pruitt of the film department who, while not dismissing Marxism, was the only member of the panel hesitant to declare capitalism dead; in fact who felt that capitalism still has much to offer. He cited the end of Voltaire's *Candide* to show how through enriching one's life only through personal gains, one may enrich the lives of others.

Distinguished scientist lectures on algorithms

by Caleb Frazier
Features Editor

This past Saturday, February 15, 1992, Robert E. Tarjan, a computer scientist, came to Bard as part of the Distinguished Scientist Lecture Series. Tarjan, the James S. McDonnell Distinguished University Professor at Princeton University, came to Bard to discuss data structures. His pioneering work on the design and analysis of algorithms and data structures is widely known, and he is currently a member of the National Academy of Sciences, the National Academy of Engineering, and the American Philosophical Society.

Professor Tarjan began his lecture by stating, "when I am asked at a party what I do for a living and answer that I am a Computer Scientist, I usually get one of two responses: either their eyes glaze over, or they say that they are

looking to buy a PC and ask me what kind I would suggest, and in that case my eyes glaze over." He began to talk of algorithms and asked the question which was burning in my mind: "What problems can algorithms solve?" He then went into a lengthy explanation that involved Computability Theory and Worst Case Scenarios which define running time as a function of input size. "P is the class of problems solvable in polynomial time. NP is the class of problems where solutions can be checked in polynomial time."

My eyes began to glaze over and I could have sworn that I began to hear a faint clicking of ice cubes against the edge of a glass. The smell of Scotch and bourbon began to fill my nostrils, and the low murmur of voices engaged in conversations about where Johnny got into college and what boarding school Janie is going to reached my ears. A slight buzz

from the Scotch I had been drinking began to cloud my mind and it was impossible to follow what this man, who had obviously reached an intellectual pinnacle that I could never hope to, was talking about.

"...amortization helps us to gauge the total time for a sequence when performing many sequences over and over...an example of this is stack manipulation. Here it is represented in terms of 'push' and 'pop'. 'Push' is an item on a stack and 'pop' is an item off the stack."

I stood there stirring my Scotch with the tip of my finger and replying "uhuh" and "umm" in places they seemed necessary. I couldn't help noticing a blond across the room smoking a cigarette in a manner of cool nonchalance, but reluctantly forced my attention back to Professor Tarjan and his bewildering explanation.

"...total time is equal to amortized time plus the sum of the

differences."

My head was reeling, suddenly the room was getting much too hot and all the blood in my body seemed as though it, for some inexplicable reason, was entering my head.

"...The uses of amortization is as an analytical tool to obtain new uses for known algorithms."

I looked discreetly at the blond across the room who had put out her cigarette and was getting up.

"...Now let's look at a somewhat more complicated situation. We now can add the possibility of a binary search tree which support access operations, insertions and deletions."

The blond was walking this way. "...Splaying is the single rotation along the access path in an order that depends on the structure of the path."

The blond walked past us both, and, as I took my finger from my drink, I interrupted him. "Say," I said, "I'm sorta in the market for a

Personal Computer, what kind would you suggest?"

His eyes glazed over and I quickly took leave to follow the blond.

Body Piercing:
SM-ACES will be hosting a speaker from Gauntlet (a piercing company) on March 9. He will also be available for available for private piercings. People interested in making appointments should contact box 104 well before March 3 for more information

The Sunshine column

I picked up my complimentary copy of the *Observer* this morning. Some might dispute my idea of calling the paper "complimentary" because it is subsidized (not supported, as recent budget cuts have proven) by good ol' Bard. In comparison to other, "mainstream," schools, the *Observer* is a pretty good deal. Most school newspapers have no problem with the idea of charging MONEY for their efforts, in spite of subsidies from their respective colleges. The *Observer* staff cannot even fantasize about this option. No one here would EVER pay ten or twenty-five cents to support a good for our precious community. The existence of a newspaper is far superior to the absence of one. Regardless of what may be an imperfect attempt (especially in the area of photos of Features' stories subjects), the *Observer* is all that we have. Since the *Observer* is all that we have (no thanks to anyone too cool to write for it), it should not be underfunded out of

existence. This is Reaganomics at work, right here at Bard.

There are a number of reasons to continue funding the *Observer*. 1) It's something that we love to hate. If nothing else, it supplies a few moments of entertainment on a regular basis. Just a few minutes that you don't have to think about the water quality. 2) It's FREE! You don't have to pay for it. 3) Not only is it free, it's delivered, by mail, free of charge! How can you go wrong? Cheap and easy, it's the American way. 4) Where else could you go for everyone's opinion about everything, including, but not limited to, Eph Glenn Colter, Fantom and Phinnigan (or is it Phantom and Finnigan?), or my own, humble, point of view? Without a doubt, a college without a newspaper is like a college without a radio station (but this is fodder for another discussion).

The full page advertisement outlining Professor Carol Nackenoff's future in

academia should provide the *Observer* with a portion of its now much needed revenue. I'm really pleased to see this announcement. One of the reasons I chose Bard over, say, SUNY Albany was because of their wonderful catalogue promising close interaction with professors, due to the small size of the school. Little did I know. After two semesters, Carol Nackenoff is the only one who has bothered to associate my name with my face.

Carol's book on the ideology of Horatio Alger's works has been accepted for publication by the Oxford University Press. I seem to remember hearing about Oxford U. Press. They received a lot of money from me at the beginning of last semester. Wasn't this the same work that dear, sweet Leon had doubts about? Were these academic doubts, or personal vendetta over as yet undisclosed reasons?

Carol has also been offered an associate professorship at Swarthmore College. I

seem to remember having heard about Swarthmore in my past. Hardly a second rate institution. Imagine that! In these hard economic times, not only a job, but a job AND a promotion! All this for a professor not worthy of tenure here at Bard. In light of obvious, yet circumstantial, evidence, it can only be deduced that good ol' Leon's decision was arbitrary and riddled with personal bias. Unquestionably, he has done this institution a grave injustice, while the "real" world has taken note of Carol's worth. She has been totally vindicated by the world outside the bubble of Annandale. Once again, the Bard mentality has prevailed. What else can one expect from an administration that puts buildings (and some butt-ugly buildings to boot) ahead of both students and faculty?

Love and kisses,
Sunshine.

EPC committee update

The Educational Policies Committee has started its work with this semester's faculty evaluations. The EPC consists of nine members, including the chair and two moderated students from each division. There are also two members of the EPC on the Committee of Vacancies, which is composed of the Faculty Senate and the two students. This committee considers all hiring requests and then approves, denies, or postpones a decision which goes on to the President for a final decision. EPC members are your elected representatives in academic matters of the college, so let us know what we need to work on. Please feel free to approach or write to us about your concerns. We meet often with Dean Levine so we can discuss any problems we see, and try to get them solved. If you have any questions about academic policy, we will try to answer those, too.

Our main focus for the next month will be this semester's faculty evaluations. The

students collect testimony for the professors in their division, then summarize all the opinions they receive, and put them in the file for the Faculty Evaluation Committee to use in their recommendation to the President. If you have taken classes with any of the professors on the list, please have taken classes with any of the professors on the list, please write so that the faculty evaluators will have an accurate picture of student opinion. Student divisional reports must be handed in by mid-March, so we look forward to getting your letters in the next three weeks.

Educational Policies Committee:

Social Studies
Andrea Stein
Amy O'Hara
Language and Literature
Margaret Loftus (COV member)
Mary Carol DeZutter

Arts

Elizabeth Mead
Andrea Breth
Natural Science and Mathematics
Jeff Bolden
Shanaz Padamsee
Chairperson
Melissa Cahoon (COV member) 758-3667

Faculty Evaluation Committee:

Social Studies
Gordon, Vromen, Lytle (alternate)
Language and Literature
Wilson, Leonard, Rosenberg (alternate)
Arts
Driver, Fink, Grossberg (alternate)
Natural Science and Mathematics
Bloch, Maple, Dolan (alternate)

Evaluations:

Arts
Arthur Gibbons Rehirng

Leo Smith Rehirng
Stephen Shore Promotion
Albert Reid Senior
Daron Hagen Rehirng
Richard Teitelbaum Rehirng
Bernard Greenwald Promotion
Tom Wolf Senior
Language and Literature
Fred Grab Senior
Mark Lambert Senior
Elizabeth Frank Senior
Clark Rodewald Senior
Natural Science and Mathematics
Mark Halsey Tenure
Peter Dolan Rehirng
Social Studies
Myra Armstead Tenure
Karen Greenberg Rehirng
Mario Bick Senior
Anthony Guerra Tenure
Chirs Lindner Rehirng
Suzanne Vromen Promotion

Guerilla Girls contradict themselves

After attending the Guerilla Girls' lecture last week, I have a few comments to make. I agree that sexism and racism are urgent issues in the art world; they should be revealed and attacked wherever they occur. However, while the Guerilla Girls' efforts are admirable, there are some fundamental contradictions in their approach.

First, the group was founded as a response against racism and sexism, yet they do not allow men in their group. When asked about this, the women said that while men do assist them, none are actually allowed in the group. The reason they gave was that they don't want to work with people who will just be sympathetic, but rather with those who can be

empathetic. Webster's defines 'empathy' as "identification with or understanding of another's feelings, situation, and motives." If something determined at conception (here, gender) makes one incapable of this quality, the world is indeed without hope. I think that if such a presumptuous claim as theirs was made by an exclusively male organization, accusations of sexism would fly. Why the inconsistency?

Second, the group recorded a statement in opposition to censorship, but when asked for their stance on pornography, the speakers said that they do have people working to put a stop to pornography of women. Again, I wonder why their interests seem limited to issues of women, rather

than issues of gender and equality. And, how does one reconcile an attempt to abolish pornography with a public stance against censorship. The word 'censor' means "to examine material in order to remove or suppress anything considered objectionable" or "to keep from being published or otherwise disseminated." If the Guerilla Girls choose to work to censor pornography of women, they need to acknowledge their action for what it is, one of censorship.

Finally, when asked why they don't attack sexism and racism in other arts besides just the visual arts, they claimed that it's not that they don't care about these things, but that they don't have the energy

to make such an expansion. However, they have taken on, among other issues, the Gulf War and homelessness. When questioned about why a group in protest of racism and sexism in the art world spent time protesting a war and homelessness, they said that they care about these things, so they made time for them. These are perfectly justifiable causes to address, but again their words reflect an inconsistency. It seems that the Guerilla Girls are concerned less about sexism and racism "in the art world" than they claim. Their real concern seems to be that they might be the object of discrimination in their own field—the visual arts. Thus, I feel that their work

continued on page 6

by Rebekah Klein

Of late, a product of note has appeared on the entertainment market. I made contact with this product last Sunday on the second floor of FAO Schwarz with rolled up sleeves. It is reasonably named "Guk", for its appearance would lead one to describe it as "that guk over there", or "that schmutz in the bucket". We will leave the latter observation unattended in front of the supermarket for over twenty-four hours in an adjustable shopping cart for our purposes here. Yes, so the point is that the product has been named "Guk" by some clever marketing personnel and is sold in buckets for fifteen dollars apiece.

What takes one immediately by the nostrils about this produce is that it is of an indefinite phase of matter. A woman who had just finished scraping Guk from her person remarked, "the physics of this stuff is incredible." It is both a solid and a liquid, and in being both denies itself identification in either category. Thus, it really has no need to be called either a solid or a liquid, and remains as Guk. So here ends the labeling. There is no proper label for it. There is no label that can be determined not to hurt its feelings in any way. There is no definitive proof that it has feelings at all, but as a concerned citizen, one should

On Guk

refrain from eating it.

Guk is colored pink. It does not change colors according to temperature like mood rings, magic foam pads and certain overpriced tee-shirts. It is the pink of a unique dessert served in Kline Commons Dining Hall on special occasions. The last time they served it was Valentine's Day, along with other varied treats on trays. It was the one proven to be an excellent adhesive by countless culinary conquistadores to the dismay of the Dishroom Folk (remember these guys!).

Guk provides us, as members of artificially created societies, with a polemic. The simplest aspect of this polemic is how we may cause this substance Guk, which behaves as both a solid and a liquid, to behave in a fashion that we desire. For example, what action would one take toward Guk which would result in its behavior as a solid? What action would make it behave as a liquid? After casual experimentation, it was concluded that in order for it to behave as a solid, one must treat it as a solid. That is, to hit its surface, grab at it as if it had a definite volume in a particular

shape, hold it exerting pressure on the chosen perimeters, etc. Once it is no longer treated as a solid, it will act as a liquid, running through your hands and fingers smoothly.

This observation generally coincides with the psychological theory of labeling. It states that people behave as they are treated. A good deal of experiments have been done to test this theory. One involved a class of students of mixed learning abilities and eye color and a cooperating teacher. In this experiment, an attempt was made to correlate eye color with learning ability. The students with blue eyes, for instance, were treated as though they were the more intelligent of the group with praise, rewards and greater respect from the teacher. The brown-eyed students were treated as though they were unintelligent creatures who suddenly wandered into the classroom. They were degraded, ridiculed and given little respect. The results of this experiment showed the blue-eyed students actually doing better in school from the commencement of the experiment, while the brown-eyed students performed

pointedly worse. So, if we treat Guk as what we wish it to be, it will generally coincide with our wishes. It does deviate, however, because of inconsistency in our behavior, and the inescapable presence of error in all situations.

Why is it that we feel the need at all to be in control of this unusual substance? Why can't we just let it be either a solid or a liquid as it "chooses"? Humans historically have fought to impose order on chaos. It is unacceptable to allow things to exist as indefinite. Thoughts shall be put into words, you shall have a name, arguments shall be reasoned point by point logically, people shall form societies, governments, institutions. The uncertain duality of Guk is intimidating in the quest for singularity.

Society, in the fashion of Guk, is both solid and liquid in its properties. If you exert individual pressures upon it, it responds with customary restrictions and codes of definitive action. Upon relaxing this pressure, though, society will, with great ease, run off your hands and through your fingers and down your back causing no conflict between yourself and its substantive qualities. A thin residue remains of Guk on your hands after you have been dabbling in it, no matter if you related to it in its solid or liquid forms. This indicates the constant presence of society in all that you may do or say in life, and in death as well. The residue of Guk can be rinsed off easily from humans in water, while its metaphorical counterpart has no significant equivalent. Sand-blasting is not a viable option.

Guerilla girls

continued from page 5

represents more self-interest than any benevolence towards women and minorities in general.

My reasons for writing this letter are that I happen to agree with the Guerilla Girls' ideas, and I think that their way of combining facts with a sense of humor is effective. I do not, however, agree with the contradictions I have mentioned above. These inconsistencies are the very things that opponents latch on to when denouncing a political activism group. These are the fundamental problems that can minimize such a group's effectiveness to something not worth considering.

The Beer Column

It's just 4 weeks into the semester but we were already tired of looking at the same 4 walls when we review our beers...and you know what that means- Yup... Another world tour. So we withdrew from all our classes, signed up for 16 credits of independent study, packed our bags, and left the first stop- Sydney, Australia.

Anyone with reasonable contact with the outside world should immediately think: Foster's Oil Can (and the home of Gary Hagberg). Foster's is indisputably a great beer. But we've already reviewed it. (See an issue a long time ago when I cared- Ed.) So we've found two other oil can beers that we will down, at no extra charge to you! And then the ginsu knife set is yours for only 19.95! (Send to Finnegan, box 704)

The first one that we're drinking is called Resch's Pilsner! (Not to be confused with Retch Brew or Retch Lite-home brews that a friend of the family makes) The Phantom Speaks! The Resch oil can is generic looking! And the beer itself is, too! I love the "!" ! OK, it is a little like the Foster's, though it lacks Foster's smoothness and drinkability. Unlike most beers, with the exception of Foster's, this beer should be drunk from the can- pouring it into a glass causes it to lose a lot of its character. In addition, when this is poured into a glass, it gets a less than unpleasant head. (Not like me!- F)

Finnegan- A less than unpleasant head is almost the understatement of the year. The

first time I tasted it, I figured 'this is why they call it an oil can' (you coulda looked at the attractive packaging-P). The head is really bad- an oily bitter taste that won't leave your mouth, even if you ask nice. The taste of the beer was similar- I was not hooked. It does get better with time- the aftertaste does not bother you so much, the taste get familiar and the whole experience improves. But this also happens with Genny.

Phantom- So lets move to the KB, the other beer that we got to try. In fact we got an advance taste of this on the plane over- which may I remind you, I did not get any sleep on...Yeah, well, we all woulda got some sleep if you hadn't snored so much.. Look, buddy- I had to listen to your snores for half the flight and you sounded like a choking baby pig. The stewardess had to hand out earplugs to everyone including the pilot. Wrongo pal, the earplugs were for me and that stewardess went into the kitchen for a little late night snack, if you...Oh right. If you were doing anything with that stewardess, you set a new world's record- it takes longer to microwave the dinners!

Finnegan- The real shame here is not that you didn't get any, but that the KB that we mentioned is no better than the Resch's. Well, maybe slightly. The oily taste is not as pronounced, but it is still more severe than I would normally buy.

Phantom- All true. There is a more enjoyable weirdness to the KB which makes it

beers	KB	Reisch
F.	1 can	0 cans
Ph	1.5	1

just about ok, but overall it places somewhere between Foster's and Resch's, closer to Foster's.

Finn- Somehow I don't think that there's anything left to say.

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from recycling

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Guerilla assault on Bard

continued from page 1
not give enough attention to women and minority artists. A final poster quips, "It's worse in Europe."

Posters are not the Guerilla Girls' only strategy. The group also uses the language of sexism to make its point. When asked to record a statement about censorship, the group produced a tape in which a husky, female voice says, "For 5,000 years, my tits and ass were spread all over the walls of art museums all over the world and nobody said anything..." She

continues by suggesting that men should send not a letter of protest, but the "real thing": "It's not that easy handing a reproductive organ over to the federal government, but take it from us, you'll get used to it."

They also send pink postcards expressing their opinions in stereotypically "girly" language to museum owners, and are starting a newsletter called *Hot Flashes*.

At times the group has addressed other issues, including "The Gulf War, homelessness, and

George Bush as 'The Education President.'" Although they insist that they are "not relenting on the art world," the Guerilla Girls' current projects include reproductive rights, natural law, and homelessness and utilize the same approach of posters and statistics.

The speakers explained that they prefer these tactics to protesting, which "seems short term and disturbs museums for a day or two." While the central group consists of only women, they are assisted by men and invite interested individuals to become a part

of the Guerilla Girls activism in some way. Their main suggestion was that people pursue issues in their own area, giving as examples to the Bard Community: hiring, tenure, and salary decisions.

The audience's general reaction to the Guerilla Girls appeared to be positive. One student, Fiona Lawrence, attributed the group's effectiveness to "the combination of statistics, which are really striking, and the tactic (of humor) itself, which is so unusual." Chad Kleitsch, a Bard graduate in photography, commented, "In the

same way museum owners will look at lists (of featured artists) and wonder why there aren't any women, now I'll look at exhibits and ask myself the same question."

Another student, Jennie Raab, had a somewhat different comment: "I think it's really sad that the only way this auditorium is packed with people coming to see women artists is when they're anonymous...when we can't even hear about them as artists, but in a protest for women in art."

Bard starts Decorative Arts graduate school

by Anne Miller
Staff Writer

Bard College is establishing a new center and graduate program in the Decorative Arts, to be located in New York City. The program will be offering a Master's Degree and Adult Education Courses, which will be funded by the Iris Foundation and housed in the Restored Beaux Arts Townhouse. It was announced by David E. Schwab II '52, Chairman of the College's Board of Trustees, and Leon Botstein, President of the College, on January 11, 1992. This new initiative, the Bard Graduate Center for Studies in the Decorative Arts, will pursue a substantial program of exhibitions, research, and study of international scope.

The Bard Graduate Center for Studies in the Decorative Arts will offer a Master of Arts degree in the History of Decorative Arts, as well as an extensive series of ongoing adult education courses. The Center will publish an interdisciplinary quarterly journal, and other publications, including scholarly catalogues. It will host semi-annual exhibitions and regular seminars devoted to the decorative arts.

Chairman Schwab said: "This new Center reflects the continuing growth of Bard's remarkable tradition of intellectual innovation as well as its long standing commitment to the arts. We are pleased that the Iris Foundation chose to work with Bard in creating this remarkable new venture. I believe the Center will not only add to our understanding of the decorative arts and society, but will contribute significantly to the

cultural life of New York City and its environs."

The primary goal of the Center will be to expand beyond the traditional definitions of object history and connoisseurship. The Center's programs will focus on an interdisciplinary understanding and interpretation of the decorative arts. The faculty, curriculum, and exhibitions programs of the Center will reflect a multi-disciplinary approach, utilizing the insights of anthropology, history, literature, economics, sociology, the history of religions, and aesthetic theory.

The Center will be located in a six-story, 15,400 square foot Beaux Arts townhouse at 18 West 86th Street. The building, constructed between 1906-1907 by the New York firm of Buchman and Fox, is currently in the process of restoration under the supervision of New York architect Stanley Prowler. It will be completed in the spring of 1993. The cost of the fully renovated facility, including its purchase price, will exceed five million dollars.

An international advisory board for the Center has been assembled, and as the Center develops, additions will be made to this board. Current members include representatives of major institutions such as the Russian State Museum

in St. Petersburg; the Victoria and Albert Museum in London; the Wintherthur Museum in Delaware; the Cleveland Museum of Art; the Museum of Fine Arts in Boston; and in New York City the Frick Collection, Cooper-Hewitt Museum, and Brooklyn Museum.

The Center will enhance the undergraduate programs at Bard by opening up new opportunities for undergraduates in the arts and social sciences. Its activities will also be coordinated with the M.F.A. program of Bard's Milton Avery Graduate School of the Arts and the graduate and research programs of the Richard and Marielise Black Center for Curatorial Studies and Art in Contemporary Culture, which will open at Bard this coming April.

In announcing this new initia-

tive, President Botstein said: "Too often the decorative arts are considered merely objects of aesthetic contemplation. This Center represents a breakthrough in the intellectual understanding of culture and society. It will permit scholars and students to interpret the objects of the decorative arts in new ways: as historical and anthropological phenomena comparable to other evidences of material culture; as texts, much the way we are accustomed to regard painting, poetry, and music."

Danielle Woerner, Director of Public Relations had positive remarks to make about the new graduate program and Center for the Decorative Arts. "There are a couple of noteworthy things to say about the program; it has a

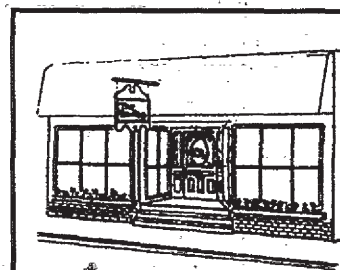
different approach to the study of decorative arts as opposed to the existing ways and it has a harmony with Bard in its multidisciplinary approach, which characterizes courses at Bard." Woerner believes that the new graduate program is a strengthening factor to the institution as a whole—that it creates opportunities that were not there before. An added benefit of the institutions are the resources of the institution that will be useful for even the undergraduates. Its presence in New York City will attract much more attention to Bard in general, making people aware of its uniqueness as an institution.

The Latin American Students Organization would like to thank everyone who participated in the clothes drive Fall, 1991, for impoverished people in Latin America.

LASO, with the help of the Bard Community was able to send down more than five bags of clothes, the clothes, shoes and jackets that were received will definitely be put to good use. All the clothes were sent down to Ecuador through a missionary who works out of Tarrytown.

Once again LASO would like to express their gratitude to all those who helped make the clothes drive a success.

If you are interested in serving the community, Join SAFERIDES. We need drivers and organizers. Drivers must have their own car and will be compensated for mileage. Contact the Dean of Students Office if interested.



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Overseas tells story of strong women

by Anne Miller
Staff Writer

Overseas is a French film which focuses on the lives of three sisters, Zon, Marlene, and Gritte (played by Marianne Basler, Nicole Garcia, and Brigitte Rouan) living in Algeria under French rule during the 1950's through the 1960's.

Overseas deviates from many other films in its approach to format and style, even though it includes familiar threads of a serious, yet comic tone. The beginning part of the film lets the audience experience the life of the eldest sister, Zon.

The first thing that the audience learns about her life is that her husband travels frequently overseas as part of his duty for the French. After seeing her husband off in 1949, she tells one of her sisters about how sad it is to have a husband leave. The difficulties that surround Zon's life surface in the eyes of the audience.

After the three sisters take it upon themselves to land a plane in a field while wearing white party dresses, the audience can recognize the light-heartedness of the film. But the audience is quickly ushered back into the troubles of Zon's life as we see elements of hostility and anger arise between her and her husband, Paul, at Gritte's engagement

party. She dances with another man, with her husband's permission, but afterwards he is quick to call her "cheap" and remarks that she "danced like a gypsy". This scene demonstrates the trials and tribulations which surround this couple. Although they love each other very much, the constant distance creates a friction between them. But they prove their affection in various scenes that follow.

As foreshadowed earlier, an officer wearing white gloves comes to the house, breaking the news to Zon that, while in Japan, her husband had been lost at sea, presumably dead. Obviously not taking the news well, she grieves to God, asking Him to take her children in place of her husband. The years were difficult for Zon when her husband was away at sea, and his death helps to lead to the deterioration of herself.

This section of the film slows down to a crawl, as if awaiting a sudden point. Shortly after Christmas, Zon tells an Arab woman, who is close to her family, that she cannot go on being a mother to her children, and that her children will understand, even though she seems to be pregnant. In a following scene, we then see her roll off her bed groaning, collapsing on the floor. The audience is confused at this point by Zon's talk of not being able to go on and her sudden death. Despite the uncertainty, it seems that this was the end of the film.

But rather, this is the sudden turning point of *Overseas* which marks its deviation. As we soon learn, this film was not about Zon's life but rather all three sisters' lives. The film flashes back to a point before the original beginning of the film to 1946. Now the audience takes a glance at the life of Marlene, the second sister, to the time when she got married. This marriage foreshadows how Marlene will feel about her life. She was apparently quite unhappy about tying the knot, but nevertheless proceeds.

Overseas advances to see things from Marlene's point of view. We can see her immense dissatisfaction as she watches Zon and Paul dance at Gritte's engagement party. Her noticeable jealousy proves that she feels trapped in her marriage.

The further development shows that while her husband stays at home and is generally lazy, Marlene does most of the chores about the house, taking care of her husband's business affairs, and helping the nearby Arabs with farming and such. This is how she quickly acquires her 'field-hand's tan', which her husband is quick to criticize. In trying to explain her irritation with the situation to her husband, he patronizes her. Pushed to her limits, Marlene proves her strength of will by causing a stir about the property.

Overseas starts once again as we take a look into the third and final

sister's, Margueritte, or Gritte's, life. Gritte is the most free-spirited of the three. She dreaded marriage, even though she was engaged. Gritte's life brings about much of the lightheartedness of the film in her gun-shy attempts to avoid marriage. She is kind and warm as we see in her service as a nurse to the Arabs. Even though she is told that she will be an old hag by her two sisters, she refuses to give up her fantasy that a Prince Charming is waiting for her. Gritte does not care about the fact that she could be a diplomat's wife; she refuses to succumb to peer pressure.

Beautifully woven, *Overseas* easily wins the hearts of its audience. Although political elements surround the film, the focus of it revolves around the three sisters. Despite the turn from Zon's life to Marlene's, which seemed to throw the audience off a bit, the twist to the past brought the audience back with it. The element of contrast among the three sisters was daring, yet convincing.

Zon, the eldest, tried desperately to achieve a stable, secure marriage, despite the distance between her and her husband. She remained strong and sensible to the end. Marlene gave in to marriage and stayed with her husband despite her discontentment with her life. She tried to be strong and live with her husband and make the best of a lacking situation. Gritte, in direct contrast

with Marlene, demonstrates a different source of strength by refusing to settle down with the wrong man and conform. Gritte may have been more spirited, but she was not necessarily stronger. She chose to escape marriage rather than work with it.

In any case, all three sisters show strength in their situations not only with men, but in their lives in general. Although all three are quite distinct in their different relations, they stick together and support each other, which proves their real stamina and deserved recognition.

Other features of *Overseas* also make it a great film. The comic elements, even during serious situations, breaks the ice, so as not to create a dismal film. The flashing back three times to some of the same situations from three different points of view added yet another fascinating dimension to *Overseas*.

Not only does *Overseas* let one into the lives of these three women, it also grants an immense understanding to women in general. The sisters symbolize women's strengths and weaknesses, their love and hate, and their moral standards. *Overseas* should be awarded as one of the few films that does not patronize or demean women.

Overseas is playing at Upstate Films in Rhineback from February 21st through March 3rd.

Classifieds and Personals

If you are interested in subletting your apartment or house to graduate students this summer, please stop by the MFA office in Sottery Hall to provide a description.

Interested in volunteering during Spring Break? If so, please stop by Ludlow 310 and see Teri. Plans are to help build low in-

come housing with Habitat for Humanity.

If you are interested in volunteering this semester with any of the Campus Outreach (COG) programs, please contact the individuals listed below:

- CCYP (Columbia County Youth Project)—Elaine Mack
- Northern Dutchess Hospital—

Kim Moore

- Tutoring high school students—Rob Reynolds
- Kingston Animal Shelter—Teri Valerio
- Food Kitchen/Clothing Drive—Stephanie Dopson

Or please feel free to stop by the next Campus Outreach Group meeting on Thursday, Feb. 27 at 6:00 p.m. in College Room of Kline.

Horoscope interpretations available here at Bard. Appointments will be arranged. Please bring Natal chart; otherwise chart can be cast provided you supply exact time and place of birth. Contact Box 842. Small fee required. Confidentiality insured.

Terminator III: Arnold goes to Ireland. "Hasta la vista, laddie!"

Rocky XII: Rocky deposes the Pope of Mars as Stallone returns to the screen in his most recent escapade. Inventive score by Jagger and Bowie.

Tatiana, I am foo funny! Here, how 'bout this?
"So the lady says to the bartender, 'What do you think this is? A duck?'"
—Edbin

What's red and invisible? No tomatoes. None at all.

Fergit Terry Dewsnap. Garry Hagberg is the new Rapmaster.

Dear "in the closet" William Hayden:
You're cute, hot, and we'd love

to help you keep that lazy third floor door in Rovere closed. This is a genuine invitation that you don't want to pass up.

Affectionately,
2 hot, hunky, & hung Bard studs!!

P.S. We'd love to lick that scowl right off your naughty face, and let our lust tame that snappin' curly black hair. So when are we going to romp around the Hudson Valley in that rugged Volvo of yours?

To the anonymous individuals who wrote the response to William Hayden: making this proposition and saying that you know where he lives and what sort of car he drives is threatening. Watch your step - sexual harassment is a crime!

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shorts he made
in the early '30s
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Photo League

Blazers lose to Vassar to end regular season

Bard loses in OT after losing to Maritime in the IAC Tournament

by Matt Apple
Sports Editor

The men's basketball was eaten by New York Maritime for the third time in the season and lost in overtime to Vassar College. The Blazers had gone into the Independent Athletic Conference

ahead for good. Sean Alford, still plagued by a bad ankle, missed a three-point shot with fifteen seconds left, and a slam dunk by Maritime gave them the game, 72-67, knocking Bard out of the IAC Tourney in the first round.

The Blazers began their game against Vassar much like the Maritime game, by jumping out

from Vassar to tie the game at 64. With a mere six seconds left, Dave Snyder sank a field goal to give Bard its last lead, 66-64. As Vassar brought the ball back upcourt, Snyder fouled Vassar's star player to prevent him from making a sure basket. Vassar made both foul shots to tie the game at 66 with 2 seconds left. Enter, five minute overtime period.

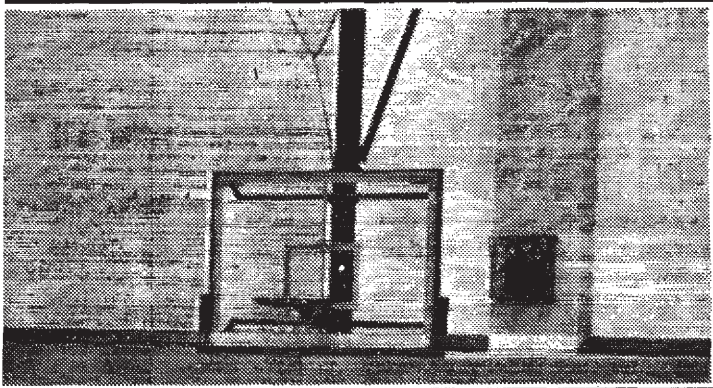
Although the Blazers won the jump ball to start overtime, they couldn't capitalize, and it quickly became apparent that Bard was in trouble. Vassar captured the lead with four foul shot opportunities, Blazers' Kyle Wheeler fouling out with 1:24 left in overtime. The Blazers never caught up, and lost 76 to 70, only netting four points the entire overtime period to lower their record to 10 and 15. Dave Snyder's 21 points led the Blazers, while Sean Alford set a new Bard record for steals in one game with eight. The Blazers will play at Caldwell this Thursday, February 27th, to begin first round action of the NAIA District 31 Tournament.

Intramurals

Bard Intramurals continued into their fifth week of action in men's basketball, with games on Tuesday and Thursday. Liquid Smoke remained the only undefeated team, as they downed the Good Ole Boys 54-50 in a close game. Flight lost its first game by forfeit

after they defeated Faculty Plus 72-32. Two teams, Woods and Godd Ole Boys, have records of 3 and 1, by defeating their opponents by scores of 38-22 and 39-37, respectively. The FL 9s defeated Team Puss 65-23 to hand Team Puss their fifth loss, and Sir Cheese Head gained their first two victories over Team Puss and Faculty Plus. In Indoor Soccer, the Flaming Meatheads edged out ? Hey

Fellas 9 to 7, while in the first women's basketball game, Hey, Dribble This Buddy! shot down the Jordanaires 26 to 17 in a rough, "fast-action" game. Men's basketball continues into its fifth week of play Thursday, indoor soccer plays this Wednesday and Friday, and women's basketball plays this Thursday.



The Blazers couldn't find the hoop in overtime against Vassar Saturday.

to an early lead. Surviving a messily played first half by both teams, the Blazers took a 37-33 lead into the locker room at half time. Vassar quickly took the lead early in the second half, and the lead rapidly see-sawed between the two teams for the next ten minutes of play. After Bucky Purdom fouled out, the Blazers regained the lead 54-52 with 5:33 left to play. The Blazers maintained a five point lead until 1:39, when several questionable calls by the referees brought cries of outrage from the crowd and foul shots

to an early lead. Surviving a messily played first half by both teams, the Blazers took a 37-33 lead into the locker room at half time. Vassar quickly took the lead early in the second half, and the lead rapidly see-sawed between the two teams for the next ten minutes of play. After Bucky Purdom fouled out, the Blazers regained the lead 54-52 with 5:33 left to play. The Blazers maintained a five point lead until 1:39, when several questionable calls by the referees brought cries of outrage from the crowd and foul shots



Coach Krausz looks on as the Blazers are knocked out of the IAC Tourney

Fencers to prepare for exhibition

by Matt Apple
Sports Editor

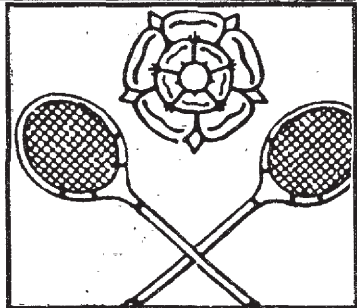
The men's and women's fencing teams lost to some tough teams at SUNY Purchase this past Saturday. After scoring a foil team win (6-3) in their 17-10 loss to Yeshiva on Wednesday, the men's fencing team's foil team beat SUNY Purchase 5-4 in their team's 6-21 loss. The foil team lost their next two matches by the close scores of 4-5 to Vassar and USMA, with Todd Heffner and Paxton Winters winning most of the bouts for the Blazers. Shawn Taylor continued his torrent epee streak by racking up scores of 3-0 versus NJ Institute of Technology, 2-1 versus Yeshiva, and 2-1 against USMA

(United States Military Academy. Although the women's fencing team lost to a superior USMA 15-1, with Angela Jancius claiming the only Blazer win, they were narrowly beaten by SUNY Purchase 9-7. Samara Grossman won all four of her bouts against Purchase, with Angela Jancius winning two of her bouts. Both fencing teams will be practicing all this week in preparation for their big fencing exhibition here at Bard this Saturday the 29th in the Stevenson Gymnasium.

On a final note, the Bard Women's Squash Club played their last games against Millbrook and Vassar last week. Although they lost both matches, narrowly missing beating Vassar, they showed great improvement from the beginning of their first season

as a club sport. The Blazers will continue to practice Fridays from 4:00 through 5:30, playing softball squash to prepare for the Stevenson Cup Squash Tournament this March.

The Men's Varsity Squash Team 1991-1992 season 4-15 won-loss record in 2nd varsity year.



In only their second season as an intercollegiate team, the men's squash team finished with a misleading 4 and 15 record. Coach Dan Paris was very impressed with individual performances during the National Intercollegiate Squash Championships at Yale, in which the Blazers finished with a 2-2 record.

"The team put out a major effort in the Nat'l Championships. The team played squash like they had never played before; they played real hard, real impressive."

"They demonstrated great improvements," Paris added, noting that the Blazers defeated the US Air Force Academy in the tourney at Yale, and said that the team is hoping to place 32 or 33 of 40 teams in the Nat'l Intercollegiate Squash Raquets Assoc.

Don't forget the Bard Biathlon!

Registration forms
are now available at
the front desk of the
Stevenson
Gymnasium (they're
due March 15th.)

Time to grow up, kiddies!

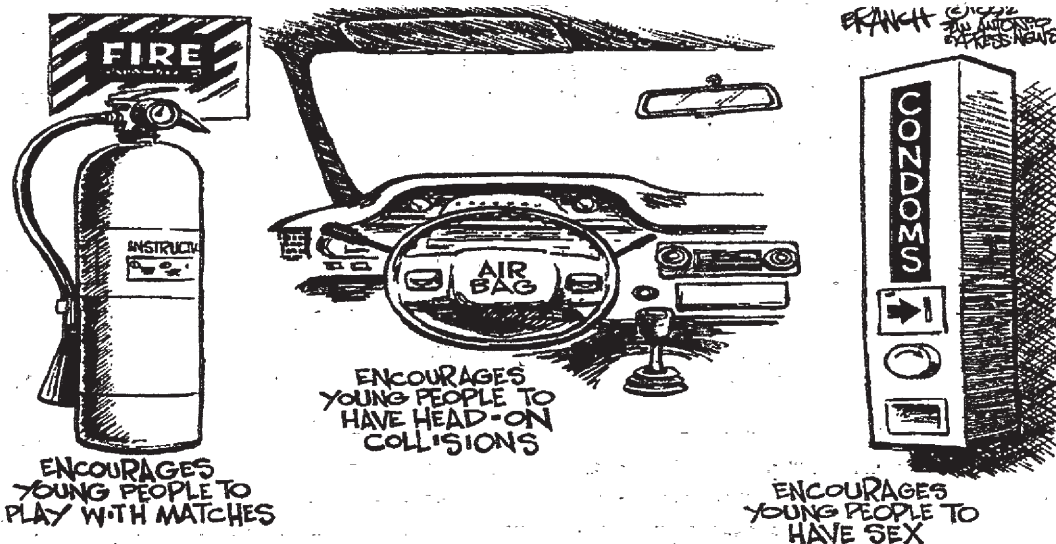
by Matthew Apple

Last Saturday, the "Winter Clearance Sale," a veritable cornucopia of musical talents, was held in the Old Gym (Student Center, or whatever name you prefer). Naturally, with several kegs, there was much rejoicing. However, when the festivities came to a close, the organizers of the Winterschlussverkauf realized that someone had stolen about \$3000 worth of equipment. Among the items taken were amps, a mixing board, microphones and cables, a guitar, and a keyboard. Because of the theft, the Bard band St. Booty is now defunct until they get new equipment. For some strange reason, the news of the theft didn't surprise many Bard students. "Oh, well, that's Bard," some may say (I know I do, from time to time).

In fact, during the past year, an epidemic of theft and vandalism plagued Bard. For example: over Intersession, someone ripped the TV and VCR out of the Tewksbury Lounge and an IBM was stolen from HEOP's office, a computer they can't afford to replace; at the beginning of last semester, several cars were vandalized in the Robbins' parking lot; someone vandalized the Chapel, which is now locked, keeping everyone out; etc., etc., etc. Bard students are so notorious for their irresponsible behavior that many local stores, especially rental video stores, refuse Bard students the privileges they allow their other customers for fear that all their merchandise will be destroyed. I, for one, am getting sick and tired of the "Welcome to Bard" attitude of non-chalance that many seem to have regarding gross acts of baby-behavior constantly displayed at this college. And imagine! We're supposed to be among the most intelligent, responsible, mature young adults in this country right now (the key words being 'supposed to be').

It's about time students around here started acting like the mature, adult members of society they claim to be. Stop stealing from the bookstore when you can buy the entire Freshman Seminar section, thanks to Mommy and Daddy. Stop smashing Kline glasses, plates and silverware (doesn't it seem like at least one glass is smashed each day?). Stop trashing soda machines just because they didn't have Pepsi when you wanted it. It's time to grow up, kids. It's time to act the way you want people to treat you, as adults who are responsible enough to live on their own. I find it ironic that during the Budget Forum every student without question declared they wanted to prove to Vice President Papadimitriou that Bard students were responsible enough to handle their own monetary affairs, and yet the students prove themselves wrong every day by their actions and their attitudes.

There was a five or ten minute period during the Winter-snooze-off when all the lights went out in the Old Gym. Jeremy Miller immediately cried out, "Nothing in this goddamn school works!" Underneath the thunderous applause that followed, one of my friends quietly added, "...including the students!" Don't you think it's about time we stopped blaming Bard for all our problems and got off our duffs and did something ourselves?



Guerillas were unorganized

Dear Editor,

The epidemic of racism and sexism in the art world is a serious problem that hurts many artists. As someone who has two professional artists as parents, this is a point that I can personally verify. However, the Guerilla Girls, in their presentation on February 19th in Olin, did no justice to this serious issue.

The Guerilla Girls' presentation was unprepared, unenlightened and uninspiring. First off, all the technical problems (microphone, slide projector, screen) should have been rectified long before they began their speech. Secondly, their speech lacked important facts (like statistics about smaller galleries). Thirdly, they made some statements that were completely irrational (such as why they did not wish to sue galleries who violated civil rights laws). Most disturbing is that the Guerilla Girls seem to have no systematic approach to their activities. In sum, the Guerilla Girls are an example of how NOT to run a political organization.

If a political group, with a cause as serious as theirs, is to be successful it needs more than just witty posters. It needs a whole range of planned and organized activities. It needs to lobby legislators at the local, state, and national levels to shape laws. It needs to prepare well-written speeches that will convince, not preach to the convinced. If civil rights or other laws are being broken, the organization needs to challenge the violators in court, no matter how "painful and complicated" it might be.

In short, any political group needs to be organized, efficient and disciplined if it wishes to accomplish anything. Jesse Helms and Co., as evil as they are, understand this. The Guerilla Girls do not.

Claude Ferris

School's short, have fun

Dear Editor,

The question I forgot to ask often at Bard is, "Am I having a good time?"

I always justified my existence here as "lucky, I'm on a scholarship, and it costs others so much more to stay; it must be worth it." As though my life is metered by a dollar value.

"But the intellectual atmosphere is riveting." Unquestionably, and that is why I stayed. New, fresh insights and challenges. I have a right to answer myself, and fundamentally it includes having a good time.

'A good time' might be a one night stand or a trip to the City. These are fleeting things, not related to my inner self. 'Having a good time,' however, is where I am at, how I feel about myself.

When someone occasionally asks, "well, how are you doing?" I want to be able to say rather routinely, "thanks for asking, I'm having a good time." I have forgotten that here, in lieu of MORE IMPORTANT THINGS TO THINK ABOUT and occasionally DO. But a part of me is crying out, "So what? What is it all worth if it isn't a good time?"

For years students have told me that this is a depressed place emotionally, that people look at the ground and dress in black a lot. It doesn't look like fun to me, and it doesn't feel like fun. It feels heavy and burdensome, and in the political science department it could get downright overwhelming. I have graduated now, and I am trying to reshape my life to get that spark back.

I guess I am writing this as an older student for whomever it means everything. I can only say that life is bigger than being IMPORTANT and all that important stuff started for me when I started having a good time. As a rule, it is key to keep dreaming and 'good times' as a centering point for discovery and other important rumination. It is important to get that back and rejuvenate the dreams. And you are bummed out here, it might take an effort to get it back. Be courageous!

Seth Leonard

The Bard Observer

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Typists
Jennifer Shirk
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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 Bardiens, \$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
Annandale, NY 12504
(914) 758-0772

WXBC 540 AM Program Guide

Spring 1992 (subject to change)

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

<p>4-6 Eclectic hours: Better not look down! Keightie & Mark are back for a brave neww semester. No mouth flends this time, just two hours of every kind of music you'd want to imagine - from bluegrass to metal, Cajun to blues, Phish to Kings X. Did we mention Kings X? We like Kings X a lot. And Phish. And Danny Galton. So will you. (Cheez segues a specialty).</p> <p>6-8 Jeremy Miller-- Danger Guy: A mytho-poetic examination of the life forces binding DJ and listener in a single gestalt--plus prizes.</p> <p>8-9 Badger Ballet: Like good sex; flat, furry, and close to the ground.</p> <p>9-11 Haunted Apparatus: 2 lame hours of music that i wanna play--combines ska, grunge, and spiffy SST bands--by the purveyor of the "nasty terrible Rush hour."</p> <p>11-1 Fling Me! Fling Me! Music of all flavors and smells.</p> <p>1- Blues Rockers: Blues influenced rock show.</p>	<p>6-7-30 Onomatopoeia: Everything from Van Morrison to Taj Mahal to Bob Dylan to Janes Addiction to Bob Marley to Poi Dog Pondering and on and on.</p> <p>7:30-9 Fringy Pop: An exploration of pop music formats.</p> <p>9-11 The Dr. Special Alumni Hour</p> <p>11-12 Polka Party Hour: An exploration into the polka, attempting to expand the listeners understanding of the polka as an artform and an expression of FUNDamental human emotions. NO polka fusion!!</p> <p>12-2 Jazz Static: Two solid hours of quality jazz with the pleasant lull of a.m. static. Music, minimal but enticing banter, and the spooky poet.</p> <p>2- The Skot Verroci Memorial Show</p>	<p>6-7 Soundtrack to the Revolution: Listen now or be shipped to our re-education camps after our inevitable ascension to the role of global dictators...</p> <p>7-8 I'm telling Mom: 1 hour of loove and ongoing dialogue about the phrase "performance envelope." Alternates weekly with Pith-o-the-West: "I'm your friend and i thought up this whole radio deal anyway."</p> <p>8-10 My Definition of a Rock and Jazz Style: Dooley says, "Time to make the donuts!"</p> <p>10-12 The Clyde Samuels Show: Music that you might want to hear. Trust us.</p> <p>12-2 Spinn the Kup: Whopee!</p> <p>2- Control Addict: Entertainment Through Pain: "Behavioral conditioning through solid state technology."</p>	<p>5-7 Rainy Day Women: The hippified alternative to alternative music.</p> <p>7-8 Breakfast of Champions: Featuring weekly tapes from Maximum Rock and Roll, with a free Prize in every box.</p> <p>8-10 You Don't Know Shit: Once again we will attempt to prove that everyone in the world is an Idiot (perhaps ourselves included, but this is unlikely.) Special guest stars. Dave Rolf. Music we like. Love and money...</p> <p>10-2 12ti: Hard, throbbing music with a few flaccid bits. Like Jane's, Minutemen, Dinosaur Jr., My Bloody Valentine, Al Martinez, and just enogh Morrissey</p> <p>2- Tours of the Black Clock: Same as it ever was--random music from Mozart to Nine Inch Nails.</p>	<p>6-7 Ms. Ultra Smooth: Feminist oriented variety show--news, film reveiws, announcements and public service (including women's health issues, BRAVE info, etc.), and an electrifying give away contest. All this and music too!</p> <p>7-8 Jew Hear?: Gossip show.</p> <p>8-10 Jazz After Dark: Bringing you the finest in Jazz, from classic to contemporary. Learn the Abstract Truth; and, as always, it don't mean a thing if it ain't got that swing.</p> <p>10-12 Jazz Massage (Hard-bop and Groove Treatments): Special topics in jazz, from Big-Band, BeBop, Fusion, Free, Modal, to Traditional to Neo-Trad, Electric, Singers, and more.</p> <p>12-2 Thingamabob: You know.</p> <p>2- Simple Power: What is the sound of one turntable turning? We're gonna rock your face off, chumps! Special features: taped weekly interviews of President Botwankstein'd reations to popular music.</p>	<p>5:30-8 Evolution Made Simple: the genesis of bands from their earliest stuff to their latest (or last) release. Occasional shows featuring bands too young to have enough stuff for this operation.</p> <p>8-10 L i b i d o Stampedo: A feast for sordid appetites; 2 unwholesome hours of sonic cartharsis.</p> <p>10-12 Sounding Board: Join your very own Dan Kurnit for two solid hours of topical topics, talkative talk, and an occasional song when he can't think of anything to say. Even if you aren't stimulated and enlightened, you'l at least get a few laughs.</p> <p>12- Music for the Masses: The newest alternative music (Cure, Nirvana, NIN) mixed with classics from times past (Clash, Pistols.)</p>	<p>4-6 Rainy Day Women: See Wednesday.</p> <p>6-7 Crispy Noise: A pleasant blend of old and new indies musak, ratings of the DJ, special guests, and other dredge I can resurrect from the grave.</p> <p>7-9 The Hardcore Hitman Show: Hip-Hop and interviews with students from the city.</p> <p>9-11 Dorks in Dickland: A raunch-tastic pile of tunes and 'tude. Formely "Marty Rules the School."</p> <p>11-1 11 Naked Horsemen: Sounds for a Revolutin; songs, readings, discourse.</p> <p>1- Power Records Presents: My Music, My Time. Everything but stupid hippie shit.</p>
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BARD COLLEGE: FEB. 27 - MAR. 4, 1992

WEEKLY COMMUNITY INFORMATION

New Horizons Concert Series:

Conductor Leon Botstein and the Hudson Valley Philharmonic Chamber Orchestra will perform works by Max Schubel, Samuel Barber, Lawrence Kramer and Franz Joseph Haydn. The concert will take place on Friday, February 28 at 8:00 PM. Pre-concert talk at 7:00 PM. Free for students, \$10 for others.

Kline Party:

On Friday, February 28: *The Posse NFX*, Celebrating Black History Month. 10:00 PM Kline.

Spiritual Variety Show:

A spiritual variety show will be performed by the Zeitgeist Performance troop on a Thursday, Feb 27 at the chapel at 9:00 PM. The subject of the show is dedicated to Black History Month.

Dance Club Workshop:

The Dance Club presents an open workshop in a movement technique called contact improvisation. Everyone is welcome. No dance experience is required. The Dance Studio/The Theatre on Sundays from 4:00 to 6:00 PM beginning March 1 and going until May 3.

Study Abroad:

Attention students interested in study abroad! Lorna Stern, Beaver College, Penn., will talk with students about Beaver's Education Abroad programs in Britain, Ireland, Austria and Greece. Monday, March 2 at 3:00 PM in the committee Room of Kline Commons.

Soviet/Russian Mentality Talk:

Prof. Vladimir Trusov, director of the Institute for Interdisciplinary Social Research at the St. Petersburg State University, Russia, will give a talk entitled *Soviet/Russian Mentality: Psychological and Sociological Approaches* on March 4 at 7:30 PM in Olin 102. The talk is jointly sponsored by the Bard Russian Studies Club and the Department of Psychology.

Scottish Country Dancing:

Scottish Country Dancing continues this semester. The group meets in Manor House from 7:30 to 9:30 PM on the first, third and fifth Wednesday of each month. New dancers are welcome. The next session will be on March 4.

Movement Classes:

Discover yourself in movement, classes in the Feldenkrais Method to begin Monday, March 2 in Olin 204. Taught by Thomas Wanning. The Feldenkrais Method uses extremely gentle movement to imitate the exploratory process of children's learning, enabling us to discover our full range of natural movement. Profoundly relaxing, the result is freer movement, increased energy, improved posture, and, frequently, dramatically diminished pain. There is a nominal fee for the classes. For further information call 336-8539.

Study Abroad Information Sessions:

Monday, March 2: Programs in Britain, Ireland, Austria, Greece. Beaver College, Education Abroad. Kline Committee Room, 3:00 PM

Tuesday, March 3: Bard's Program in International Education: Czechoslovakia, Bulgaria, Poland, Hungary. Aspinwall 302, 4:30 PM.
Wednesday, March 4: International Honors Program (IHP), on Global Ecology. In Olin 203 at 4:00 PM.

Thursday, March 5: Programs in Turkey, Thailand, Argentina. U Ba Win, Director of International Programs, Simon's Rock College. Kline College Room, 4:00 PM

Freshman Seminar Evening Program:

Tuesday, March 3 at 7:00 PM in the Olin Auditorium. Dramatic readings by Faculty. All Welcome.

Slide Show on Andes:

On Tuesday, March 3, Malgorzata Oleszkiewicz, Prof. of Spanish at Bard College, will present the first of two slide lectures on Andean culture. This first lecture, titled *Cultural Syncretism in the Andes: The Festival of Paucartambo*, will use slides and video to explore the Andean tradition of annual town festivals devoted to local Catholic patrons. Professor Oleszkiewicz, who spent three years doing field work in Peru, will focus on one such "fiesta," which is held in the remote Peruvian town of Paucartambo in honor of the Virgin Mary of Carmen (Mamacha Carmen). The lecture begins at 7:00 PM in Olin 102.

A second lecture on Tuesday, March 17, will cover *Taquile: Preserving a Pre-Columbian Way of Life*. It will explore the life-style of the inhabitants of Taquile, an isolated island in the middle of Lake Titicaca, bordered by Bolivia and Peru. Also at 7:00 PM in Olin 102.

Proctor Art Show & Opening:

The Depicted Unknown is currently on view in Proctor Art Center. This exhibition of works by ten contemporary painters features pieces that explore the territory between landscapes and abstraction. The show was curated by painter Rick Klauber, a Bard alumnus, who will be here with several of the participating artists for a reception on Wednesday, March 4, beginning at 7:00 PM, featuring refreshments and live music! All are welcome.

Soviet Studies Club Trip:

The "Soviet" Studies Club will be sponsoring a trip to Lincoln Center to see the St. Petersburg National Opera Company perform *Boris Gudunov* by Mussorgashy on April 4. Anyone interested in attending should send their name and box number to Box 658, through campus mail.

Papier Mache:

Anyone, students or faculty members, interested contributing to the next issue of Papier Mache, French literary magazine, should send

their submissions—poems, short stories or essays—to Profs. Odile Chilton or Jose Santos by February 28th. The writer's name should not appear on the work; instead, an index card with the author's name, phone number and title of the work should be attached. A vos plumes!

Student Music Concert:

A student music department concert will be held on March 4th at 7:00 PM in Bard Hall. All are welcome.

French Table:

Anyone interested in speaking French is invited to a French table in the President's Room of Kline Commons on Monday from 6:00 to 7:00 PM.

Baccalaureate Service Performers Wanted:

The Baccalaureate Service will be held this year on Sunday, May 17, 1992. The service is an interfaith gathering, attended by the senior class and the faculty, which marks and celebrates the upcoming graduation of the senior class. We are looking for creative contributors to our program. This could be a marvelous setting for the presentation of some of your work. If you have composed a piece of music, written a poem, or created a dance which you feel could be incorporated into the service, we are eager to hear from you. Your piece need not be of a religious nature. Please contact Rabbi Jonathan Kliger through campus mail if you are interested.

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)

Mondays:

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

Wednesdays:

9:00 to 10:00 am: Singing and Worship (Chapel)

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 (This run will NOT be made on March 27, due to Spring Vacation)

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

Sunday: *Rhinecliff*: Meet the 5:52, 7:17 and 10:01 pm trains

Poughkeepsie: Meet the 7:43 pm train

Church: 9:45 am to 12 noon (St. John's)

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

CALENDAR OF EVENTS: Feb. 27 to MAR. 4, 1992

THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
6:00 pm Model U.N. Meeting	12:00 NOON Calendar Deadline Dean of Students Office		8:30 am Worship Service Chapel (See Above For More Information and other services)	3:00-5:00 pm Poetry Room Open Olin 101	4:30 PM Study Abroad Information Aspinwall 302	4:00 pm Study Abroad Information Olin 203
7:00 pm BBLACA meeting Olin 203	5:00 pm Observer deadline for outside submission		4:00-6:00 pm Dance Workshop Dance Studio	3:00 pm Study Abroad Information Kline Committee Room	6:30pm Coalition for Choice meeting President's Room Kline Commons	5:00-7:00 pm Russian Table College Room of Kline Commons
7:00 pm International Relations Club Kline Commons	6:30 pm Jewish Students Organization, Shabbat Services Bard Hall		7:30-10:30 pm Peer Tutors Third Floor Aspinwall	6:00 pm French Table College Room Kline Commons	7:00 PM Freshman Seminar Reading Olin Auditorium	5:00 pm LASO meeting Committee Room Kline Commons
7:30-10:30 pm Peer Tutors Third Floor Aspinwall	8:00 pm New Horizons Concert Olin Auditorium			7:30-10:30 pm Peer Tutors Third Floor Aspinwall	7:00 PM Slide Show on Andes Olin 102	5:45 pm BBSC meeting Committee Room Kline Commons
	9:00 pm Spiritual Variety Show Chapel			8:30 pm Observer writers' meeting Third floor Aspinwall	7:30-10:30 pm Peer Tutors Third Floor Aspinwall	6:30-8:30 pm Poetry Room Open Olin 101
	10:00 pm Kline Party Kline Commons				7:30 pm AA Meeting Aspinwall 302	7:00 pm Proctor Art Opening
						7:30 pm Soviet Talk Olin 102
						7:30 pm Scottish Country Dancing Manor House
						7:30-10:30 pm Peer Tutors Third Floor Aspinwall

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