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Is not every able
editor a ruler of the world?"

-Thomas Carlyle

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International Discrimination

Allegation of unfair hiring practices at Bard College

"If you are going to have international students and brag about it, you're going to have to take care of them," stated Olivier te Boekhorst in an interview Sunday afternoon. For the past two years, te Boekhorst has been working with students and administrators to rectify what he described as "the unfair hiring practices with regard to international students." After submitting a proposal and going through all the proper channels, te Boekhorst's central ideas were rejected over what he described as a misunderstanding, getting enough hours to meet their financial aid needs. When it comes to jobs on campus, te Boekhorst and others feel that international students are being discriminated against for reasons having to do with Bard's accounting practices. Both American and foreign students receive employment awards as part of their financial aid packages, which means that the College has distributed that much money to the various departments to employ student workers. American students are subsidized by the Federal Work-Study Program that essentially pays for 70% of their wages and leaves the remaining 30% up to the employer. International students are excluded from this federal program, and their employers must therefore pay 100% of their wages. Since so many departments are on tight budgets, it makes better financial sense for them to employ mostly American work-study students rather than the costlier International students.

International students across campus have experienced difficulty either finding jobs or getting enough hours to meet their financial need. Some never receive the money that was promised to them because their employment opportunities have largely been restricted to student services such as Security, Kline or the Levy Institute.

Te Boekhorst's solution is intended to make it equally advantageous for departments to hire work-study or international students. Seventy percent of the money allocated for international student employment awards could be set up in a special fund rather than being given directly to the departments. When a department hires an international student, the fund would cover 70% of their wages in the same manner that the Federal Work-Study Program sponsors 70% of American student wages. He claims that it is purely an accounting move, and "any second-semester computer student" could design a program to oversee the College's payroll in that manner.

"Although I have a non-radical, costless, legal and relatively easy system, it was rejected," stated te Boekhorst as he described the meeting he had with the administration concerning his proposal. Vice-President Dimitri Papadimitriou, Dean of Students Shelley Morgan, Director of Financial Aid Gerard Kelly, Controller Charles Crimmins, and Assistant Dean of Student Development Jeffrey Huang attended the meeting last Monday where te Boekhorst commented that he could not get a word in edgewise.

"It was very frustrating because I thought..."
international discrimination continued

that they would be supportive," he pointed out while describing how he was confronted with false accusations and hostility from Papadimitriou and Crimmins. He felt that he was not given a chance to explain himself properly and, when he offered to abandon the proposal entirely to work with them on a better solution, he was met only with silence and finally rejection.

"It could just be a plain old misunderstanding," te Boekhorst continued. "If someone was willing to listen about how this proposal could be made to work, it wouldn't be a problem." He insisted that the proposal would not prioritize international students over anyone else; and it is merely a redistribution of funds already ear-marked for International Students designed to bring about equality. He feels that his proposal in no way interferes with Federal Work-Study regulations because none of those funds are being affected. A similar program would differentiate between work-study wages, international student wages, and regular campus employment.

"I have a feeling that student input is not only feared but rejected," said te Boekhorst. "It is not even given a chance."

Bureaucratic inertia

Crimmins has a different perspective on the entire situation. In a telephone interview Monday, he stated that he believes te Boekhorst wants international students to have higher priority over work-study students. He argued that the financial complexities cannot work that way. Work-study is a "federally funded priority" and that Bard College is obligated to spend all of the money it is given, or that allocation will be discontinued.

"Discrimination exists only in the sense that our priority must be to use all of our federal funds," Crimmins explained. "We have to use our outside funds first and its hard enough to get federal money without having to run the risk of losing it." Apparently Crimmins insists that all of the work-study funds must be used and changing the hiring practices might jeopardize the expenditure of the entire work-study federal allocation. "We have to make sure we spend that first and then make sure that there is enough to cover the promises made by the institution."

Assistant to the Vice President James Brudvig commented on Tuesday that "the burden of proof was on te Boekhorst to demonstrate that the present system discriminates. He challenge him to demonstrate concretely rather than rely on unconfirmed anecdotes that the present system is unfair."

Brudvig acknowledged that "in principle, the proposed system would seem to work but the Controller's position is that his system works too. His imperative

is that his system is effective and he does not know of any foreign students without a job." He continued: "I'm always open to demonstration from the student body and that is what we will respond to. Student advocacy is very important and I think it's a sign of a healthy campus." Vice-president Papadimitriou was not available for comment by press time.

Huang characterized the situation like this: "As far as the numbers of jobs available the hiring practices are equal, but when it comes to what type of jobs are there, the chances aren't so similar." Regarding te Boekhorst's proposal, he stated that "as an accounting move it makes sense...however in terms of what we do with federal funds, it gets more complicated."

What happens next?

Te Boekhorst's meeting was noted as "unproductive and ineffectual." Huang agreed to "micro-manage" the employment of international students and implement "immediate measures" to try to make it easier for foreign workers. Part of his responsibilities will include placing incoming international students into jobs before they arrive on-campus (a practice that some colleges do for every student worker). With te Boekhorst, he will be sending out questionnaires to these students and trying to match them to the jobs that are available.

Anywhere from fourteen to eighteen new international students enroll each year, and Huang hopes to "give them a little more direction before they get here."

Te Boekhorst described the job-placement program as "parentalistic" and not what the international student community was asking for. "We don't want any special treatment. If any first-year students are going to be placed, all of them should." Te Boekhorst was further unsatisfied by the "ad-hoc" solutions which do not alter the principle of the hiring practices at Bard College. "We are pushing for the structural solutions that need to occur and not little emergency things here and there. Why should we have to beg for what we were promised?" "Where do they expect us to go," he asked. "For two years I have gone the way we're told to go, working for change from inside the system, and I have gone through with an open mind, only to be rejected."

On one hand, Stuart Levine is asking student leadership for help with the shoplifting and security crises. On the other, Dimitri Papadimitriou rejects student leadership and therefore affects our standing in our community and our ability to make effective changes. It doesn't help anyone at this College if we deal with each other in this way," te Boekhorst concluded. Te Boekhorst and the other international students are now searching for other avenues to resolve their concerns.

news

Security beat

A rash of car vandalism continues plaguing students at bard College. Ten cars had their windows broken early last Thursday morning, and Director of Security Bob Boyce had to admit that his office has "no idea at all who is doing this."

Between the hours of 1:30 and 6:00 a.m., nine cars in the Cruger parking lot and one at Robbins were vandalized. Boyce reported that "not too many items and nothing of extreme value" was taken from the vehicles which had been broken into. One car had cash stolen from it while another, whose rear window had been smashed, had the contents of the trunk taken out but left nearby on the ground. The Sheriff's office was called in, but their investigation yielded no results.

Boyce affirmed that the only way Security can possibly prevent these incidents is if students contact the Security office immediately if they hear or see anything even slightly suspicious. "We greatly need and appreciate student involvement," he said.

Over the weekend, Security responded to what Boyce described as "pure maliciousness." At 2:30 Sunday morning, smoke bombs were set off in Bleacher and Hirsch, triggering the fire alarms in both dormitories. "Apparently it was for no other reason except to confuse and upset everyone in those dorms," Boyce explained. "If we have to keep responding to these sort of stupid things, we lose time that could be better spent patrolling the areas and trying to prevent break-ins."

There are no suspects in the incident but, if they are turned in, they would face severe fines and a hearing before the Student Judicial Board.

"Commenting on the fire alarm situation, Boyce claimed that false alarms are significantly less frequent than in previous semesters. "Buildings and grounds has been very diligent in repairing the malfunctioning alarms," he asserted. "All of the alarms we have coming in now are valid."

March 10, 1993

THE BARD OBSERVER

SPRING 1993 LEVY INSTITUTE LECTURE SERIES

Wednesday March 17, 1993 4:00 p.m. Lecture

N. Gregory Mankiw, Professor of Economics, Harvard University will be giving a lecture on "Asymmetric Price Adjustment and Economic Fluctuations".

Part of a free lecture series - everyone is welcome.
Hoa Tu is a sophomore Biology major with a geometry-interesting background. She is originally from northern Vietnam. Her family had to leave Vietnam after the war, as refugees, when Hoa was only five years old. They were headed for Hong Kong, but the boat they were on had problems and Hoa’s nuclear family ended up in Macao. They lived there for eighteen months after which they were sponsored to come to the United States. Hoa was too young then to remember what going through customs was like, but she believes that there was a translator present to explain all the paperwork to her parents. Hoa and her family have lived in Brooklyn since 1980. Hoa attended Brooklyn Tech, but felt that it was “too big...such a contrast to Bard.”

Hoa came to Bard because of the H.E.O.P. (Higher Education Opportunity Program) scholarship program, and has grown to like the academic side of Bard very much. She describes Bard as a “very small, close community,” and she especially appreciates her small class sizes. This is because she likes “the idea that I can ask my stupid questions in class without being embarrassed.” She feels that smaller classes mean less intimidation, more participation, and an increased ability to learn. She also likes the fact that the professors at Bard are very qualified and encourage conversation. Talking to professors is something Hoa says one is “unable to do in a large university.”

The close-knit community of Bard helps Hoa “feel more like a person instead of just another human being” like she felt when she was in the city. “The city is always such a rush,” says Hoa. “You can take your time and relax at Bard.” The only really disappointing factor that Hoa has experienced at Bard was a “feeling of confinement” which she attributes to her heavy course load, classes, and having more places to be alone at Bard.

Hoa’s classes are very enjoyable to her; she takes them very seriously and spends a lot of time doing work. She still manages to always be cheerful, however, and feels that she is “able to laugh a lot” because that is her way of dealing with problems. This is one of the things she likes best about herself. She also likes the fact that although she knows that she can be “really obvious and very outspoken,” she is still a very friendly person.

What her friends call “an atomic burst” of cheerful energy goes everywhere. It accompanies her to the gym where she plays tennis, squash, and works in the weight room and at the front desk where she says: “I sit, say ‘hi,’ and then I need to run.”

Besides the sports that Hoa likes to play, her other hobby is reading “sappy romances to relieve tension.” Her favorite ones are written by Judith McNaught and Julie Garwood.

After Bard, Hoa plans on “more school.” She has wanted to be a doctor for a very long time and will most likely attend medical school.

Aside his computer related activities, Fred is also the captain of the Ultimate Frisbee team, a member of the Vansty Volleyball team, a dispatcher for Security, a member of the International Students Organization and a life time member of Card Players of the Week. Their motto: “We know every trick in the book.”

Working for Security has actually been Fred’s first real job unless one counts door to door snow shoveling. He also once taught Chess at a kids’ summer program since moving to the United States. Fred feels that Chess “is a very calm, relaxed sport.” Then again, Fred says that he does not do much at Security except answer phones and relay messages to the officers on duty. He feels, however, that he works there “too often.” Fred also works as a “computer person” for the Black Center. Fred describes as “computer freak,” others see him as a “good ball,” but nearly everyone who applies for the position is overwhelmed by an overflowing faucet of humor. This is not surprising since one of his favorite movies is Spaceballs, and he says his greatest strength is “the awareness of my own meaningless.” Although Fred once claimed that eating ice cream was just his personal excuse to eat ice cream cones, it’s hard to miss his love for ice cream—especially Ben & Jerry’s Chocolate Chip Cookie Dough.

Fred is not looking forward to the day he will have to leave Bard, and says that he really likes it here except for the lack of easy access to a real city, and “the loop bus does not count!” After Bard, Fred is obligated, as a foreign citizen, to complete a period of what he describes as “forced military enslavement.” This means that he must perform at least nine months of military service. After that he plans to go to graduate school, but he does not yet know where.

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**Features**

**March 10, 1993**

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Joan L. Howe

Manager
The Presidential Commission on the Curriculum has released their suggestions for improving the curriculum at Bard. This report is on reserve in the library, found under "Presidential Commission," and we urge you to read it. In case you don’t have time to read it before this Thursday’s forum (where the curriculum will be discussed), the following should help you out.

The curriculum proposal has three main parts, they deal with Programs, Requirements, and the Quality of Intellectual Life at Bard. Below is a brief outline of what the Commission is recommending; all statements enclosed in quotes are taken from the report as it was written.

Programs. The concept of programs “aims to transcend [the] limitation of classifying intellectual activity into categories and subcategories (e.g., social studies and anthropology).” It proposes to remove any hierarchy between ‘disciplinary’ and ‘interdisciplinary,’” and would allow students to design their own programs, within limits.

Programs... would be designed with the purpose of presenting...students with intellectually coherent areas of study, rather than trying to fit students into traditional divisions and departments. Students would therefore not be admitted into Divisions but into Programs; they would graduate, not from any Division of the College, but from Bard College.

Each Program would have its own curriculum, and even the most traditional fields of study would be encouraged to “go beyond narrowly conceived disciplinary boundaries.” Programs would be staffed by a group of faculty members who would not necessarily be from the same Division, and each would have a Program Head and a separate budget. Students would be able to initiate Programs, with the understanding that the college in no way promises to support it on an “ongoing basis with faculty appointments and an appropriate allocation of other resources. All Programs would be approved by a Programs Committee.

The completion of a Program is dependent upon declaration of the Program, Moderation, and regular Upper College coursework, including Project.

The second major change proposed by the Committee involves Freshman Seminar. The new proposal is called the College Course Sequence. It seeks to “contract and balance” the Programs recommendation.

The basic idea is that Freshman seminars would turn into four course requirements, one every year of our tenure as students at Bard. The first and second year courses would meet in the fall semester; the third and fourth in the spring semester. These courses would be designed by a group of faculty, and there would be several from which to choose each year. “Though the specific subject matter of each of the four levels of College Courses is of crucial concern, the Commission is less committed to what particular syllabi will grow out of the proposal than it is to the general format governing the definition of a College Course in the first place. As far as the Commission is concerned, then, it would be possible for the faculty to endorse the general notion of the College Course proposal first, while leaving entirely open the question of the particular courses per se.”

The courses would have limited enrollment (15 students max), and would be “interdisciplinary and non-departmental.” They would emphasize writing, and “public” presentation of ideas. “Any given seminar section of a College Course will be open to a team of at least four faculty members who work out a common syllabus. The team then works together in close consultation throughout the semester. (This may, but need not, include some form of team teaching.)” While seminars within a College Course will be quite autonomous, there will be a common thread, holding them all together. Each year’s course is a new name, or rubric, that the Course falls under. They are, from first year to fourth year:

- First year: Ancient World, Logic and Rhetoric, Historical Moments, and Contemporary Issues

The commission also recommends changes in our current distribution requirements, the change is referred to as Bardlichs requirements. The report states, “at the heart of what students should gain in liberal arts education is the exposure to a variety of fields and the ability to deal with different ways of thinking.” To this end, students would be required to take a “Q” course, a lab in the natural sciences, and one course in the “creative or performing arts.” While a “foreign language requirement is not proposed, the Commission anticipates that many Programs will include a foreign language component.”

To the author of "Is that Afro real?"

by M.B.

To the author of the article “Is that Afro for Real?” I read your article for the first time. Please know that I never read the OBSERVER, but there has been a lot of talk on campus about your article. After reading it, I got into a little discussion with four people. Now I can understand your anger, and much of what you’re saying. They understand what you’re saying too; how­ever, we seem to have come to a conclusion. You seem to be a racist yourself. Do you disagree with this statement? Why or why not? You stated several times throughout your article that white people are racist. Are you saying that ALL white people are racist or only some? Don’t think that I’m taking sides because I’m not, I’m just looking at this racism thing from both sides. Yes, black people have to face a lot of shit that white people don’t have to face. But does this mean that black people should look at all the white people they encounter and assume that they are racist? That’s wrong. Yes, I know that there are some white people who look at black people and say that they are poor, ignorant, inferior, criminal, drug dealing people. But for a black person who looks white and say that they are racist, dirty, obnoxious, self-centered, members of the KKK, white trash people really don’t make them any better than the ignorant white racist person who look down on them.

Ephraim Glenn Colter, you are wrong for implying that ALL white people are racist. Who are you to judge anyone? You are doing exactly the same thing that many white people do and that is to judge someone by the color of their skin. I agree with you that something should be done. You should write about some solutions, and not write about how much you hate white people. It’s your prerogative to feel the way that you do, but I would like to read some suggestions on how to start solving this problem on campus instead of writing about how ignorant people are getting on your nerves. Yes, your voice should be heard, but don’t you think that it’s time to stop the problem of racism on this campus from growing instead of expanding on it? There is not one black person on this campus that is not aware of the problem. And yes, there is not one white person who is not aware of the fact that there are black people here at Bard. Whether either group like each other or not is not what the BIG concern should be. The BIG concern and main focus should be how to help each other regardless of your SKIN COLOR; get them to become aware of and do something about this problem. My advice to you is for you to stop sounding like a racist, because you’re not making yourself look any better than the ignorant people who are racist, sitting around bad mouthing people because of their skin color. If white people on this campus knew that they could not cope with living among black people, then they should not have come to Bard. They should have gone to a school where the black students out numbered the white students. And don’t think that I’m saying that Bart offered the black students any money and that is why they came here. People should know what they can and can’t deal with. But now that they’re here the hating of someone because of their skin color, or calling someone a racist because of their skin color should stop. It’s TIME to make a difference and educate each other and not degrade each other.

My friends and I get along great, and I assure you that there are members of this group who are not white. There are members who are black. We don’t feel the need to be a friend to anyone because of the color of their skin, or because we feel guilty about anything. All of our friends are treated just the same as everyone else is part of the group. So Ephraim, I’m writing for some suggestions on how to get things started, and to make a difference. I don’t want to hear anymore of this name calling going back and forth.
Revision revulsion—a critical view of the proposal

by Sean O'Neill

"Revision Revulsion"
Thursday, March 11th, an emergency Student Forum will be held to discuss the proposals of the Presidential Commission on the Curriculum. I have read the report. You can, too. There are five copies in our shiny new library at the reserve desk under PROF/TYA "Presidential Commission". Now for my opinions. Who am I? No expert. I'm just a Bard student.

1. Four Years of "Freshman Seminar"-Type Courses.
A quote from the Report: "The success of the Freshman Seminar with a majority of our students...suggests that further expansion of this program is what is now needed to enhance Bard's competitive position in attracting first-rate students."
It is difficult to resist the temptation to compare the Report in the same way the Report takes potshots at me, the individual Bard student.
What does it mean by "first-rate students"? Am I one? Apparently not, since 90% of the Freshman class is considered less than first-rate. A quote: "When questioned, Admissions personnel who speculated that the 'average student' could be demonstrated in the case of about 10% of the matriculating Freshmen."
The Report is less than pleased with upperclassmen, too. A quote: "Today's students are allowed to fill their distribution requirements whenever they please, and in certain areas regularly embarrass the College by their postponement to the senior year."

In hopes of getting new and improved, first-rate students in the future who will not embarrass the whole curriculum, (founded by the same man who brought us Tewksbury dormitory) is to be changed. Somebody's a few crotches short of a salad bar if they think that the present Freshman Seminar program, a common course, is achieving its goals so well that it should be expanded into First Year Ancient Worlds, Second Year Logic and Rhetoric, Third Year Historical Moments, and Fourth Year Contemporary Issues. And the Committee members are really on collective rocking chair if they think that common courses encourage "intellectual passion" in students. If any professor believes that they should establish more courses in "giving our students a much-needed sense of what it means to sustain work over many hours and days," as the authors of the Report seem to, then, by all means, create them, but don't require them. If any student thinks that they are ill-prepared for the rigors of academia, then they should be able to take a course to supplement, or hone, their skills, but not be required to, trapping seventy professors who would rather be teaching their own specialty courses, and students who would rather be taking their own preferred-choice courses, into a common course which they are required to endure will just waste time and money and hinder the professors and teachers who do want the plan to work. I, for one, would like a course in Logic and Rhetoric, by a teacher who has devoted time to perfecting it and in a class of students who want to devote time to perfect it. But I vote 'no' on making it a requirement. In addition, a mix of grade-levels is crucial; an all sophomore-level class, for example, despite its theoreti cal benefits, in practice limits the variety of discussion and ideas.
On the surface, the arguments stated here are quickly countered by the following fact. The Report also suggests that a major re-vamping of the Seminar is in order for on order, depending upon how one looks at things). Thus, they are not "replicating" the inadequate Seminar; they are "mutating" it into something better. And what would the new common course include? I refer you now to one of my favorite sentences in the Report; indeed, it's one of my favorite all-time sentences. A quote: "Just because the lecture to hundreds of students unpleasantly dominates large universities, must it be utterly scorned at Bard College?"

Well, friends, whether the new common course plan includes more such lectures, more canone, more small faculty teams, more, it will still be essentially the same: "common." One will not experience intellectual passion; engagement; nirvana—guaranteed-or-your-tuition-back, with any material, just because a four-person faculty tag-team designed the presentation. The student, ultimately, has to give a damn.
There is one disturbing assumption which pervades all of the Report's proposals. It is that there exists a few masterpieces which have a magical power that when read, or 'accessed', regardless of whether it's relevant to a student's interests, allow a student to properly interpret other "specialized" works. In other words, all Bard students must read Plato, for example, before they can truly critique Moby Dick, the theory of relativity, or Picasso's "Guernica." This is not because Plato, or another such Genius, has any specific insight into such topics, but because the skills learned in reading Plato are applicable. Because high schools fail to instruct through this method, "today's students" are woefully lacking in the talent of comprehending true Knowledge.

I'm not sure I want a real Student Center, which the Report also requests, so I can interact with faculty who so snobbily condescend and patronize. Hey, my language may be strong, but at least I didn't write a Report of my own stating that only 10% of the Bard faculty inspires students to experience "intellectual passion".

2. The Revision of Moderation As We Now Know It, or What Exactly Is A "tenure-house" Anyway? The Report was not written in a vacuum, obviously. Bard stands to gain a considerable amount of funding from a charitable organization if it reforms, or re-vamps, its curriculum. I appreciate valuable money. I appreciate the advantages of experimentation. It's for both those reasons that I came to Bard. But I hadn't planned upon the creation of the Program Committee.
If the Report passes Full-Faculty Meeting inspection, Bard students will no longer "moderate into a division", i.e. enter the Upper College and prepare for the Senior Project. There will still be Moderation, but, since we're heading into the twenty-first century, Leon Help Us, we must recognize that the traditional boundaries between departments of higher education have gotten fuzzy. That means that students don't want to take pure Anthropology anymore, they want Asian Studies, or African Studies, or whatever. They want Creative Writing and not English. Thus, by one's first semester as a sophomore, one will decide what one intends to concentrate in at Bard, as traditional or interdisciplinary, as it might be, and collect three faculty members to design a Program with you, offer an already tailor-made Program. The Program must be approved by a new layer of bureaucracy, the Program Committee, which will approve the list of courses your Program will require. The key word is Program. (If you haven't noticed), because we don't have majors, remember? Majors are only for people who want to graduate. And, according to the Report, only 15% of Bard students (on average, with the science students skewing the number upwards) plan to get doctorates. And, speaking of our Distinguished Scientists, how do they plan to fill in their application forms where the blank says "State your Major?" "Physics Program?" Perhaps my point is getting as fuzzy and unclear as I find these plans to be, but in the end, it comes to this. The idea of maintaining Divisions to aid in faculty promotion, the "tenure-house" business, while simultaneously getting rid of departments, sounds great on paper, but, in practice, I can only envision chaos. Instead of institutionalizing the move among students to mix up their approaches to a Senior Project by getting rid of department categories, what is actually created is a system all the more prone to faculty politics than the existing one. Will the Creative Writing Program student get to have the tenured English professor on their Moderation and Senior Project boards, or will the student with a more traditional English program obtain the professor? And what kind of endless wrangling over budgets will occur? Et cetera.

3. Studio Art requirement and A Sneaky Foreign Language Requirement. In brief, there are many proposals in the Report that deserve discussion. I simply cannot cover here the reduction of Language and Thinking Workshop to two weeks, the demand for new classroom space, and the whole way in which this commission was improperly created and chosen properly to properly cover the EFC. I mean, even defunct line managed to get into the Report! But I would like to refer you to my arguments opposing specifically-required common courses when it comes to the proposed Studio Art requirement. Exist­
ing division requirements, fulfilled in steps before and after Moderation, are institutional, not educational. And what kind of endless wrangling over budgets will occur? Et cetera.

How to learn "true Knowledge"

A page of unedited observations by guest writer

March 10, 1993

5
Another View

"Enough about you, let's talk about me."
by Oscar Figueroa & Elise Kanda

We arrived at Bard with certain standards. We arrived with the realization that we might compromise our previous identities to form an updated self. Students of all sorts however, must agree that there is a perilous line between compromise and -crime of all crimes - assimilation. Of course parallels run the gamut, but in this case I am referring to a particular favorite of mine, shoes. I'd like to discuss a moral dilemma that plagued me from the day I first set foot in our lovely campus. For, I must confess, there was only one thing going through my mind that fateful day. "My shoes. My shoes. This place is g-YSL--I mean all shoes." Well, it appears that this moral dilemma is foreign to an alarming majority of students, but perhaps my silent majority can remedy at least some of the infamous common dilemmas. What if looking great means destroying a magnificent pair of shoes? There's no denying it, whether your dad is in Birks or Doc. Martens, Fluevogs or Chane's latest, (or even Reeboks for Christ sake) Bard will fast destroy the statement of your choice. I'm afraid my sincere sympathies do not extend so far as to pity the destruction of Doc Martins, but it is worth ruining the pair of Valentine's I lovingly carried in my credid arsenal all the way from Venice (nothing short of STELLAR WORKS OF ART) to satisfy my personal fashion standards. particularly in a warped world where such standards have been ignored for oh-so-very-long? Is the sacrifice warranted? And am I to marry my Fendi baguette and Gucci shirt to Bard's world of fashion aphasia? Where do I draw the line? (Questions, questions, questions.) I can only conclude with one teary eyed, shameful confession. My Kenneth Cole's, my Joan & David's, my Bruno Magli's, and those precious, precious, precious Valentine's have not seen the light of an Annandale-on-Hudson day. My Tony Lama eazies (brow-namal-dills) on the other hand, have been re-sold three times since I arrived at Bard. (If only my semi-assimilated world could be replaced with the same.) And those rugged Thorn black Mountie boots have had to be retired after miles of abuse. It seems I have no hope in sight. Likewise, my pre-Bardian self - the sole yearning to traverse the vastgrasses, asphalts, and waters of the world - has remained boxed up in the closet, left to collect dust. For I can no longer (in conscience) sacrifice those magnificent creations for my fashion morals of yester-year. Respect and necessity, and painful realizations, have conquered me into adopting new standards. This is the day of sensible shoes, the day of Timberland Jack atc kickers that are so tortuous to the kindness to your feet is hopelessly lost. The Elle, the Oscar, the skinned alligator, re mainstiffed until that liberating May day when the diploma is placed in our hot little hands, enabling us to venture forth into the well dressed world to flaunt our meticulous standards once again.

MADAME THE GYPSY QUEEN'S WEEKLY HOROSCOPE

Aries: Tonight your biggest problem will involve two crucial factors - the choice of appropriate beverage and the enormous wast of bubble gum that is hideously stuck to a place which neither Madame nor you can see from this distance.
Tiger: "Oh Lord, won't you buy me a Mercedes Benz? I go to an overpriced liberal arts school with the most sexy people on earth and none of them wants cheap sex tonight."
Taurus: Whatever Madame wants, Madame gets - you fool.
Gemini: Madame, you understand, once knew a lovely type who was typically Gemini - a real diamond of a specimen. This should give you a clue, because obviously you don't have one yet.
Cancer: Rough times are ahead - you must buckle down and bear the brunt of all tests, both physical and metaphysical. Any attempt to foil this demon will only bring you frustration.
Sagittarius: There is no way that Madame can help your need for such behavior. Perhaps you should study Philosophy of Language.
Pisces: Your love of old books and soft molly cheese is no route to artistic sex appeal. Madame suggests you consult a Harlequin novel for details on steam.
Capricorn: Tuna Casserole: Minn, minn, Good.
Scorpio: There's much that must be seen and done here. If you don't look good, we don't look good. With an attitude like that, you can hardly expect to have a satisfying relationship with your hairdresser.
Leo: There is a cosmic fluctuation which tells of great fortune in this the year of the horoscope. Any way is a good way.
Aquarius: Don't you hate it when people sing that song to you? Madame knows better - and you tell that horrible bangs roll you call a lover to go fly a kite.
Libra: Your ever-tempered and mild mannered ways have a tendency to lead you into trouble. Especially when that trouble is spelt K-L-A-N-K-E.

Shameless Filler!

Okay, help me out here. Something has happened recently which further reinforces what was previously a nearly sneaking suspicion I have about myself. Of course, anything I say below could be pure coincidence, or my own fevered brain trying to come up with a cosmic purpose for my existence, however specialized, evil and cruel. I hope I'm just crazy, and not really fate's little plaything. In any case, I'll tell you what I know:

Didja ever read Harlan Ellison's latest book of short stories, Angry Candy? In it is the story about a gentleman who discovers he is The Deciding Vote. Whoever he votes for, in any election or ballooning of any size, becomes the victor. He confirms his suspicions by writing in the name Donald Duck on the ballot for the president of his local Jaycor union or something, and the winner is a fellow by the name of O. Duck. The tremendous responsibilities the guy piles on himself eventually become his undoing. Well, that's kinda the opposite of how I feel. When I was, oh, eight, I guess, I bought a brand spanking new album of a group my brother kind of liked. It was called The Little Girls Understand by that one-hit-wonder group, the Knack. That was their second, and last, album. A little later on in my life, I was introduced to the latter-day Tolkenesque music of Yes. I bought several of their albums, including 50122 (later serialzied on TV as Beverly Hils 90210). The band made one more album and crumbled into a mishmash of groups, leaving Bradford and Eason in its wake. That and how? In any case, this was the beginning of a trend of dissolution that I have detected in my musical tastes. One that continues to this day. Okay, The Knack were destined to last but a day, I suppose, and whatever uprooted harmonic visions Yes's live. Oh, well. But my most heartfelt apology is reserved for the brave boys of Negative Space. They buy their albums, and they get sued by everyone in the music industry and their mother. Now they need money. Oh, boy, what a dilemma. Do I buy some of their other stuff to augment their income and thereby risk another lawsuit? That's the most interesting aspect of this plague: what responsibility does this dubious power give me? Should I start listening to the drugs of pop in order to cause their downfall? Or is it more coincidence that I don't own a single album by Garth Brooks, Mariah Carey, Pearl Jam or Bobbi Brown? True, it would be nice to see these pretenders fall into obscurity, but wouldn't that be enough to justify my living without the music I enjoy? I hope against all hope that it's still too early to tell. I'll make my decision according to the fates of Foi Dog Pondering, They Might Be Giants, and The Judybats.

In which we discover the secret of Whitney Houston's success

TOPAZ WORKS OF ART

Supermarket of Beer and Soda
Guinness Gold Lg. $3.59/bottle 18/0-18/1
Guinness Stout Sm. $1.99/bottle 4/0-4/1
Guinness Pub Draught $1.99 each (1/4 barrel)

Beverage way

Killer's Red $3.79/bottle (10oz)
Michael Sheas $2.99/bottle (10oz)
Harp's Lager $1.99/bottle (10oz)

Guinness Gold Lg. $3.59/bottle 18/0-18/1
Guinness Stout Sm. $1.99/bottle 4/0-4/1
Guinness Pub Draught $1.99 each (1/4 barrel)

A page of unedited observations by guest writers
Dead Goat Notes

Although Silivi had promised to leave the building after the broadcast, God alleg­edly sent him a fax telling him to stay put. Also, he was not yet finished on the work that he was given by the Alumni Development Office. Silivi had one hostage, a switchboard operator, whom he let go at 6:00 P.M. Not only was he afraid of her getting wounded, her shift was over anyway.

Last night, Larry King was able to interview Dirk Silivi’s mother. But, he's kept prepared to hop up in there for hours.


Pride: the price of equality

by Stad Schwartz

I must be blunt. For some reason I can’t distinguish between my cousin’s Alpha Kappa Phi sorority and BACLE. Granted, the requirements may be polar extremes but in theory they’re both social elitist clubs.

Yeah, yeah, everybody needs rights, equality, and all of the “build up your self esteem” crap but only if the aristocratic classes. What the hell am I talking about? I’ll tell you. So as a person I want respect from others that I respect, not acceptance; acceptance is the weed social inferiors use and at Biele, we’re all superiors; what’s the difference you ask? Divide and conquer of course. Segregate yourself, find yourself, display yourself in the crowd. Show everyone that you are proud, that you are somebody, that your idea is big. —that your culture contributed to history— it only ignorant idiots disturb the ecological balance. Remember, the idea is to be

as esterotic and prejudiced as possible while at the same time politically correct and modest. And I thought respect was the driving force of multiculturalism. Sometimes confuse “respect” with the word “domination.”

None is ever going to form a club that will satisfy everyone. Take last semester’s little spot for instance. Some African-American women were angry at the Women’s Center for misrep­resentation (that is, they felt that the women’s center was dominated by too many white women). So what was the outcome? The “New Women’s Center” complete with an African-American chairwoman and a White chairwoman. The Hope W.A.O. doesn’t get involved now.

There’s no sympathy for those that are anachronistic. It doesn’t even come close to being as serious as the New Women’s Center. But first and foremost, it’s the A.A.W.O. for solidarity based on race.

If somebody takes your rights away then damn it, declare your own. If you don’t respect, respect yourself and form a club.

Feeling alone, depressed, nobody wants to tie you up — well contact Sebastian and he’ll show you the right place — S.M.A.O. No beating necessary for this fraternity—remember, whipping is a privilege. But don’t even think about joining this group unless you’re narcissist outwitted your own ego. That’s right. This fraternity is that “I have the weight of the world on my shoulders” mindset consumed by a misanthropic twist. Peace, I’m not insulting anyone, I’m just being realistic.

Don’t get me wrong, there is freedom to join any club you want, but each group has its own community. And outsiders are inherently un­welcome. Sure, any man is welcome to attend Women’s Center meetings but the fact is, no one really wants to. No one wants to be a minority in the majority of a minority rights group. The French can be very choosy sometimes. Sure, they have a right to be, but given a break, we’re all oppressed in one way or another.

Feeling like you have no self-control? Form a support group. Has the U.S. propaganda distorted your true ethnic roots? Form a racist club. Are environmental disasters calling your life? Start a Pol­luton Activist club. With a strategic mind and tactful manipulation, you too can receive an allowance for creating your own clique— all at the same tuition.

The only conclusion I can come to is that pretentiousness breeds dissonance. A trait not lacking here at Biele.
A personal interview with Joan Tower

I met with Joan Tower last Saturday in Amherst. She is extremely busy and dedicated person. It was impossible for Professor Tower to see me on a weekday, but I left rather honored that she took some time out of her weekend to talk to me. When we were in her office, I asked Professor Tower what she read Dan Swenson's letter in last week's Observer. She told me that she had just flown back from Georgia on Friday night, she had had the opportunity yet, but that she would read it soon. Stuwison's Observer letter is Luis Garcia-Rosillo, who was in a nearby room, and read the letter quietly to herself. When she finished reading it, she seemed overwhelmed by feelings of gratitude, as I was...

I was then asked, "if the school is so good, why do you think we're teaching?"

Tower: I think we're teaching because we love teaching music. I think we're teaching because we love teaching humanities with arts, and linking them up. That's been my experience here at Bard...to be able to teach these core courses and to do them as an artist—you don't do that just anywhere. I'd like to keep doing that...right now it's difficult for me to have plans for Bard, because I don't have a job at Bard. If I had a job at Bard, I would collaborate with the Theater department and I would teach improvisation music and world music, and theater courses.

C.S.: The core of my appointment was in MPZ, but I branched out and taught in the College as much as possible. But you need to have a footing in the arts and your footing needs to be in a program or a department. I really love teaching humanities with arts, and linking them up. That's been my experience here at Bard...to be able to teach these courses and to do them as an artist—you don't do that just anywhere. I'd like to keep doing that...right now it's difficult for me to have plans for Bard, because I don't have a job at Bard. If I had a job at Bard, I would collaborate with the Theater department and I would teach improvisation music and world music, and theater courses.

C.S.: Yes, that kind of work is in demand in art departments in colleges...the interdisciplinary way is a very practical way to study arts. What has been not "avant-garde", but simply practical about...music taught in ways not normally done in conservatories, is that the world is changing, and we need to think about music globally. We need to think about pop music as well as classical music and not just go through the same training over and over again. I think that the decisions at Bard about eliminating music and cutting back MPZ [and other decisions] are really a backward move that way. Too few artists were involved in making those decisions.

Observer: I'm not sure what people really want, if they want MPZ to become further integrated with the Music Department, or want it to go further away.

C.S.-A good question!

Observer: It's a funny thing, to remove a position, and not to remove a person.

C.S.: That's a very unique and peculiar thing to happen. Actually, I got very good teaching reviews and yet my position was removed. That helps me not to take it personally, but I would say it's also very disappointing so far as the work goes.

At the time the Observer went to press, Professor Wadada Leo Smith did not wish to make any statements. However, he has consented to an interview later this week. An article containing Prof. Smith's views on the Music Department will appear in next week's Observer.

Catherine Schieve

To remove a position but not to remove a person
Richard Teitelbaum
Electronics professor on the eve of the next century

Included in the Committee on Vacancies’ recent decisions concerning the music department is the decision not to offer tenure to Richard Teitelbaum, the electronics professor, a full-time position. He is disappointed because he does not understand the logic of the decision but emphasizes that there are two positions concerning this issue: his job and the electronics department, in general.

Teitelbaum feels that the Committee’s decision not to expand the electronics department is shortsighted, explaining that, on the eve of the 21st century, electronics should not be considered peripheral. The electronics department has problems of limited facilities and a small budget, which puts Bard at a disadvantage compared to other small colleges. Teitelbaum stresses that electronic music is not arcane or elitist, as the Committee’s decision has led some to think; it is our present and future.

Upcoming performances may be difficult to organize due to the fact that the budget is severely limited. Nevertheless, Teitelbaum maintains that there will be at least one student performance this spring, in addition to Steve Curry’s senior project performance on May 12th.

Concerning the current controversy surrounding the music department, Teitelbaum feels that there have been a lot of misunderstandings. While he thought that there was a good airing of views at the meeting last week, he hopes now that everyone can get along. Teitelbaum does not believe that the problems reside within the music department itself, but rather that conflicts arose from external pressures—namely the Committee.

"As I understand it, the music department supports Leo Smith and me." Daren Hagen had previously referred to himself, Richard Teitelbaum, and Leo Smith as a team. When asked about this, Teitelbaum agreed, explaining that the three work very well together; at the same time, he believes that it was someone’s desire to destroy this team: "I thought that we were becoming a team; now I don’t know what’s going on."

Teitelbaum also wonders how a Committee with no knowledge of music can make such decisions without any consultation. But more than concern for himself or the music department, Teitelbaum feels worried about the students; he fears that the electronics department will fall apart, leaving nothing for the students.

Because the trend towards electronics is a global change, Teitelbaum insists that Bard College has an obligation to the future, that it should respond to the times. To those who have an intellectual bias against electronics, Teitelbaum responds, "Electronics should not be left to the military and the technocrats to control."

Thus spake Daron Hagen
The professor of composition has a few things to say

I’m ashamed to say I have never seen you before.
Daron Hagen: (laughs) I’m ashamed too. It was even worse for me before. My problem is that I’m overreconciled. The first second I’m here, I have to tend to the needs of my students.
Observer: How long have you been a professor at Bard?
Daren: Leo [Smith], Richard [Teitelbaum], and I were all hired at the same time, four and a half years ago.
Observer: I understand your position up to now has been that of part-time Visiting Professor, but now Leon Botstein has approved the Committee on Vacancies’ (COV) recommendation to give you the new position of part-time Tenure-Track Professor of Composition.
DHH: I am more ambiguous about these matters, but that’s what I’ve heard. Observer: How do you feel about it?
DHH: Great! I love Bard, and I adore teaching. As long as I’m learning things, I’m here.
Observer: Could you give us some insight about the Music Department’s “unusual” request for $25,000/20/83 to the COV?
DHH: There’s no question that all the requests came out at the same time that it was done out of respect for the three of us (Leo, Richard, and D.) Since we all came at the same time, it would have been disrespectful to place priority on one or two of us. The entire Music Department has thought of us to be a team that fills the needs of different constituencies, and I believe it’s been a good machine. Nobody expected us to work so well together.
Observer: What are your feelings about the other decisions that have been made, namely, the resignations of Professor of Jazz, African-American Music, and Professor of Electronic Music (currently occupied by Leo Smith and Richard Teitelbaum, respectively)?
DHH: I think that Leo Smith should be considered at half-time and another half-time faculty member be hired for jazz, who would cover the material that Leo is not interested in covering right now. Besides, the students arguably would get more attention from two half-time professors than one full-time professor. As for Richard, Bard has a great opportunity for him to personally oversee the fund raising and equipping of a state-of-the-art electronic music studio. Both Leo and Richard are highly respected internationally in their fields. I admire them both.
Observer: There has been tension on campus concerning the renaming of Leo Smith. Some people in the college believe this is a racial issue. What are your feelings on this controversy?
DHH: It’s not a racial issue. If people want to develop an opinion and want to take a stand on things like this, they have to get all the facts.
Observer: There are signs posted around campus right now saying “Fight the power of the ivory tower,” which is an obvious reference to the Head of the Music Department, Joan Tower. What seems these and other signs seem to be saying is that Professor Tower and the Music Department in general is responsible for the Leo Smith controversy. As a member of the Music Department, what is your response to these accusations?
DHH: It hurts my feelings to see Joan close to tears for days on end because of this. It’s also wrong to blame us, because it’s not in our hands. The posters hurt the students and the faculty because they’re taking aim at the wrong people. By (regretting to shoot a gun, you should shoot the right people.
Observer: The Music Department seems to have gone through many trials and tribulations this year, with the various position changes and the “shrinkage” of Music ProgramZen, etc. What do you see for the future of the Bard Music Department?
DHH: Joan, Linda, [name redacted], and everybody on the faculty have been committed not only to maintaining the Bard ethos but also in intelligently pursuing multicultural and multi-stylistic studies in music. Things have changed a lot here at Bard in the last four years; it’s not at all like the place it was when we started. The changes are positive, mostly new and exciting thing, I’m
Middlebury Russian Choir sings at Bard

Sunday afternoon Bard was privileged to have the Middlebury Russian Choir perform at the Olton Auditorium. Though the concert was only lightly attended, those who saw it were treated to traditional Russian liturgical and folk music. The choir is under the direction of Kevin Moss, who teaches Russian at Middlebury College in Vermont. He began the choir in 1983, and most of the members study Russian. The Middlebury Russian Choir differs from many other Russian choirs because it incorporates both men and women, and they sing traditional folk music that was frowned upon by the Soviet government until the past two or three years. According to Kevin Moss, “We don’t perform Soviet kitsch.” The choir has been working with a choir in Moscow since 1985, the Pakovsky Ensemble, which was the first group in the former Soviet Union to perform traditional music. The Pakovsky Ensemble was not supported by the government, which adds an air of romanticism to the history of the Middlebury Choir. During the month of May, the choir will tour Moscow for three weeks in their first official tour of Russia. They have performed there in the past, but only because several members of the choir were there, and could organize concerts. The group also tours around New England and New York. When the concert began, each member came on stage in traditional Russian folk attire. The men wore decorative cotton shirts, and the women wore frocks and blouses. Though the choir looked beautiful, the real beauty began when they sang. The first few songs were ancient liturgical pieces, and the harmonies were seamless. The music was soft and light, with sopranos giving an angelic quality to the songs. When a few members performed the 116th psalm, the register was much lower, and two female tenors were showcased. The majority of the concert was folk music, which possessed a much deeper and earthier quality than the liturgical music. The choir’s powerful voices were complemented by Olton Auditorium’s acoustics, as they produced sounds from deep within themselves. Two of the songs were dancing songs, and some singers danced a bit, illustrating the rapport that was evident among the group. In the middle of the concert, the choir broke from the program to sing “Happy Birthday” in Russian to a female member celebrating her birthday. At the end of the program, there was even an audience participation song, in which audience members shouted the chorus of a Cossack song, which was “Drink! Sing! Be merry!” And that is just what the Middlebury Russian Choir did Sunday…they were merry. The concert was performed with a professional atmosphere, but with a sense of humor. I heartily recommend them to anyone with the opportunity to attend a performance.

Classifieds & personals


PLEASE TAKE NOTICE—DO NOT CALL THE ABOVE NUMBER, The Bard Observer has investigated the above “cruise ship” job placement and found it to be a telephone scam. We are still running their classified (since we already billed them) so as to no let them know we’re on to them. Federal authorities have already been notified.

Global Studies - England, Kenya, Japan, China, Costa Rica, India, Israel. Self-designed study, emphasizing experiential education, social responsibility. Self-designed study programs incorporating virtually any field of interest. Credits transferable to your college. Friends World Program, Box ABC 299 Montauk Hwy, Southampton, NY 11968 (516) 283-4000.

Adoption—Loving mom (a school teacher) professional devoted Dad yearns to share our lives with newborn. Family picnics, home baked cookies but most importantly a warm and loving family awaits your infant. Expenses paid. Call Joan and Bob collect so we can talk. (212) 772-9025.

Sublets wanted! If you would like to sublet your apartment or house for the summer to graduate students and faculty, please write down pertinent information and send it through campus mail to the MFA office or call us at 481.

Wanted to learn to play the piano? I give lessons. Contact Aina at extension 355 or box 312.

Mint M is still waiting. Who are you?

If anybody has any black lights that I can borrow please contact Box 470. Thanks.

g—lick my children….no, no, that’s not right….–s

Dominant Bisexual Couple (M+F) seek Houseboy or Girl servant to serve us Sunday brunch in bed, give massages etc…in exchange for strict discipline. Respond to box 861 NOW!

Having tax problems? I’ll do your tax return and even mail it for you. Fast, cheap and computer accurate. Call Dave 758-6317.

cheese-flavored radio-type show Saturday 2-4 pm listen love laugh cry much better than cats.

Do you want to be a West Point Graduate….or just look like one? Contact Ted Wilfle, Bleucher.

Party girls might get attention, but beautiful ones get laid. Thanks, now I won’t have hiccups twice. Hope is yours an all-nude day. First One..Two..Ninety-twelve…

Happy birthday to you! Happy birthday to you! Happy birthday to you! Love and kisses, Jeana.

House cleaning and baby-sitting services available any hours Fri.-Sun. Pay negotiable. Please contact 752-7945.

Dear June and Jolean - Hello again! Love, Jeana.

2 Hours of Intense Whiplash—This week free food! Next week free beer! The week after whatever the hell we want! Tuesdays Halfdays & Mondaes 5-10 PM, WABC 540. Loud and like it.

Totally Naked Radio—Wed 12-2 pm. Musical Sexual History coming up soon. Brought to you by Crazy Kat and her Missions of Decadence.

Happy 21st Reuben!

Happy birthday, Steven. I miss you!

Everybody say love, everybody say God” —RuPaul Charles circa 1985.

Hello, young lovers and couples, wherever you are. Let me photograph you for my Senior Project. I’ll give you free prints. Respond to box 867.

Hey Rabbit, it was really nothing. If you want to marry me, you can buy the ring, for real, something comes down.

Is fisting unique and venerable? Contact box 300.
New York City artists' work was on display at Proctor. The artists' common theme was characterized by Tom Wolf, an art history professor at Bard as "physical evidence"; their work reflects the concerns of New York City at present. Molly Sullivan, a Bard alumna who graduated with a degree in art history is the curator of the exhibit. She said that when she entered Bard she planned to become an economics major but then took an art history course with Wolf and felt inspired to change her course of studies.

Pike Powers is an artist who enjoys working with plastic. Her work was the most innovative and eye-catching of the entire exhibit, with her piece entitled "Happy Birthday" 1990, being particularly successful. "Ivory Tower", 1990, is a square-shaped piece of yellowish vinyl with a circle formation from which a large, protruding cord hangs. The texture and the form of the vinyl make the viewer feel in touch with the work, instead of being separated from it; one can relate to it because it is such a familiar substance. "Untitled", 1990, is drastically different from the others. It looks like a piece of wood with knobs all over it. When the viewer moves closer to it, it is possible to see the glue-like texture on it. This piece is simple, yet meaningful and inspiring and pleasing to view. As with her other works in this exhibit, its simplicity receives well-deserved recognition.

Powers started working on art with a tube of lipstick when she was five. She later became mesmerized with the medium of plastic. Her concerns in art go back to her early studies in tachistery; she uses her knowledge of the skin of animals today. Her imagery is based on common objects, even though she says that she feels sensuality towards them is forbidden.

Lucio Buvoli is an artist who uses common materials such as wool, plastic, wire, plexiglass and monofilament to create diverse works. His pieces in this particular exhibit range from creative to abstract. For example, "Cozzano, 1990", is a work in wire twisted into an "L" shape covered with bits of wool wrapped around it. On the other hand, "Tangendo", 1990, is far more interesting. The large piece of plexiglass is bent into a circular shape. The hole on the side makes it look like a doughnut; the wool stuck in the middle adds depth to the sculpture. Other pieces such as "Consentivamo" and "Rinvernai" demonstrate the complexity and diversity of Buvoli's work.

Buvoli grew up in Italy where he earned a degree in painting. His work is an attempt to combine distant experiences. Instead of suggesting faith in industrial progress, he wanted to show the beauty seductiveness. His obsession with used cloth rooted out of his daily culture. He wants to try to keep the sense of fragility and precariousness.

Joan Bankemper incorporates photographs with materials such as paper. "Iron Collar Secret", 1993, reflects the artist's talent and future potential. From within the large jar, a person is peeking out. If looked at closely enough, it could be seen as a person in an outfit, with a hat on his head. His work appears spooky and eerie, but this does not take away from it being a serious work.

"Chinese Torture Cell", 1993, pictures two jars connecting in both the middle and the top with some unidentified object protruding on the top right. It is almost a metamorphosis. Not only is there a melding of the objects, but also of colors. Because it is difficult to understand what precisely is going on, it is mystifying and intriguing.

Banksenker started in the art world as a textile major. Her philosophy is that if she has the fervor to do something, it will show its importance later. In Banksenker's work, she addresses the void, the nothingness. The vessel form of the jars reminds us of the womb; creating a void for the viewer to penetrate.

John Roche is an artist who writes words on women's bodies and then photographs them. "Through a Glass Darkly (for Julie Kay)", 1990, is a picture of a woman from a strange angle, as if the viewer were looking down at her, with her arms behind her back. All of his pictures in this exhibit were of a particular nature and had the same theme. Though these are interesting to view, we have probably missed a lot because we have not seen it performed, which is a large part of the process.

Molly Sullivan spoke in place of Roche because he was unable to attend. The texts that he has written on the bodies were texts from films and personal conversations. The performance writing was laborious and time consuming. After writing, he proceeded to take the photographs. The writing process had a particular kind of intimacy, a feeling of vulnerability.

Jody Lomberg's work consists of placing knots on canvas, as if they were part of the painting. "Untitled" is a square piece of blue-painted canvas with a knotted piece attached to it. This work is lacking in creativity and spontaneity; this is a case in which simplicity works against art.

On the other hand, "Take Cover", is far more interesting. Red wool covers approximately half of a beige canvas; the wool is ratty on the edges. The purposely messy quality gives a purpose and meaning to the art work and adds a distinct image. "A Fireside Gathering of Asetics Beneath a Tree", 1992, is by far the most developed piece of the group. A green and black and beige knit piece is in a box which is divided into two section. What makes this piece work well is the knit itself; the colors meld together beautifully and capture the viewer's immediate attention.

Lomberg studied painting at the University of Rochester. When she was six, she enjoyed knitting and has now come back to it; she uses knitting as a structure of painting. She decides the scale and density of the knit and goes from, infusing layers of paint.

Byron Kim's pieces in the show were all oil painted panels placed close together. "Flesh", 1992, is an installation of sixteen such panels. The work is simple and unoriginal, but aesthetically pleasing in spite of its commonness. The symmetry is pleasing enough for the viewer to appreciate its strengths.

Kim describes "Flesh" as an abstract monochrome painting; as abstract sublime-its meaning is small. In his one color paintings, before he applies the last layer, he puts his finger prints on it. While he attaches multi-cultural meanings to it, Kim claims that that is not his main issue.

After each artist spoke about his work, Molly Sullivan moderated a panel in which they discussed issues in the contemporary art world. Issues ranged from the discussion of their view about postmodernism to humor in art. This panel was followed by a reception in Proctor, in which students could speak personally with the artists.
At its best moments, "The Coach of the Holy Sacrament," as performed by the Bard Theater Department, is only a mildly annoying play. Unfortunately for the viewer, those instances were few and far between. The majority of their time was spent attempting to decipher unintelligible archaic songs and situations while blushing at the barely competent acting. The members of the audience had to wade through the dubiously self-conscious melodrama which took up nearly two hours of their lives—unwillingly collecting their collective sock as they waited for something interesting to happen on stage.

"Wretched men of such conceit and swagger," sings the imperious secretary Martinez to his haughty superior De Ribera, the Viceroy of Peru. The capricious, haughty aristocracy which comprised the Viceroy's court was the setting of the "La Carmesina, the Saint-Sacrament," under the direction and musical accompaniment of Erik Salie. The lazy narcissism of the Viceroy, the dismissed obfuscation of his underworlds, the manipulative coyness of the actress, and the timeless pretentiousness and triviality of the aristocracy are there for the actors to take advantage of. However, they never quite proved themselves capable of taking up the challenge, and the reins of the plot are left dangling in a chair with his hand on his mouth. The painful extremes of lethargy or melodrama were further accentuated every time somebody opened their mouths to sing. The characters shuffled into song in place of human emotions, and the result was an unpleasant collision of mediocre timing and disruptive speech. The pianist did offer extremely capable support to the distorted vocals, but the quasi-musical interludes only interrupted and confused the already painfully slow-moving plot.

Lena Gaye Davis may actually be an extremely talented soprano, but what good is hitting each note if we could only understand every other word she pitched out? Burrows'sumbling, incomprehensible delivery sadly defused the potential comedy of the Viceroy observing his own carriage get into an accident with his enemies. His proclamations of "God's teeth!" were equally dry and unfelt in speech or in song. The singing, like the acting, lingered at the verge of the ridiculous, occasionally engaging but predominantly phony.

Were these legitimate performers portraying bad actors, or poor thespians attempting to act like unreal actors? In any case, two wrongs do not make a right, and perhaps this was a situation of unprofessionals posing as amateurs—and unprofessionally so. The finale featured the furious return of Merimee, who breaks up the rehearsal disguised as a woman, then chastises his friends for degrading his work by bringing it to the stage. For one surprising instant, Andrew Reynolds brought the anger of his character to life with authority and honesty. Regrettably, the play then reverberated back to its bland inertness as the actors exclaimed in unison a half-hearted "God's teeth!" before the lights thankfully went down upon this thoroughly unspectacular production.

Hagen continued

continued from page 10

Form of the characters were either lifeless or overblown, pathetically limp or desperately extreme. For example, there is the Viceroy who spent virtually the entire performance in a chair with his hand on his mouth. The painful extremes of lethargy or melodrama were further accentuated every time somebody opened their mouths to sing. The characters shuffled into song in place of human emotions, and the result was an unpleasant collision of mediocre timing and disruptive speech. The pianist did offer extremely capable support to the distorted vocals, but the quasi-musical interludes only interrupted and confused the already painfully slow-moving plot.

Lena Gaye Davis and musical director Arthur Burrows, sitting, pompous and predictable on the Bard stage.

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EPC continued

Battle, Ethan Bloch, Christopher Callanan, James Chace, Jean Churchill, Matthew Deadwyler, Karen Greenberg, Garry Hagberg, Benjamin LaFarge, William Mullen (chair), Laurie Patton, John Prouty (vice-chair), Sarah Rothenberg, and Stephen Shore. They are all more than willing to discuss the process changes; the EPC encourages you to speak with them.

A final note: the faculty will vote on the curriculum in mid-April. Students do not have an official vote, but a numerical indicator might be nice to give the faculty (a forum vote or something?). While the faculty must live the longest with the changes, students are affected, and both the faculty and administration are open to our input and are willing to hear our opinions.

Renee Ann Cramer
Chair, Educational Policies Committee

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THE BARD OBSERVER
March 10, 1993

In one ear and out the other

by Matthew Apple

The administration of Bard College enjoys the frank, open and friendly relations with the students in its care. There are few examples of Bard’s administrative team connecting with the student body, the founding of the Bard Response Team (BRT) and the peace of Peer Counselors among them. The administration also deals with the various committees of the Student Forum on a fairly regular basis, as far as the little things of a Bard student’s daily life are concerned. Clubs are granted space in college buildings, groups are allowed to organize parties, students are allowed to divide their student fees amongst themselves.

Some would argue that Bard’s administration goes too far, imposing its students. Bard students, some say, go to college essentially to enjoy a four-year, all-expense paid vacation. As students, we do have certain privileges that we take for granted. We have parties of every kind, anywhere, all the time. We can speak on Buildings and Grounds Service to clean up our messes and fix our damages. We have almost unlimited freedom of expression and thought, which we exercise consistently with total disregard of propriety, especially from our fellow students.

Why is it, then, that we constantly complain that the administration doesn’t listen to us? That no matter what the Student Forum or any other student-run organization does, students can never convince Bard College that we know what is best for us? Students have the ability to alter the effectiveness of their student government’s communication, to state student concerns with more dignity and purpose. We can assume that, on and off the campus, building, we follow precedent procedures and propose logical, rational and useful solutions to dilemmas. Unfortunately, however, the most logical and rational of all dilemmas could never accomplish anything the other party refuses even to listen.

Obviously, students don’t know what to do about everything. We couldn’t run Bard by ourselves—nor should we—nor should we. We are here to learn, and the administration is here to teach us. However, the administration has apparently decided of late that it does not need students and it does not need to respond to any student proposals. Students are learning from the administration to stay in our place and merely follow the administration’s dictates like cattle to the slaughter. Even a simple alteration of Student Forum structure would make no difference if the Bard administration ignored the student government entirely—which it is for the most part already does.

Executive Vice President Dr. Papischin is notorious for his appalling lack of concern for students. He persistently ignores student proposals and has made it clear that student input is neither wanted nor welcome, dismissing student participation in the Bard community. After the administration’s initial proposal to BRT Chair Oliver to leave Bard, a prominent member of the student government, Papischin hurriedly allowed to go back to speak when they finally did meet. The Vice President was rude, arrogant, antagonistic, even abusive. Completely in violation of Bard’s proposal, Papischin was well aware of student vibrations against his proposal. I suspected Papischin would do the same against any Bard student, regardless of whether students can get a word otherwise.

Other deans have apparently begun to step into line behind Papischin. Dean Levine told the Educational Policies Committee that he did not want any EPC input at all into the musical Committee on the Curriculum. Not only did Levine refuse to give us students any notice of the most important issue at Bard College—one which will affect Bard students for years to come—he didn’t even want to hear students’ opinions—as if what students think doesn’t matter. I distinctly recall a heated meeting at Bard, hardly tolerated beyond the confines of the Dean of Students Office.

What is to be done? How can students make themselves heard if the administration refuses to listen? Well, two years ago, a group of students thought they knew the answer. They took over Ludlow for a weekend—and all we have now to show for it is B.R.A.V.E. What does it say when it takes something of that magnitude to provoke the most minimal of responses from the administration? Action—or non-action—speaks louder than words.

Joan Tower continued

continued from page 6

apologies to him about it. Bard means a lot to Leo. Leo is not only an artist there are no artists in the Faculty Senate, but he was the "cutting edge" of his art. The latter is what he had put in jeopardy at Bard. Bard is not comfortable with the "cutting edge," as recently shown in the decisions concerning Leo, Richard, Catherine (Schliev) and Ben (Boretz, whose Music Program Zero department has been greatly reduced in size and stature).

O'Brien: Has this controversy hurt the relationship between you and Leo? JT: Yes, it hurt us, but not for long. We’ve both been very hurt by this incident, because this little department’ve been trying to keep things by outside forces, Leo because he thought he was doing a great job here, and we’re not used to believe otherwise.

O'Brien: I heard that you were deeply hurt by the personal attacks made against you. What upset you the most about these attacks? Do you have anything to say to your accusers? JT: Dan Snodgrass said it very well when he wrote, "Taking quotes out of context, not mention jamming and distorting them, is a powerful tool for propaganda, sometimes more interesting and often more reassuring than the truth." When your attacked and accused as an individual, especially for doing something that was the complete opposite of what you were actually trying to do, it is painful. Especially when you’re attackers are anonymous. We regret that they’re not music students.

O’Brien: I heard there was a department meeting that was open to the whole community last week.
JT: Yes, the whole department decided to have a meeting to explain what was really going on and to try to correct some of the misunderstandings.

O’Brien: What transpired? Were any issues resolved?
JT: I think it was a very productive and civil meeting. Leo and I ran it together, with very few apologies and explanations about what really happened, and then we opened up the floor to questions and comments. Someone asked the faculty to take a stance on "where do we go from here?" A search has already been activated by Stuart Levine for a full-time tenure-track position in Jazz, and a hiring committee is now being formed to receive the applications. I said at the meeting that I would like to see two half-timepeople fill this position: one, a traditional jazz musician (preferably a keyboard player), and Leo Smith, as representing avant-garde Jazz. But the politics of getting even half-time position split in two is hard to predict.

I don’t know. It’s very hard to predict when the four new professors and a new building. We’ll be happy to see a new lighting and a new building, a real building. A lot can happen in a year. What do you expect to see when you come back? Will it be the same? I don’t know. It’s very hard to predict what we’ll have four new professors and a new building. We’ll be happy to see a new building. A lot can happen in a year, but when you change people, you change a lot of things.

O’Brien: What will you do in your time off? JT: This is the first time I will go on sabbatical in 20 years. It’ll be happy to be away from Bard politics. Unfortunately, it is not the most productive environment for me as an artist right now.

O’Brien: Thank you for your time, Professor Tower.
JT: Thank you.

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Excerpt from a letter to Pres. Botstein

Dear Editor:

Last semester when I had spoken to Wadada (Leo Smith) about his Board, he said that it all went fine. From his standpoint it looked as if he was going to be rehired. Then this semester I found out the bad news. Leo informed me that this news was a surprise to him because it went against the majority of opinion of his peers and my peers.

This begs the question, “How can a few override the many?” The answer is lay in historical perspectives. History shows us that the people who agree with a thing may not show their feelings as well as they disagree. I think that the people who were content with Leo’s teaching may not have taken it for granted. But meanwhile the skills that they had acquired from studying and playing with Leo made them into first class musicians. This skill creeps so naturally over the student that it is practically unseen at first. Then this force takes hold, and you have a metamorphosis as phenomenal as any in creation. ‘How could Wadada do it?” some ask. The answer lies in the fact that he has the theoretical, musical, and practical knowledge to pass on. I have been in his Music of Bob Marley, Jazz Class, African Rhythm Ensemble, and History of Jamaican Music classes, and have learned this through first hand experience. Jazz is an electrifying music that very well expresses the of the students of this campus. The other musical departments at Bard are as just as good. Yet it seems to me that Leo’s contributions may have been overlooked because of the distance that has been created in the modern relationship of these two musical forms. One represents the establishment and one represents the masses spiritual vogue. Yet both are based in history. In fact, we could concede that they are of the same root. One seeds the earth while the other flowers it. Except, to forget the seed and only smell the flower is to abuse nature. To abuse the natural mystique between the flower and the seed is to doubt that it is what is sown that is reaped. I feel that for Leo’s efforts, he has not been given what he should have reaped, though. It is not too late.

If the Administration and the heads of the Music Department, like the gardener to the seed, gave water and support to Professor Smith, the Jazz Department as well as the music department could grow. If we offer Professor Smith the full-time Jazz instructor’s position, his as well as our efforts shall strengthen the roots of this garden. This Garden symbolizes Bard College.

Sincerely,
Luan Zherka

Copyright Infringement

To the Editor,

It may interest you to know that copyright laws for visual images are quite different from those for written material. An artist or that artist’s estate owns the rights to a specific image that the artist created forever. A painting may not be reproduced without the painter’s permission even if the painting is owned by someone else.

I gave the Dean of Students a drawing for the cover of the student handbook, but I did not give permission for the Observer to reproduce it in last week’s issue. I was not working for the Dean of Students as a designer when I made the image in question; therefore they do not own the rights to it. I do demand that the Observer pay me one dollar for the use of the image. If I do not hear from you shortly you will hear from my lawyer.

Thank You,
Max Hoeger

Emergency and Laundry Fund

To Club Heads and Others,

In response to requests for information about both the Emergency Fund and the Laundry Fund, the Planning Committee has constructed the following guidelines:

All requests for additional funds should be sent via Campus Mail to Dan Silverman.
What to See, Buy, & Do at Bard

**WEDNESDAY, MARCH 10**

- **German Table** in Kline's College Room 5:30p.
- **ALANON/ACOA.** An anonymous program for persons who grew up in an alcoholic family. Third Floor of Aspinwall, 8:30-9:30p.

**THURSDAY, MARCH 11**

- **Tavola Italiana:** Conversation 4:30-5:30p.; Italian Table 5:30-6:30 In Kline’s College Room.
- **Russian Table** in Kline’s College Room, 5p-6:30p.
- **AWE Meeting.** Air, Water, and Earth meets each week to discuss relevant environmental issues at 6p In Alice Sooch.
- **Emergency Forum Meeting.** Speak for or against the new Presidential Commission on the Curriculum’s proposal. Or just find out what the heck it is at 7:00p In Kline.
- **SWACES Meeting.** Sexual minorities aligned for community education and support will meet each week at 7:30p in the Club Room in the Old Gym.

**FRIDAY, MARCH 12**

- **Russian Studies Club Meeting.** Speak Russian or any other E/C European languages? Like the culture, history or music of these lands? Come and find out about our exciting events, speakers, concerts and food-making escapades. Kline Committee Room, 6p.
- **Student Center Movies!** Kick back and watch the Film Committee’s presentation of “Trust!” Directed by Hal Hartley. Includes the Tennis Lesson Old Gym, 7p for non-smokers and 9p for smokers.

**SATURDAY, MARCH 13**

- **Shuttle to New York** See the glory that is Grand Central Station. Van leaves from behind Kline at 10p. Returns at 7p. Limit nine people. Sign up in Dean of Students Office.
- **Drag Race.** No, not a car race but a Drag King and Queen contest. Breakdancing as well. Old Gym at 10:30p

**SUNDAY, MARCH 14**

- **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 7:15p.
- **Student Center Movies!** See “Vagabond” directed by Agnes Varda. Old Gym, 7p for non-smokers and 9p for smokers.

**MONDAY, MARCH 15**

- **Women’s Center Meeting** at 6p in Kline’s Committee Room. (March is Women’s History Month.)
- **Observer Meeting.** Write, take pictures, draw cartoons or wear silly hats made of newspaper at 6:30p in the basement of Towlesbury.

**MONDAY, MARCH 15**

- **BAGLE Meeting.** Bisexuals, Activists, Gays, Lesbians, Etc. will meet each week at 7p in the Club Room in the Old Gym.
- **ACOA Meeting.** Adult Children of Alcoholics meets in Red Hook, 50 South Broadway at 8p. Contact Jeff Huang at ext. 539 in the Career Development Office for more information.
- **Cultural Perspectives Lecture Series.** John Eldred will discuss the Museum of Modern Art’s recent Henri Matisse exhibition. Olin Auditorium, 8p

**TUESDAY, MARCH 16**

- **The Revolution** Will not be a rerun. It will be live at 12-1:30p in Kline Commons Committee Room when BRACE hold a discussion of Neo-Marxist modes of production.
- **Czech this out.** Jan Kavan, a writer from Czechoslovakia will give a lecture entitled “The Writer in Eastern Europe: Before and After the Fall.” In Olin 102, 7p. sponsored by the Program in International Education.
- **Christian Fellowship Meeting.** Bible study, prayer and spiritual nourishment. In the Bard Chapel, 7p.

**WEDNESDAY, MARCH 17**

- **Distinguished Guest Lecturer Series.** Gregory Mankiw, Professor of Economics at Harvard, Jerome Levy Institute, 4p.
- **German Table** in Kline’s College Room 5:30p.
- **Arts Division Faculty Colloquium.** Daron Hagen will discuss and present excerpts from his new opera about Frank Lloyd Wright, Shining Brow. Black Center, 6:30p.
- **Victorian Studies Organizational Meeting.** All students interested in this new cross-disciplinary program are invited to attend a meeting to discuss curricular offerings as well as extracurricular events. Bring ideas for speakers, outings, readings and films. 7p in Olin 102. Questions? Contact Prof. d’Albertis or Dewsnup.
- **ALANON/ACOA.** An anonymous program for persons who grew up in an alcoholic family. Third Floor of Aspinwall, 8:30-9:30p.

**SHUTTLE VAN SCHEDULE**

**FRIDAY:**

- Rhinecliff: Leave at 7:05p. for the 7:41p. train
- Poughkeepsie: Leave at 6p. for the 7:16p. train

**SATURDAY:**

- Rhinecliff, Rhinebeck, Red Hook and Tivoli: Leave at 10a. return at 2p.
- Hudson Valley Mall: 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: Leave at 8:45, return at noon. (St. John’s)