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"We can just accept four more students."

—Joel Rush, upon hearing that Governor Cuomo cut Bard's state aid by $100,000

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The mask is off

Sealing here at Bard more than doubles that figure, with our bookstore reporting a percentage that is 12.75% of sales.

"The amount of stealing is enormous," stated Levine. "Maybe I have been terribly naive," he continued, admitting that he had not been aware that the shoplifting problem was so extreme. "Barnes and Noble and Bard College can no longer afford to be so naive."

According to the store manager Steve VanDenburgh, Barnes and Noble's reaction has included rearranging the supply section and gift books were stolen. Text book assessment. They found the results to be extremely shocking and disturbing. When the sales receipts from last year were compared with the inventory, a discrepancy, or "shrinkage," was revealed. Barnes and Noble essentially lost more money last year than it would cost to pay four years of full tuition at Bard College. The greatest amount of theft occurred in the trade paperback department: $41,000 worth of fiction and gift books were stolen. Text book shrinkage amounted to $17,213.

Compared with other college bookstores, Bard's own statistics are even less flattering. According to Levine, the industry wide college bookstores suffer losses averaging 2.5% of sales. In the northeast region the average percentage is 1.88%. Except for Bard, the highest percentage in our region is 5.9%.

**Five finger discount**

Administration and bookstore respond to rampant theft

This magnetic "inventory control system" was recently re-installed at the bookstore to curb theft.
The heat is off

Oberholzer basement dwellers share space heaters

Residents of the Oberholzer basement dormitory returned from inter-session to a frigid surprise. Something had gone wrong with the heating system, leaving the rooms freezing in some of the coldest weather of this winter.

Lisa Basani, a freshman, returned to Bard on Thursday, January 28. She had requested a room transfer to Bard on Thursday, January 28. She had requested a room transfer after everyone to Bard. She and her roommate put plastic over their windows in an attempt to reduce the draft. Many residents study and spend their free time in the lounge because it is too cold to stay in their rooms.

Chuck Simmons, Director of B&G, said that the heating system should be repaired soon. Simms said that the heat was coming from one of two vents. Basani echoed her sentiments. "Saturday night the temperature was 15," she said.

Students have been resourceful in attempting to heat their rooms. Rooms have small vents, severely limiting temperature control. Some residents prefer cooler temperatures, but there are no options to increase the heat for those who prefer warmth.

Kim Bacon, a sophomore, said that she was chilly, but rather than calling B&G she called her parents. She said that she had called the heating system once again.

B&G does not have enough space heaters to furnish all 12 rooms, and they have been doing the best they can with the resources they have. Basani feels that contact with B&G has been minimal. Students have received no details as to when the repairs shall be completed, and the process has been slow.

Hopefully the freezing situation is over in Oberholzer. Simmons seems optimistic, and residents become more comfortable daily, as the heating improves and they acclimate to the temperatures.

Bookstore theft cont.

If you can't stand the cold, turn up the thermostat.

Bacon received a small space heater from B&G, while Basani and her roommate put plastic over their windows in an attempt to reduce the draft. Many residents study and spend their free time in the lounge because it is too cold to stay in their rooms.

B&G does not have enough space heaters to furnish all 12 rooms, but they have been doing the best they can with the resources they have. Basani feels that contact with B&G has been minimal. Students have received no details as to when the repairs shall be completed, and the process has been slow.

If you can't stand the cold, turn up the thermostat.

GLOBAL STUDIES—England, Kenya, Japan, China, Costa Rica, India, Israel. Self-designed study, emphasizing experiential education, social responsibility. Self-designed study programs incorporating virtual field trips and online research.

Summer Hoggins Wanted

The Bard Graduate School of Environmental Studies is looking for a summer student to help with the housing program. A student will need housing for a shorter period of time—July 24th through August 25th. If you wish to rent or sublet an apartment or house for this time period, please call Bette in Settary 101 or call Ext. (413) 758-7483.

Summer Hoggins Wanted

The Bard Graduate School of Environmental Studies is in session June 23 through August 24, 1993. A few students will need off-campus housing for a that period. One student will need housing for a shorter period of time—July 24th through August 25th. If you wish to rent or sublet an apartment or house for this time period, please call Bette in Settary 101 or call Ext. (413) 758-7483.

Anyone who is interested in participating in a poetry reading that might take place in deKline sometime in the future should send a note to Lisa Kerezi or Mary Catherine Ferguson through campus mail.

The Poetry Room

Yes, you too can come and listen to poetry’s greatest hits of the 20th century and beyond on vinyl, reel to reel or cassette every Wednesday from 4-7pm or every Sunday from 5:30-8:30pm in Olin 101, the Poetry Room.

Interested in submitting to Papier Mache, the French literary magazine? Send your poems, short stories or essays to pros. Herve Campagne or Odile Chilton by February 28th. The author’s name, phone # and title of the work should be written on an attached index card. A vos plumes!

CLASSIFIEDS & PERSONALS

Do you have a Physiology, Anatomy, Molecular Bio or Cell Bio text that you want to sell? I’ll buy anything in good condition. Contact box 1079.

John Maccione, Why is Peppermint Patty a lesbian? Mona Amin

"You don’t lock me in the privies anymore! C’mon—Shocking!"—after 5 only—they don’t complain about my ability when you run out of elephants. VDD was the best—except for the worst.

Joseph Maccione

You just call, out my name and you know where I am. I’ll come running—Spring, summer winter or no phone call.

Ephraim, Do you consider yourself to be a racist? Please support your answer. Seriously, Nicole E. Newburg-Rinn

Feeling unloved? Call ext. 374, Fridays 8-10pm and join the Insult-o-Rani. 2 hours of intense whiplash will annoy as you’ve never been annoyed before. Give us a try. WXBC 540 AM—the louder the better.

Hey Graham Cracker Isthumus, OOOFFPS! Sorry. I didn’t know, really honest, I didn’t. Geez, I’ll never go to your room again. I have a complex now. Signed, the boy with the short complexion.

BUDGET FORUM

It’s your money—don’t let other people tell you how to spend it.

Wed. 2/17, 8pm in Kline

Part of a free lecture series—everyone is welcome.

SPRING 1993

LEVY INSTITUTE LECTURE SERIES

Friday, February 26, 1993
4:00 p.m. Lecture

Kathryn M. Dominguez, Professor of Economics, J.P. Kennedy School of Government, Harvard University will be giving a lecture on "Does Central Bank Intervention Increase Volatility of Foreign Exchange Rates?"

Part of a free lecture series—everyone is welcome.

The Jerome Levy Economics Institute of Bard College
The following is a transcript of February 12th that the Student Center prior to the first showing of Sixteen Candles, a 1985 John Hughes film. Gabe Wardell is the head of the film committee while James Chang is official of the Asian-American Students Organization. Approximately forty to fifty people stayed to watch the film. About twenty-five people saw Pretty in Pink and The Breakfast Club in Olin. The following is based on a tape recording and, excluding "uh's" and repeated words, is faithful to what was said and reflects the grammatical or syntactic flaws of speech.

Wardell: Hi. I'd like to thank everyone for coming. And I've invited James Chang to come speak on behalf of the AASO before the film and then, afterwards, I have some remarks I'd like to say.

Chang: I saw Sixteen Candles for the first time in seventh grade. And, like many of you, I laughed at the fumbling Chinese exchange student, Long Dung. Dong, I laughed because it wasn't true. I soon found out how wrong I was. It was anything and everything that white society wanted me to be or thought I ought to be. And, although I knew that I had a uniqueness all to my own, that I could compose my own love songs, and that I wrote poetry in the dark, to the outside world, I was a dronger, a gook, a chinaman.

When I found out that the Film Committee was digging up a tired Asian character from Hollywood's racist archives, the memories of alienation and self-hated loomed over my head as it did in 1983. It became a constant inner conflict for me and to many Asian-American peers that today, in 1993, we still have to contend with ignorance, all-pervasive, and prejudices of Anglo-American society.

The Asian-American Students Organization opposes the Film Committee's decision to show Sixteen Candles. The racist depiction of a Chinese exchange student is limiting, shallow and altogether a distorted Euro-centric view of Asians in America. It displays the ignorance and lack of interest in Asian-American community and is a reflection of ignorance about Asians in general. The gross depictions are a violation of our complexity as human beings. They systematically and continually reaffirm what Chona Achebe has called the positional superiority of one group over another, emphasizing the supremacy of the one by disregarding the essential humanity of the other.

And, since the Asian-American population is relatively small and concentrated in a few geographic areas, these images have an especially devastating impact. They form the dominant Anglo-American impression of Asian-Americans and that serves to give force to the concept of the inferiority of Asians.

We are affected by this portrayal, no doubt about it. The media is so powerful because it plays a dominant role in shaping the Asian-American self-image and defining society, and for them, just try to imagine and even identify our anger. What do these images do to our sense of identity? If all we see on the big screen are the gross depictions of Asians, we begin to repudiate our own culture. Who wants to be a subject of ridicule? Who wants to be a curiosity item, a freak show?

It is then, in the midst of this self-hated that many of us search out another identity than acculturating the Anglo-norm. You have propagated and popularized these grotesque images for so long with such recurrent frequency that many Asian-Americans have unconsciously accepted them and do not even realize the true extent of racism in the media. And so effective is the brainwashing that Asian-Americans have actually built up a tolerance for racist depictions. You make us repudiate our own race, our own culture, and our own identity by refusing to present us as a whole. Though most of us acknowledge our race and understand its implications in white society, we don't know how; we don't use forked chopsticks and we don't speak in stilted fortune-cookie aphorisms. We are not curious at all. We are not curiosity items. And our culture is not something to be stared down and descending at the end of a dinner table. My Korean first name is [pronounced] Yook-yung. And my last name is [pronounced] John. So I'd appreciate it that you don't bang a Gong every time you hear it. I know that many of you still don't understand, or still think that we are over-reacting. The fact that you think that only reflects your ignorance of our culture. It only reflects your prejudices of what a minority should be. It's also self-defeating, persevering. But also reflects their ability and their tendency to extract themselves from the art, from the film, and, inevitably, from the person the film oppresses, the slanted wonder. It is a point of irony that white liberal progressives who also shun these images and believe people who criticize us for being too Asian, for being clannish in forming our own organizations. We, on the other hand, only seek to understand our own selves, our own culture, that has largely been ignored, or in many cases stigmatized. The only way to create our own image is by creating it ourselves. So when you progressive stop at our race consciousness, you are, in effect, subjugating us, preventing us from defining ourselves. The fact that the Film Committee chose to show this film is not a mere oversight. It may apologize profusely as they have been, as they now have been confronted with public outcry. But, when the Film Committee shows Breakfast at Tiffany's, a film in which a white actor [Mickey Rooney] dresses his hair in black, smocks-tapes his eyes, and butchers our language, it tells the Asian-American community that pre-existing discrimination and cultural assumptions thrive in the minds of the committee members. By rehashing, by rebettering, and reproducing the stereotypes that have haunted Asian-Americans for decades, the Film Committee displayed not only an anti-Asian bias, but also the lack of imagination, depth, and innovation.

On behalf of the AASO, I thank you for your time.

Wardell: Thank you. I just wanted to get some opening remarks myself and let everybody proceed.

When James Chang approached me with a complaint about screening Sixteen Candles, at first I was a little puzzled. Sixteen Candles? I figured. And then it occurred to me. Although I hadn't seen Sixteen Candles since my high school years, I realized his point. The exchange student is indeed portrayed in a very negative, very racist connotation. Due to my own short-sightedness, my own racism, and my own insensitivity, it did not occur to me, or to the other Film Committee members, that Sixteen Candles contained objectionable material that may be offensive. But once it was pointed out, it is so obvious. I am honestly ashamed and embarrassed at the oversight.

I want to apologize to anyone who may be offended by any of the stereotypes depicted by John Hughes in this film tonight. The AASO is sponsoring other John Hughes films in Olin, and I invite anyone who so desires, to go. Nevertheless, given that the Film Committee's Statement of Purpose clearly reads, "We hope our films will entertain as well as provoke interest and discussion," I invite you to stay and learn from this unfortunate oversight.

I wanted to thank James Chang for giving me, and you all, the opportunity to learn something about ourselves. He has taught me a great lesson this evening, and I hope that we can all view this film with an open eye. Thank you.

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**Correction**

"The Simon's Rock Incident" in last week's Observer incorrectly stated that a woman security guard was among the victims. She suffered critical wounds, but later recovered and is now recuperating at home.

In our haste to take the article to press, the details of the incident were not properly corroborated.

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**Flashback: Freedom Boutiques**

Jewelry, beads, memorabilia, accessories, Army-Navy wear, blacklight + vintage posters, incense, patches, zines, holograms, leather... Open Mon-Sat 10-6, Sun 12-5
329 Wall Street, Kingston, NY. Ph. (914) 339-0013 54 discount with college ID

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**It's that time again!**

Time for club descriptions to be printed in the Observer. Club descriptions will be run on February 24th, and something will be written about every club. To avoid mistakes, it would be greatly appreciated if club heads would submit a short description of their clubs and upcoming events. Please send to Jeana C. Breton before noon this Friday.

The Observer would also like to take as many group/club head pictures as possible of clubs, so PLEASE include a date, time and place of a meeting if club heads are willing to do this.

Thank you for your time and cooperation!
New Gty). fifty miles north of New...majors because the drama building made her sick. Her reason: "...I'm allergic to cigarette smoke." She did, however, act in 'Denity Crisis, Women Behind Bars, and an ensemble piece.

Chaplin, who recently cut her own hair, came to Bard because she "wanted to be in the middle of nowhere," and has a unique quality-"she really loves Kline food. She says the best thing about Bard is free movies, and the worst thing is Moderation.

Chaplin took courses at Columbia University while attending high school, but says that her best working experience was being a camp counselor at the age of twelve. She described the position as "...being in charge of nine little girls who absolutely adored me. It did a lot for my self-esteem."

Her friends call her "silly," but Pamela insists that she is a "deeply, feeling, caring individual." She also admits, however, that when mad she has "a vicious temper." Her most violent experience, she says, was actually a dream in which she "beat the shit" out of someone she didn't like.

Chaplin has had the same off campus boyfriend for two and a half years. Most of her money is spent calling and visiting him. Although long distance relationships are usually known not to work, she says the secret to success is "talking to each other every day, and seeing each other every week."

Aside from these changes, everything else will look pretty much the same. "People shouldn't worry about things they're familiar with disappearing. The fallboards, the oak shelves, and the metal floors up there-all of that will be the same," said Katz.

The books presently available in the old elevator, the replacement of lighting units, and the installation of heating, vents, and air conditioning ducts in the floor, which students have been requesting for years. The formerly vaulted area of the library, which allowed for a view from the first floor up to the third will be interrupted with a concrete deck to provide more space. Finally, the area occupied by the desk and Jeffrey Katz's former office will become the all-night reading room.

The Bard college newspaper has a seating space for twenty students, as well as a bathroom. Overall, it will be "fairly spacious," with a little room and the old library furniture. Katz hopes that this will "lessen the temptation to [vandalize] the room." He has promised that, despite the rumors, students will not have to carry their own lamps across campus; light will be provided.

The average allotment per club in the fall 1992 semester was $1,504.86. Spring 1993's average allotment proposal is $1,083.23.

According to the Constitution of the Student Association of Bard College, a club budget must bear the names of at least five club members. Only 16 (26%) of the 61 submitted budgets for the spring 1993 semester were constitutional. (see Constitution, IV.D.2.a.1.)
Another View

11 More Days to Go, and Counting

by Ephen Glenn Cotter

Queen+

Everything is not copacetic. I am an angry black man, on the contrary, I am primarily human and conscious of my cultural differences. And I happen to be aware of the uses of anger against a fellow Bard. Let's not forget that as black students we are making history here at Bard. Anger may not be our full being, but it is a valid one, and a resource in the fight against racism. Sometimes I am more aware than others of a rage "to be beautiful 'til ya beautiful" but black people must have the time to relax and enjoy a pure emotion. They are usually ineptly compiled coopted and dropped.

I wish there were such a thing as intellectual relaxer. I could get all this tenderheaded political happiness on the faculty level to exclude me and other students who need a little peace and quiet. We're trying to study, remember? At least keep it down to a dull roar, or keep it tied up and get it outta my face. I prefer the Wednesday evening conversations with faculty this month to the everyday hair-raising struggles or the hair-loosing stress. I don't care to be involved with such pathological intimations. Get your collective acts together, comb through your network of Ph.Ds AND GET AN AFRI-AMERICANIST on this campus with a decent salary to make up for all the indentured students they will have to ignore to stay sane.

And while I'm on the subject, I'd like the folks up in Ludlow— and you know who you are—to stop asking and approaching the "accessible" black students on this campus (whatever that means) to initiate anything and everything multiculti and trendy to get you tenured, a promotion, rehired, or just "in good" with Leon and Stuart. If you feel guilty upon reading this, then baby, this means Y-O-U. See me.

Why put us in asymmetrical positions of power to make you look good if not to extend the means to an end to racism? If you want to be helpful, ask the powers that be why they fired the only African American male on the faculty? As "liberal" as 'ole Bard, is they still only have one tokened black professor to speak of?

Yes, this institution of higher learning—that's Bard, baby, a pillar of salt on the intellectual horizon—depopulates black people as surely as it deflower virgins. Just like all other institutions in the US of A. It is the nature of the Beast. As a white person you should have figured it out by now: you are caged up with it. It is the monkey on your back, the monster under your bed, and the road kill you can not eat or use at and don't think to stop for. You're lucky, black folks is chained to the damn thing. Some black folks end up chewin' off limbs to get away from it. But never the right one. As a middle class black male in good health, I feel lucky, I know why the caged bird sings.

I have history here at Bard. Did you know that Mathew McDuffie was the first African American graduate of St. Stephen's College in 1889? Did you know that we have a tradition of fascincating black and Latino Alumni/ae? Many of them have been contacted to attend the Black Alumni/ae day this Saturday. I was surprised at the number. Bard certainly didn't tell the BBSO about them. But we didn't ask. So now we're asking. And?

And oh, for all of you conceded intellectuals who think that "intellectual" and "thought" are synonymous (I am referring to Infrastructure) you can kiss my black ass. I know the power of language and so do you. I just don't think of it as a privilege. There is a diversification and plurality of intelligence in the black community which will not be appropriated by language. That's why rap cannot be confined to poetry or music. Rap is rap on its own aesthetic terms. There is intellectual thought as surely as there is intellectual movement (I'm a dancer, remember?) or intellectual intuitions for survival. As sure as being in Search of Our Mother's Gardens. The point of the title of BBSO's journal is in part to validate and acknowledge the development of other intelligences out there, exterior to the cushy world of "fuzzy" "warm" black people, exterior to our opposition and access to power. We know they're out there, and they know we're in here. And we're all works on where we came from and who we are—not just Y-O-U and each other.

Well, I guess I'm coming out of the closet as a black man. This is my leisure. Don't let me put on my black tie and tails. And please don't make me have to get one of my friends to break out her seventies jumpsuit and seven-inch platform heels. See ya tonight with Leon and Saturday with Stephen's.
**Madame the Gypsy Queen's Weekly Horoscope**

**Aries** (Mar 21-Apr 19) Your strength of mind may help you even when your friends don't. Considering your unique circumstance, I find action to be reasonable, particularly when it comes to money.

**Taurus** (Apr 20-May 20) Like the Gypsy Queen, you still have a need for the earth things in life: Fresh air, the earth, and lots of money. These things the Gypsy predicts for the special times of glee and grena.

**Gemini** (May 21-Jun 21) Love, disloyalty, warmth and passion all are intertwined as your love life heats up with the fire of desire.

**Cancer** (Jun 22-Jul 22) Money will just fall into your hands if you only let it. Madame the Gypsy Queen wishes it so.

**Leo** (Jul 23-Aug 22) Your strong leadership capabilities lead you above the rest of the pack: your friends will look to you for advice just as the masses flock to the Gypsy Queen, the teller of all truths, good, bad, and sexy.

**Virgo** (Aug 23-Sep 22) Ah, the virgin. You are in college now; get it over with. Other than that, this week will be normal.

**Libra** (Sep 23-Oct 22) Your easy-going, low-stress lifestyle will bring you a long life, and a substantially lower chance at getting cancer during your middle age.

**Scorpio** (Oct 23-Nov 21) When engaging in potentially dangerous activities, don't let your heart get the best of you.

**Sagittarius** (Nov 22-Dec 21) The all-knowing, all-seeing Gypsy Queen is forbidden to disclose the name of the tall, dark stripper that you will meet this week. Look in the Bard Faces section.

**Capricorn** (Dec 22-Jan 19) Your stubborn attitude can only bring you tremendous difficulty. If you walk on water, you will get wet.

**Aquarius** (Jan 20-Feb 18) Beware of lycanthropy, for you must study the ways of the disco dancer—there is much you could be mistaken about. If your birthday was the recently passed Valentine's Day, romance was probably involved.

**Pisces** (Feb 19-Mar 20) You must not eat fish-hooks, metaphorically and literally speaking. The Gypsy Queen, knower of all truths, must warn you that since you are a fish, you must never leave the water.

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**THE BARD OBSERVER**

**February 17, 1993**

**Another View**

**How will we call it?**

_If it's a girl then it'll be... and if it's a boy..._

by Loco Rousk

How would you name a country? It depends. First of all there are not many of us who would even bother to think about such things. Nevertheless, this year in January, as a result of the Velvet Divorce, the problem with the name has become a hot issue for 10 million Czechs living in the west, larger part of what used to be Czechoslovakia. They began to 'refer' to their new country as the Czech Republic. What a dummy name! Should the English version of the name be used with the definite article even though there are no articles in Czech? This is, of course, the least important problem arising with this name. But there is something almost mysterious about this name. Let's have a look at those who began the story first.

During World War I several wise men crisscrossed the war-stricken Europe begging the allies' governments for support to fulfill their dream. They dreamed about a common state for Czech, Slovak, Germans, Jews, Poles, Hungarians and Gypsies independent from the 'so-called' Austro-Hungarium monarchy. What a lofty dream! Eventually, the honorable gentlemen, led by Tomas Garrigue Masaryk (who was later to become the Czechoslovak president), harbored in America. There the Czechoslovak Founding Fathers summoned support from Woodrow Wilson, Czech and Slovak immigrants to make the dream a reality. At the 'social science laboratories' somewhere in Pittsburgh the Czechoslovak nation was invented and therefore Czechoslovakia became a reality. Seventy four years later the country of this name does not exist yet and only the main railway station in Prague named after president Wilson reminds us of the help Americans gave to the lady.

These three score and fourteen years after the first among the Founding Fathers, 'tacheck', Masaryk, invented the home for all Czechoslovak citizens, his true fellow Czechs found themselves abandoned in the Czech Republic. They are at a loss how to call their own country. They are haunted by their loneliness which they were not used to before. Finding the name for themselves has truly become difficult. Most of the Czechs still call their country Czechoslovakia. Others began using the grammatically incorrect and after all ugly-sounding term Czech. Some use the term Bohemia (in its Czech equivalent Cesky), but because this is rather a local term for the western half of Czech republic (the eastern one being Moravia), it verges on the border of political incorrectness. Someone proposed a name Czech, but someone else rejected it on the ground that this name though sounding sweet in its Czech original, resembles too much Tchec, the German colloquial name for the Czech Republic, which makes the whole issue so truly Central European and so Czech at the same time.

Historically, 100 years (Czech Kingdom was tried for Czechoslovakia in 1918) so that the republic could be established and all minorities including Germans could feel as in its own national political formation. And now when there are no Germans of the Czech Republic citizenship, the name less clumsy than the former one is rejected because it sounds too German.

One after another the proposed names are dismissed and the Czechs feel sad that after having invented all that 'stuff' about Czechoslovakia they are unable to think of a new invention. They feel again that history is playing dirty tricks with them, and soon they will be confined to their notoriously dark humor (which by the way almost died in the wake of the post-1989 euphoria) to at least oppose that absurd tension caused by the name hunt, loneliness and God knows what else. Let us hope that this time the ancestors will bring a name for the country, because the Czech Republic is truly too clumsy and too un inventive. What do you think?

*the Czech equivalent for "little father" (the Czechs adore diminutives)*
February 13th through the 16th, the Bard Theater of Drama and Dance presented "Seascape with Sharks and Dancer" by Don Nigro and directed by Sarah L. Smith. This play starred Ean Sheehy as Ben, and Elissa Kammer as Tracy—the entire cast of this play.

Simply by glancing at the playbill, I must admit that I automatically made negative preliminary judgments about the play from my past experiences of watching a play with a cast of no more than two. I did not have high hopes for its success. Unfortunately, my intuitions were correct, though I could not be sure of this until the final scene.

Theatrically, "Seascape with Sharks and Dancer" is in fact immediately caught the audience's undivided attention, as any opening scene should. Against the recorded ocean sounds in the background, a man carries a woman who is not only soaking wet, but also unconscious.

We assume that the man has rescued her from drowning in the ocean. He places her on the couch, draws her the room. The woman then wakes up and calls, "Service!" The man neces­sters and she snaps, "What are you looking at?!"

At this point, I felt disgusted by the sequence of actions and dreaded the actions to come which would evolve solely around the woman's argumentative attitude. Sadly, my suspicions were confirmed. Tracy (whose name the audience officially learns after she has slept with Ben) begins to whine and white to poor Ben throughout the entire play. The main question is: why does this tortured soul put up with all of her crap and allow her to stay with him at his house and be his girlfriend and housemate? What can he possibly see in her? Perhaps if this question were answered in some way, the form, "Seascape with Sharks and Dancer" might be more interesting.

Perhaps the writer, Don Nigro, wanted us to feel sorry for this fate which by allowing her to tell her sad story to Ben. I personally do not see what was wrong about that girl who runs away from home simply because she is not living up to her family's expectations. It would be one thing if she were physically or mentally damaged—then her psychopathic nature would make more sense to us. But her so-called problems just do not satisfy her constant ranting and raving about nothing.

Ben is equally irritating because he just sits and takes all the garbage she spews out at him, which he does not deserve. He wants her to stay, even though he talks about leaving her. Now I ask you, what normal human being would want such a laticus to stay with him? Even if he were enjoying the freezes, I have a hard time believing that any man would keep this evil seed around for more than three days. Perhaps "Seascape with Sharks and Dancer" were trying to fit in with the Theater of the Absurd; it would be successful. But its attempt to be realistic, it fails miserably, because it does not succeed to deduce the reasoning behind this nonsensi­cal behavior.

With all of its flaws, though, "Seascape with Sharks and Dancer" does have its shining moments. In the first scene, Tracy accuses Ben of NOT raping her. She claims that he did not do so because he is a "savior". Ben makes a comeback (one of his few, so it should be noted), "I didn't raping you because you are homeless." Okay, so perhaps he had to be in order to fully enjoy this particular dialogue, but it was the only way in its own way. Another important moment comes in which after she tells the story of her life to an audience, Tracy, then asks him to tell her his. He began, "Once upon a time there was a wretched young man named Ben with a wretched looking soul. He saw a loon bird one day and pulled it out of the water; all it did was shriek and shrill. In the same way of breaking the class barrier in art, ways of reclaiming the spaces which others would limit, the concept of "public space in a private time.,"

Vito Acconci is this semester's Milton Avery Professor of Art at Bard and will be working with the senior class on their projects.

February 17, 1993

THE BARD OBSERVER

Arts & Entertainment

Seascape with Sharks and Dancer

Flawless actors couldn't salvage an unsuccessful script

Vito Acconci discusses his art

Last Wednesday, February 11th, installation artist, sculptor, and writer Vito Acconci spoke in the Olm Auditorium about his work. The lecture was attended by a large number of students, professors and members of the community.

Acconci first gave a brief history of his work, explaining his progression from one stage to the next and how it was made. The auditorium was dimmed and slides shown, moving from his early works to more recent proposals, joined by the artist's comments on sources of inspiration, rationales behind the various designs, and reasons why certain proposals might have been rejected. Acconci then spoke for a short time on his philosophy of art, reading excerpts from an eloquent essay. The lecture closed with a question and answer period.

Acconci started out in the late sixties as writer, mostly of poetry. In his work, Acconci felt a gradual shift in concern with the words and their meanings to the importance of what they attempted to represent, as well as with the spaces introduced by the surface of the written page. He saw the shift from there to visual arts as a natural one, and became concerned with the relationship between the artist, the work, and the viewer. For timesnuch Acconci's work featured him as a component, in pieces that would now be classified as performance art, but which were then something new. Acconci spoke of his concern with the treatment of art, and expressed frustration that art can often be used as a method of maintaining class barriers, as well as of raising the perpetrators of art to a level above that of the viewers. "Everything I hated about art," he explained, "could be represented by the formula, "Art as religion, artwork as altar, artist as priest."

In the mid 70s, Acconci began to aim his work more at the viewer, stressing the interaction of a viewer or audience with a given piece. This led to "viewer activated" art, where the observer could initiate activity in a piece by sitting in a certain place or working a mechanism. Acconci's sense of irony is evident throughout his work, which often has the characteristic of assaulting the viewer's sensibility, a prankish reminder of what is happening in the viewer's own society. This interest in community relationships figures strongly in Acconci's later work, which focuses on communal spaces and private spaces, the spaces we all use day to day. Much of this body centers around the theme of housing space and the meaning of private property. Acconci's essay stresses this point, urging us toward ways of breaking the class barrier in art, ways of reclaiming the spaces which others would limit, the concept of "public space in a private time.

Vito Acconci is this semester's Milton Avery Professor of Art at Bard and will be working with the senior class on their projects.
Phishing for fun

Adventures of three Bard students on a Friday night

Last Friday, one of Joey, George, and Daisy's favorite bands was playing, and the tickets were non-refundable, so these three brave people set out in a small car to make their way to the Mid Hudson Civic Center despite the cold and heavy snowfall. On unplowed roads they drove slowly toward their destination. Along the way they had skidded off the road. In midst of the snow, they had only one headlight.

The drive went slowly. The car was a Bon Jovi bootleg, but the tape deck wasn't working, so they turned into WPDH much to the riders' dismay, but they listened anyway. Despite the terrible weather, the show was on and the stage lights came on. First red, then blue, then yellow, then green, and back to red again. The band began to play. George, the avid fan of Phish, had gone off somewhere to break the "no smoking" rule, so Joey and Daisy were not very successful. Their music was not very successful. The opening song was "I Saw You." There is something, however, that everyone should understand about the band Phish, and that is that no one is good at describing their music. They once did a lot of Led Zeppelin covers. These days they create their own songs, which are made up of some stuff that sounds like jazz, other stuff that is very psychedelic, and other music and lyrics that simply have a bouncy feel to them. It's nice to sway (or bounce) to; it is even, under certain circumstances, good to meditate to. The only real character flaw in their music is that it is too often nearly impossible to figure out what the lyrics are.

Joey and Daisy were thinking about this a lot as they watched the show and held their hands over their ears in a meager attempt to drown out the ringing and figure out what songs were being played. There were ten songs in the first set. One was a cappella version of "I Didn't Know That I Was That Far Out." Another interesting thing occurred when a harmless girl decided to dance her way across the stage right before the last song in the set. She was whisked away by a member of the stage crew before security people could get to her. After that, the band played a song Joey thinks was "Run Like an Animal Out of Control.

Nothing unusual happened during intermission; the space around the food concession booths was full, the line to the ladies room was long, there was no line at the men's bathroom, and security guards had to help a drunk girl to her feet when she nearly passed out on the floor.

The second set was much like the first except that this time Phishman did a solo on a drum. Also, the stage crew dude, who had whisked away the dancer, threw three large beachballs out for the crowd to play with. After seven songs the second set ended, but because Phishman was Phish's last stop in the northeast for awhile, there was a very interesting thing occurring when a harmless girl did an encore. In Joey, George, and Daisy's opinion was by far the best part of the show. The band did a rare performance of their famous song "Harpua." In which a cat runs away from its owner, goes out into the street and meets Harpu (a large fish), miraculously kills Harpu, and then gets so excited about the whole ordeal that it has a heart attack and dies. After this they sang "Amazing Grace" a cappella, and performed "Good Times, Bad Times." In the words of a nameless member of the audience, "It was a real treat and a good send-off for Phish."
Basketball comes to close as volleyball garners first win and squash prepares for championships

As the Bard men's basketball dwindles mercifully to a close, a minute should be taken to highlight some of the bright spots in a season which on the whole has not gone very well. The team's 0-20 record does not do justice to the team's dedication and determination. Bard College and its students should be proud of every member of the team who perseveres to the very end of the season.

Over January, the Blazers played nine games in all. Two games presented especially good opportunities to win, but neither was won. Bard went down unen-ermisously to Albany Pharmacy in November, and by just a single point broken, resulting in easy baskets.

On Monday night, Bard faced a St. Joseph's team which was just 2-17, and according to their coach, "...hadn't won since November." Things looked right for the team to come through with a win, but alas it was not meant to be. Bard managed to keep it very close in the first half, cutting the lead to 4 twice, but by half time, the score was 36-28 with the Blazers down by 8.

In an effort to close the gap and create turnovers, the Blazers used a full court trap throughout the second half. In many instances it worked, giving Bard the ball, but many other times the press was broken, resulting in easy baskets for St. Joseph's. With just a few minutes remaining, Bard began to foul St. Joseph's players in the hope of free throw shooting, but St. Joseph did not cooperate, hitting a string of free throws in the closing minutes. The final score was Bard 53, St. Joseph's 71.

Highlights of the game for Bard included Roger Scotland's 13 points and 15 rebounds, Bucky Purdom's 13 points and Jamell Kendrick's 9 rebounds and 7 assists.

Over the course of the entire season, Bard basketball players have turned in some solid performances. Senior Roger Scotland is in the top five in the Independent Athletic Conference in both scoring (16.3 PPG) and rebounding (9.3 RPG). Junior Jamell Kendrick is averaging 11.4 PPG, and Purdom averages nearly 10 PPG per game and 6 rebounds.

In recent IAC individual ratings, Ray Gable was ranked among the leaders in assists, and Ronald Reese was ranked fourth in NCAA division III for steals.

Volleyball

The Bard men's volleyball team played their first games over the precious week. Their first match was an un-eremonious defeat, 11-15, 2-15, 1-15, at the hands of a reportedly very good Rensselaer team. The team also played in an IAC Tournament on Valentine's Day in which Bard got its first win of the season, 11-15, 15-9, 15-11, 15-10, versus Mount Saint Vincent. Sebastian Salazar led the team with 16 kills and 7 blocks. The team finished in fourth place in the tournament with a record of 1-3.

Coach Carla Davis commented that she observed "moments of greatness" in her team early in the season, but feels there is a strong potential for improvement in her team's play.

Squash

The squash team had one match last week against Navesink on Sunday. Bard dropped the match 2-8. The wins were scored by fourth seed David Ames, 15-11, 15-13, 18-17, and eighth seed Sherey Haname, 15-8, 15-11, 13-11. The squash team's next match is on February 20th in the New York State Championship at Cornell. Good luck.

Sports Schedule

Volleyball
Fri. 2/19 - home v. Sacred Heart Sun. 2/21 - at Brideport w/ Yeshiva Wed. 2/24 - at Mt. St. Vincent

Fencing
Sat 2/20 - at Baruch

Men's Squash
Sat 2/20 - NYS Championships at Cornell

Men's Basketball
Sat. 2/20 - home v. NJ Tech Wed.-Sat. 2/24-2/27 - IAC Tourney

Bard Observer Staff Writer

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"Fencing is a very engaging sport, but it can also be exhausting to watch, especially if you are not familiar with it. And since there seems to be a resurgence of interest in fencing at Bard, it might be useful to give the college community an overview of what goes on at a typical fencing meet. There are three teams at a men's meet, each one fencing a different weapon. There are foil, epee, and sabre men's teams at Bard, but women only have a foil fencing team. Each team is made up of 3 fencers, barring substitutions, and each fencer will fight 3 bouts. So each team fences 9 bouts, for 27 total bouts. Obviously, which-overschool wins the most bouts prevails. So, for example, the epee and sabre team of school could both lose in a close tournament - say, 4-5 each, and if the foil team wins 6 of its bouts, that school would still win the meet (6-4-4-14 bouts out of 27). In an individual bout, the first fencer to get 5 touches wins the bout. The fencers get on the "strip" facing each other. Both are "nailed up" - wearing jackets, masks and other safety gear to protect them from having certain body parts accidentally cut, gouged out or impaled.

Foil fencers wear metallic lames when fencing, while epee and sabre fencers wear plain white jackets. Both foil and epee fencers are "hooked up" during a bout - there is a cord running from the bottom of the fencer's jacket to the epee or sabre target. If a fencer touches the target, that signal gets touched by and on the fencer. Whenever a touch is scored, the machine buzzes and a colored light goes on. In epee, scoring is fairly straightforward; one light against the opponent equals one point, and if both lights go on together, both fencers score a point. Foil is a little more complicated; only the lamed part of the body - the trunk - is a valid target. If a foil hits another part of the body (ouch), it is considered "off target." There is still a buzzing noise, but now a white light goes on and no point is scored. In epee, the action is stopped by the Director, who determines where the off-target action occurred, and the fencers start again where the Director tells them to. This is why foil fencing sometimes confuses spectators: it seems like a point has been scored, but the score is unchanged, and the fencers continue to score. What about sabre? Well, I know very little about sabre, so that will be next week."
Boys will be boys (and vice-versa)

feminine adj. 1. female; of women or girls 2. having qualities regarded as characteristic of women and girls, as gentleness, weakness, delicacy, modesty, etc.; womanly

masculine adj. 1. male; of men or boys 2. having qualities regarded as characteristic of men or boys, as strength, vigor, boldness, etc.; manly; virile

by Matthew Apple

If I had my way, the above two definitions, taken from Webster’s New World Dictionary, would be completely and utterly sloughed off from the English language. Time and time again, people use these terms to define and justify their actions, blaming the consequences on society. When a woman behaves in an aggressive fashion in the business world, her co-workers complain that she is trying to “be a man.” When a man is sentimental and openly expresses his feelings, he is told that he is a wimpy cry-baby because he’s acting “like a little girl.” Why do we always feel the need to qualify our actions as individuals based on the definitions of others? Can we simply act as we feel we must, as a unique person who has emotions and desires like any other person?

Using the terms “masculine” and “feminine” does not praise individuals; it pushes them back into society, denying them a voice in the choir. Feminists say they are actively expressing their powerful “femininity,” yet by using the term, they fail to break out of the ring of male-created gender-qualifiers. The men’s movement, by attempting to “cure wounds” with “mature masculinity,” only continues the vicious circle of male-female antagonism. Instead of constantly dividing ourselves, we need to put aside our differences and work together as one race, the human race, to solve our societal problems.

Yes, it is true that I will never fully understand what it means to be female, and I never will, because I am male. But I do know what it means to feel pain, to feel suffering and neglect, to be angry, bitter and cynical, to be sad, happy, hopeful and accepting. I don’t have to be a woman to understand what emotions and feelings are, and I don’t have to be a woman to know that I care about other human beings. The advice to Mr. “White Slave” in the February 10th issue of the Observer was not to shut himself off from a “feminine/woman’s influence on his life.” The author raised an important point, which I believe the men’s movement at Bard should strongly consider, that men should not eliminate the ideas and strengths of women when defining their social identity, but the men’s and women’s movements need to realize that gender roles are not mutually exclusive. Women and men need each other, not just as men and women, but as fellow human beings.

While being a male or female obviously influences the way you look at yourself and your society, by identifying yourself as solely male or female, masculine or feminine, you lose the other half of the human equation. In all your actions and thoughts, remember that there is more than one being a man or a woman is being human. Rather than wasting time defining each other, people should focus on letting their individuality strengthen society. Humans cannot survive in a vacuum; people need people, and people need to stop telling other people to view themselves based on the preconceptions of others.

—A note on confrontations and anger—Don’t confuse anger with violence. Passive resistance or “turning the other cheek” does not mean to accept punishment; it channels anger, without violence, into a firm resolution to change what is wrong. Dr. Martin Luther King, Jr., among others, proved the effectiveness of non-violence as a force for change. People do not need to confront and attack each other to hold a conversation or to argue a point.
Letters

Racism at Bard

Dear Editor,

I would like to respond to the column, "It was SAID, it was LOUD, it was MEANT," by saying that I resent the statements made by Ephren Glent Colter-Queere printed on February 10, 1993. According to these statements, in being white I am a racist regardless of what action I take towards persons of any race. If I walk past an African-American and fail to say hello, I am a racist. If I do extend a greeting I am merely reliving my guilt of the belief that I feel for being racist. The problem that I have consists in wondering what the hell I can do without being called racist. Unfortunately, my interpretation of this column leads me to believe that I am unable to do anything but be racist in any situation that I encounter with a member of any race other than mine.

In "It was SAID, it was LOUD, it was MEANT" there is perhaps a trace of the author's own latent racism through his failure to mention those discriminated against because of their particular multi-cultural or racial backgrounds? Yes, I realize that there is racism on campus and in this country worked by hands of several different colors, and that something does need to be done about it, one suggestion being a more culturally diverse curriculum and faculty. I also, however, realize that an individual cannot be judged on the basis of his or her color, religion or sexual orientation, and no, I'm not just saying that as a "pathetic display of denial." I don't need anyone to do any sort of condescending white-people-black-people-yellow-people-brown-people work for me, thank you, and I can only hope that, being the Caucasian author of this column, I don't drive anyone insane.

Thank you,
Susan Goedel

Letting it fly

To the Bard Community,

I want to thank Ben Schwalbe for taking the time to write his letter to the Observer. While I honor all opinions, it's nice to occasionally hear (or read) something positive. So to Ben, thank you for your time, your willingness to take a chance, and for your honest and soulful words.

Before responding to the letter written by Amy Pfeffer, it should be said that when I approached her after reading her letter, she agreed to speak with me. This dialogue is still in process, so in responding, I wish only to address some of the misconceptions her letter expressed, and to say a few words about the tone in which these opinions were communicated.

I was put off by what I considered to be the childishness of her letter, for what I felt more acid than ideas as I read it. [sic] However, between the lashes she raised some important questions about men's work that are concern to many people. Her issue about our use of the ritual processes of other cultures, in particular the Native Americans, is a good one, that she assumes that the men's movement is based on fear and insecurity; this is wrong, but it is a misconception held by many people, women especially. She raises an issue of personal importance to me when she questions how men in the movement deal with and respond to the feminine, both in themselves and as it manifests in women. But the most important issue she dealt with (and the one about which she was most unfair) was around people (men or women) healing their childhood/life wounds.

To make the blanket assumption that such work is "New Age" (whatever that is) or to assume that such work is merely beneficial and/or ineffectual in nature is inaccurate at best; it reflects her irresponsibility in such matters.

I will respond to a small series of articles in which I will address these issues, for they are all important. In those articles I will also address broader issues that people have expressed concern about, such as how the NW and Woman Within might be redefined, why they are so expensive, and how the two movements work together in the lives of boyfriends/girlfriends, husbands/wives, etc. I will address the issue of race relations and how the men's movement is building a safe place for men of all cultures and backgrounds to educate each other and heal our social wounds. I will deal with the many questions that have been raised about our use of the terms "warrior" and "king"—and in doing so, I will address some of the central purposes of the New Warrior Training—this being the difference between the Old and the New Warrior, and why it is essential that we recognize that the Old Warrior, whose power came from dominance and destruction, is obsolete. I will explain why it is necessary for many men of color to become MORE masculine BEFORE they attempt to integrate their inner feminity. This will include a description of the feminized male; or, the man who tries too hard to be liked and to please women, and the explanation as to why he is as poor a model for manhood as is the macho bully.

After some of these experiences I have bad with people who have come to me wanting to talk about NW, I now need to set a few boundaries. I am still open to hearing what people have to say, and this includes all feelings. However, I need you to know two things: 1. Through the letters in your opinions, I am not offering an end to my own simply because yours are yours. I promise that I will hear what you have to say, and I will judge all of your ideas fairly and with respect—and on some points I'm sure I will continue to be educated. But simply because you perceive something to be true does not make it true, and it's not my job to validate something that I disagree with. This probably sounds obvious to many of you out there, so don't personalize it. IF IT DON'T APPLY, LET IT FLY. 2. Since the men's movement is a large and for the most part only spiritually connected network of people around the world, I cannot pretend that I can speak for all of it. I made a mistake last year when I wrote that "We in the men's movement are committed to..." for while I believe that this is true, there are within the movement three different branches: 1. the mythopoetic, 2. the men's rights, and 3. the pro-feminist/gay men's movements. I believe that we share a vision of the world that is safe for all people, but we have very different approaches to creating this world. The mythopoetic branch of the movement usually refers to when it speaks of "the men's movement." I can speak for thisbranch in general, and the New Warrior Network in particular.

I look forward to getting to know more of you throughout this semester. May you be blessed on your journeys and may your missions reflect your vast potentials. HC

Peace,
Bruce Kunicki

Letters to the Editor and Features are free for Bardians, others.

The Bard Observer

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Letters to the Editor and Features or Classifieds must not exceed 500 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 Observer office in the basement of the Tisch House or the Monticello Mall by 9:00 p.m., Friday one 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.

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** What to See, Buy, & Do at Bard **

** WEDNESDAY, FEBRUARY 17 **
- **German Table.** A bit of the Fatherland here In Kline's College Room 5:30p.
- **Sorry, no Arnold.** It's Austrian Film Week and you can celebrate by seeing "A Woman's Pale Blue Handwriting" (Axel Cord, 1984). Based on the novella by Franz Werfel. Olin 202 at 6:30p. All Austrian films will be subtitled for the German impaired.
- **Panel Discussion.** An interdisciplinary exchange of ideas about African Americans in Olin 104 at 7-8:30p. Moderated by Ephraim Glenn Colter.
- **Forum.** If you didn't like your high school civics course, then take part in the Budget Forum. It's never dull. In Kline Commons at 8p. Oh, and there are going to be elections too.
- **BAGLE Meeting.** Bisexuals, Activists, Gays, Lesbians, Et. al will meet each week at 7:00p in the Club Room in the Old Gym.

** THURSDAY, FEBRUARY 18 **
- **Austria, Ja Wohl!** It's Austrian Film Week and you can celebrate by seeing "Franza" (Xaver Schwarzenberger, 1986). Based on the novella by Ingeborg Bachmann. Olin 202 at 6:30p. All Austrian films will be subtitled for the German impaired.
- **One of our own.** Documentary Filmmaker Harvey Edwards (class of '81) will present some of his award-winning films. The highlight being the world premiere of his just-completed film, "Pagan Rites in Vermont's Northeast Kingdom." Preston Cinema at 7p.
- **SMACES Meeting.** Sexual Minorities Aligned for Community Education and Support will meet each week at 7:00p in the Club Room in the Old Gym.
- **Videos** for Black History Month will be shown at 7:30p in Olin 203. The videos are "Shadows" and "Imitation of Life."
- **See ya in Austria!** Why read the novella by Gerhard Roth when you can see "The Quiet Ocean" (Xaver Schwarzenberger, 1986) for Austrian Film Week? Olin 202 at 8:15p.

** FRIDAY, FEBRUARY 19 **
- **Student Center Movies!** Kick back and watch the Film Committee's Hitchcock double feature. Includes "The Lady Vanishes," which was Alfred's last movie, and "Marnie," starring Sean Connery. In the Old Gym. 7p showing only.

** SATURDAY, FEBRUARY 20 **
- **Discussion.** "Keeping a foot in reality: How to Survive as a Black Student at Bard." Part of Black Alumni/ae Day. 1:30p.
- **Black Alumni/ae Day** continues with a reception in the Olin Rotunda at 4p.
- **Performance** by Bard Black Alumni/ae and Undergraduates in Olin at 5p.

** SUNDAY, FEBRUARY 21 **
- **Learn Chapel tunes.** Spiritual fulfillment through song. Bard Chapel at 6-7p.
- **Non-denominational service.** Join in worship with your fellow theists. Bard Chapel at 7-7:30p.

** MONDAY, FEBRUARY 22 **
- **Observer Meeting.** Write, take pictures, draw cartoons or wear silly hats made of newspaper at 6p in the basement of Tewksbury.
- **BAGLE Meeting.** Bisexuals, Activists, Gays, Lesbians, Et. al. They meet at 7p in the Club Room in the Old Gym.
- **Fiction & Theater.** "Blood Samples" will be presented in honor of Bard Black History Month at 7:30-9:30p in Olin 104.

** TUESDAY, FEBRUARY 23 **
- **The Revolution will put you in the driver's seat.** BRACE (Bard Revolutionaries Against Capitalist Exploitation) meets at 12-1:30p in the Kline Committee room.
- **Discussion.** "Blacks, Lesbians and Gays" will be sponsored by the working group on the POC weekend at 6:30-8:30p in Olin 102.

** WEDNESDAY, FEBRUARY 24 **
- **Panel Discussion.** An interdisciplinary exchange of ideas about African Americans in Olin 104 at 7-8:30p. Moderated by Roger Scotland.
- **BAGLE Meeting.** Bisexuals, Activists, Gays, Lesbians, Et. al. will meet each week at 7:00p in the Club Room in the Old Gym.

** SHUTTLE VAN SCHEDULE **

**FRIDAY:**
- Rhinecliff: Leave at 7:05p, for the 7:41p train
- Poughkeepsie: Leave at 6p, for the 7:15p train

**SATURDAY:**
- Rhinecliff, Rhinebeck, Red Hook and Tivoli: Leave at 10a., return at 3p.
- Hudson Valley Mail: Leave at 5:45p., return at 10p.

**SUNDAY:**
- Rhinecliff: Meet 6:05p, 8:15p and 10:29p trains
- Poughkeepsie: Meet the 7:38 train
- Church (St. John's): Leave at 9:45a, return at noon.

Meet all Shuttles behind Kline Commons