

# OBSERVER

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The  
BARD

# OBSERVER

VOLUME 100 ★ NUMBER 20

BARD COLLEGE ★ ANNANDALE-ON-HUDSON ★ NY 12504

MARCH 17 ★ 1993

Work never hurt anybody, but why take a chance?

—Oscar Wilde

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George Shapiro, the center of attention after speaking out against the proposed new curriculum.

## Curriculum consternation

### Student Forum debates the proposed Curriculum

At an emergency session held last Thursday evening in Kline Commons, the Student Forum debated and questioned the proposals of the Presidential Commission on the Curriculum. In addition to the curriculum discussion and routine business, the Forum passed a resolution in support of the allegations by international students that Bard College is guilty of unfair hiring practices.

Michael  
Poirier  
News  
Editor

Educational Policies Committee Chair Renee Cramer explained that the purpose of the Forum was to present a "coherent statement of student sentiment" to the Faculty Senate before they vote upon the proposal. "It's not like we're going to vote and they're going to do what we want," she stated as the EPC members tried to field the questions and concerns of those in attendance, largely first-year students. All current students are covered under a grandfather clause and will not be affected by any possible curriculum changes.

Three members of the faculty attended the Forum in order to record the concerns of the student body. Professors William Mullen, the Chair of the Commission; Michelle Dominy,

Secretary of the Faculty Senate; and Bill Griffith were in attendance to answer factual questions and observe the proceedings. Student Life Chair Sally Mehrtens urged the Forum to pay attention to the details of the proposal and "not the politics surrounding it." However, the tone and language of the proposal were causes for concern among many students.

"The way something is said sometimes speaks louder than what is said," commented Erin Law, who claimed responsibility for putting up the signs in Kline and the Student Center urging people to attend the Forum. "The tone of this was very patronizing...it also depended upon faulty research and faulty statistics." One of the statements from the report to which Law took offense was that students "regularly embarrass the College by their postponements [of course requirements] to the senior year." Law insisted that since class registration will not be made any easier, it is the fault of the College that many courses are not available to non-majors until their senior year.

Some students were also offended by the statement from Admissions that "focused intellectual passion could be demonstrated in the case of about 10% of the matriculating Freshman." George Shapiro expressed his opinion about this allegation by exclaiming, "Intellectual passion—I don't even know what that means...This is the product

of arcane politics. Why do we have to add such magnificent layers of bureaucracy?"

"This is just bad politics," continued Shapiro, concerned with the faculty's disassociation from student interests. "The international students are trying to get a voice, students are trying to have a little input in their own education—there is so little respect on this campus, between students and administration, between students and students..."

Mullen responded to the "10%" clause by saying that it "distresses me to no end how this has been taken out of proportion." According to Mullen, the statistic was just a "high fallutin' way" of reporting how many incoming students are certain of what they want to major in. "It is not a value judgement on the quality of the students," he stipulated. "The perception among the faculty is that there is more intellectual passion than ever, and every year I've taught here students have had more intellectual passion than the last."

"It seems that most people are offended by the assumptions and that this is something chic to be opposed to," commented Jason Van Driesche. "They're not looking at what it's doing but the language through which it is presented." Van Driesche went on to express his belief that the new curriculum would expand students' horizons and that it "creates a context where new ideas

continued on next page

## Curriculum consternation continued

continued from front page  
could be reached without saying what those ideas should be."

## Questions of Requirements

The most contested aspect of the proposal is the introduction of College Courses. Under the proposal, students would be required to participate in a semester-long course each academic year. Modelled after freshman seminar, the First Year course would be *Ancient Worlds*, followed by *Logic and Rhetoric*, *Historical Moments* and finally *Contemporary Issues*. Concerns were expressed that these requirements would limit the overall choices which students could make when formulating their schedules, but the EPC countered that the proposal actually requires two fewer courses than the current curriculum.

One student stated: "If I'm forced to take something, I take it less seriously. This amounts to an entire semester we have no choice in." "Education is our choice and not something that is done to us for our own good," he concluded.

The "Eurocentrism" of the proposed rubrics was called into question as well. "This seems to be more of the

same old stuff," commented Oliverte Boekhorst. "The proposal doesn't hook up on provocative issues of diversity. This is interesting for only a few people...It is a chance missed and diversity is not addressed enough." Te Boekhorst went on to report that only one-third of the Commission members were women, and that the Commission included one person of color.

Shapiro questioned whether or not the Commission actually believed students would be attracted to the College Courses. "The notion that more students would come here to take this course is bizarre," he said, citing his own bad experiences with Freshman Seminar to the sympathies of many in attendance.

Members of the EPC attempted to clarify the issue by explaining that professors from all departments will be teaching the Courses in four or five small teams, thereby offering students something to choose from while taking the required rubric. Kate Carnevale countered that, "If the faculty has this much flexibility, wouldn't it just make sense to take their courses regularly?" Mullen responded to a question concerning adjunct faculty for Freshman Seminar by stating that the proposal is

"anti-adjunct in spirit."

The issue of the "magnificent layers of bureaucracy" was further questioned. Sarah Friedrich complained that the proposal was largely cosmetic in nature and only complicated an already imperfect system. She asked, "Why not work with what we have? Why just change what it looks like?"

Under the proposal, students do not graduate from departments but participate in "Programs," which may be pre-existing or personally designed by the student. Moderation and the Senior Project are still extant but new structures such as the three professor Program Board and department-like Program Committee would be established. Law regarded this idea as unfeasible, asking, "How am I going to find three professors willing to work with me for two whole years, especially with high turn-over rate of the professors we want to work with?"

She also accused the Commission of relying upon "faulty statistics and faulty research" about incoming students, and senior's interests in graduate schools. Cramer defended the Commission by stating that the necessary statistics had not been properly recorded and were therefore unavail-

able. As to how the proposal would affect applying to graduate schools, Mullen stated that different schools are looking for different backgrounds and the proposal would be ideal for law schools and the like.

When asked why there were no formal provisions made for student input into the proposal, Cramer responded that the faculty would have to live with their decisions longer than the students would.

Mullen also explained that transfer students and those who spend academic time abroad would not be penalized by the new system.

Max Hoerber commented that he approved of the proposal as a way to expand the intellectual interests of close-minded students. "It would avoid people limiting themselves too much," he said. "None of these changes would affect the positive experiences of Bard and would help those interested in learning as much about new things as they can."

"I'm disappointed that the faculty went to other schools for ideas instead of talking to us here," commented Law. "The fact that students weren't incorporated was a very big mistake," added Van Driesche. "A lot of problems and complaints could have been avoided with student involvement." The EPC will be giving a report to the Faculty Senate, along with copies of any student documents they receive concerning the proposal. In an informal vote, only one member of the EPC approved the proposal. A campus-wide referendum vote will also be conducted to clarify student opinion, and will be presented to the Senate by April 1st.

## International Resolution

Before the discussion of the curriculum, the Forum unanimously passed a resolution as a gesture of support for the international students and their efforts to end Bard's discriminatory hiring practices. Te Boekhorst sponsored the resolution, which delineated the Student Association's intolerance of any form of inequality and urged



the administration to work with representatives of the international community to find an "immediate structural solution" to the unfair hiring practices.

Fielding questions about the resolution, Te Boekhorst defined the situation as due primarily to "the accounting practices of Bard College" which make it more expensive for departments to hire international workers. Te Boekhorst had approached the administration with a proposal that would merely rearrange existing funds to make it equally advantageous to hire work-study or international students. The proposal was rejected, and Te Boekhorst felt that the administration's objections arose from not addressing the real issue and misunderstandings of the situation. "It's the only time in four years that I've heard Bard say that they have trouble spending money," he commented. The resolution passed with no opposition and Te Boekhorst informed the Forum that representatives of the international community will be meeting with President Botstein to try to resolve the problem.

In other Forum news, the election for one Science and Mathematics seat on the EPC was tabled until the next forum. Mehrtens stated that the SLC is working on scheduling the club space in the Student Center, a Student Patrol to try to curb theft and vandalism and a Spring Fling complete with bands and a barbecue on registration day. She also repeated Assistant to the Vice-President Jim Brudvig's promise that the long-awaited phone directory would be distributed by the end of the week.

## Classifieds &amp; personals

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Eric, Dan + Mitch: I miss you guys! Hope everything is alright in school

and at home. Love always, Jeana.

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The World is Round-o Round and us redheads are superior beings and over sexed and sugared. The blondes are out to get us. So Hey Diddle Dee answer me this riddle. Hey diddle do tell me why it snowed. It was the attack of the 50-foot woman and she's never satisfied-Dartanian. I want your sex!

"Desperation Strikes" Control mankind, My poor Willy, Beyond, The Left Over Limits, dot dot dot dot dot And the wavelength ended in a Line, Beachberry Ballnutz.

Hey Topo Gigio, "kees me you idiot." Respectfully yours, the boy without the pieces of the pie.

Madame the Gypsy regrets that the vibes she received were not in harmony with the aligned planets. She can't make predictions until next week.

From Albany to Annandale

New York State Comptroller Regan to assume first Levy Presidential Post

On Friday, February 19, 1993, Edward Regan, a top Republican of New York state, announced his resignation from the State Comptroller post he had held since 1979. He will become the President of the Levy Economics Institute of Bard.



Regan is currently the third highest ranking politician in New York state government. Bard's Executive Vice President Dimitri Papadimitriou described Regan as one with a "commitment to community service" and "an admiration of government." In terms of special insights which he could give to the Institute, Regan was identified as interested in corporate government and its responsibility to the people, specifically the transferral of pension funds to wage earners. He has published various books on corporate government.

What kind of changes does this signify for the Levy Institute?

The position that Regan will assume is one that has been recently created, especially for a "public servant," according to Dimitri Papadimitriou. In the past, Leon Botstein has served as titular President of the seven-year-old institute. Regan will be the chief spokesperson for the Institute. He will act as a liaison, introducing Levy proposals to Senate committees for advise on policy making, for example. This position was created with the vision of linking the Levy Institute more closely to the dialogue about the U.S. national economy at both the state and national levels. When asked if the institute is intimately concerned with President Clinton's reforms, Papadimitriou answered, "Yes, among other things."

In terms of what the new post means

to Bard College, Papadimitriou explained that Regan's responsibility will be to the Institute, not to Bard College, but that the choice of Regan could raise media for Bard College. Regan is not only an accountant but a writer and a teacher. While there are plans for him to hold lectures on economics which Bard students would be encouraged to attend, Regan will not teach any courses at Bard.

The Levy Institute is familiar with Regan who has served on its advisory board for the last two years. Leon Levy was a contributor to Regan's 1991 campaign. When asked if the position was open to individuals who are not on the Levy advisory board, Papadimitriou clarified that the position was open to all public servants, but that the Levy Institute was pleased to have Regan, someone from "our own backyard." The February 19, 1993 *New York Times* indicated that Regan's salary will increase from \$110,000 per year as the State Comptroller of New York to \$175,000 per year as the President of the Levy Institute. He will also receive a state pension of \$49,370 per year from his time as a public servant.

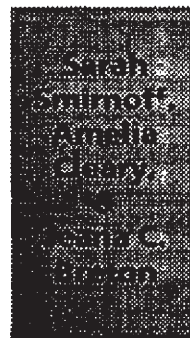
When questioned about the choice of a Republican for the position of President, Papadimitriou explained that the Levy has always been and still is a non-partisan institution. The Levy makes economic forecasts, publishes books and papers and sponsors conferences. It has ten resident scholars of various persuasions and ideologies, as well as a diverse advisory board including individuals like Pat Monahan. "Dissent is promoted," said Papadimitriou, and "the fact that Regan is a Republican or Democrat bears nothing on the Institute." In addition, Regan was especially "non-political" about his state comptroller's position. Regan will assume the Presidential post at the Levy Institute on May 1, 1993.



New York State Comptroller Edward Regan, left, will take over the Levy Institute starting this May.

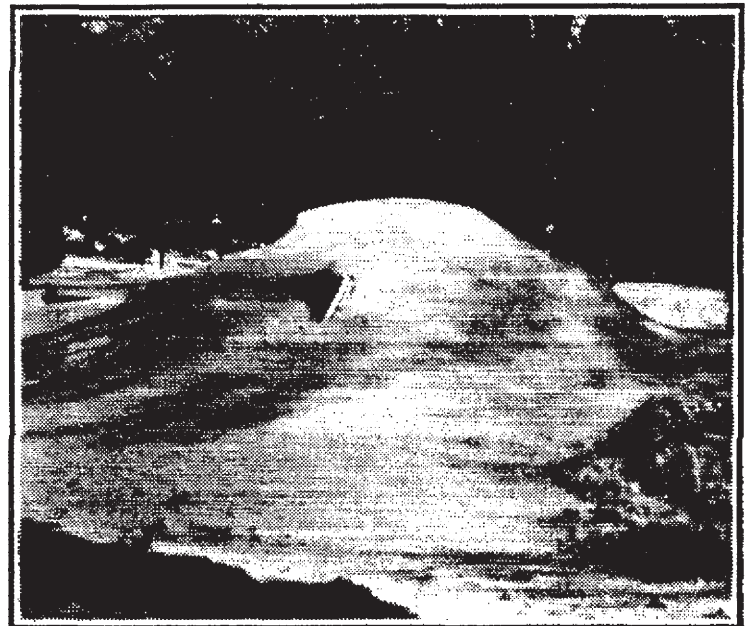
SNOW, SNOW, and more SNOW

The Great Blizzard of '93 hit the Eastern Seaboard on Saturday, March 13th. Fourteen foot snow drifts with one hundred mile per hour winds, and tornadoes were announced. As of Sunday night, thirty-two deaths had been reported, fourteen of which were tornado related.



Snow depths up and down the East Coast ranged from: North Carolina, 2-3 ft; West Virginia, 2 ft; Birmingham, Alabama, 15 inches; New York City, 10 inches in Central Park and approximately 2 1/2 ft. in the Hudson Valley region of Upstate New York.

Governor Mario Cuomo declared New York in a state of emergency. Many roads were closed, shelters were set up, and people swamped the grocery stores for supplies. In Kingston, WTZA-TV went off the air, and one hundred customers of the Central Hudson Gas and Electric Corporation were without power. In New Paltz, a greyhound bus slid off the Thruway injuring eight people. At Bard, several Kline workers were



Some car owners had their work cut out for them after the Blizzard.

stranded overnight; some of them slept in Albee Social with blankets and pillows, collected by concerned students. Dorms were especially cold as it was hard to get the outside doors closed once they had been forced open by incoming and outgoing students. Some students braved the weather by going out to sled either on plastic bags, Kline trays or their bottoms. Many cars were buried in the parking lots, and students could be seen trudging through the snow with coats bundled and garbage bags tied around their legs to keep their clothes

from getting wet.

On Sunday, the storm had passed and everyone awoke to find the snow, not yet shoveled, and piled high. Almost all the hungry students walked in snow up to their knees to get to brunch—one lone student was sensible enough to ski to Kline.

It was indeed an exciting and potentially dangerous blizzard. Now that it's over, we can only hope that relief efforts are swift and productive, and applaud the B&G crews at Bard that did such a good job of cleaning up the snow Monday morning.

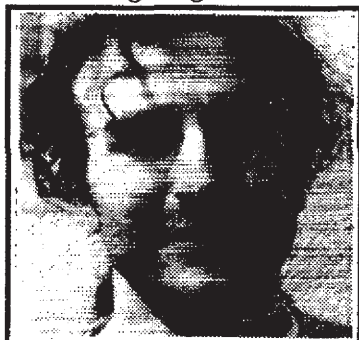
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Billy Yeskel is an amiable Junior II who spent this past fall in Israel studying at the Pardes Institute, a progressive religious school in Jerusalem. He spent the winter intersession before that working on a kibbutz in Israel proper. And what did he do on a collective farm in the middle of the Negev Desert?

"I just picked melons," he says. "It doesn't sound very eventful, but it was fun." Acquaintances of his family began the collective in 1973 as part of a project "to turn the desert green." An ecological experiment operated mostly by Americans from the Northeast. (The volunteers were so familiar with the tri-state area that he only had to give the Parkway exit number of his hometown for people to know where he lived). Billy volunteered to go out every day in groups of eight to ten people to pick the ripened melons lying on the ground. Then the fruit was loaded into trucks and headed to market.

"You get out there at an absurd hour in the morning and work for eight hours... You didn't communicate much and if you did you miscommunicated, because everyone was so tired...

We spent half the time by singing American pop songs from when we were young, like the Go-Gos. . . It was December and January, so the weather was a lot like here, only with less mud." He spent the rest of his time on the ground "in these huge, huge, millions and



Billy Yeskel

millions of rows uprooting melons...and your hands would get cut up as your gloves fell apart. It was really miserable. We had to sit there and breathe the dust all day... My hands turned into leather by the end of two months."

Billy has spent the last year trying to learn to play the flute. Why the flute? "Probably, embarrassingly enough, because of that one guy in [Woody Allen's] *New York Stories* who plays the flute... and, actually, one Phil Ochs song which

I like, and also because I like "Watermusic," a piece by Handel."

Billy played indoor soccer on the energetic "Hey, Fellas" team. "It was a nice break from running cross-country," he says, which he did throughout high school.

He admits that he sucked his thumb until his sophomore year at Bard. "I never cared about sucking my thumb. I always did it in public, in school, and at dinners and stuff like that. For some reason my parents thought that I kind of had an inferiority complex because of it. So whenever I was at dinner, or there were friends with me, or we had family over, they wouldn't want to say, 'Billy, take your thumb out of your mouth.' So my dad came up with a code word, which was 'bozo', or something ridiculous like that. And, say we were sitting at dinner and I was in front of all of my friends, my dad would say, 'Billy, Bozo.' It was pretty ridiculous."

Billy is applying for an internship this summer at National Public Radio because he wants to live in Washington, D.C. "It sounds like an exciting place," he says, "probably not as exciting as New York, I guess... or Annandale specifically."

of Bard **Faces** by Sean O'Neill

Emily Glick is a 21 year old music major from the Chicago area who came to Bard after looking at several larger universities on the east coast and finding them "to be big high-schools...at Bard there was less evidence of this." Emily says she doesn't really have as many problems with Bard as everyone else seems to... "For Emily it is more the area than the school that bugs her; she is "used to being near a big city," but likes Bard mostly because of its small classes. She feels this allows her "to know professors to the point that I have a rapport with them...the professors can tailor what I'm learning to me, rather than the curriculum."

There is more to Emily's life, however, than just her classes. One thing Emily is busy working on is her senior project - an opera based on *The Tempest* by William Shakespeare. Emily is a fan of Shakespeare's work because she feels his themes are universal and still relevant today.

Emily is also the Station Manager of W.X.B.C. (the Bard radio station). She acquired this position after first being one of the initial planners of the radio station, seeing it fall apart, and then putting it back on its feet because she "hated

to see it dissipate so quickly." Besides, she feels that having a radio station at Bard is just as essential as E.M.S., *The Observer*, and DeKline are; they offer students "the opportunity to get real world work experience."

Emily's own work experiences include electronic music, audio engineering, recording, paste up



Emily Glick

and artwork at Station Hill Press, and being Art Director at Evans & Evans (an advertising agency in N.Y.C.). She feels her big break in electronic music, however, is being able to program all of the synthesizers for Daron Hagen's Opera *The Shining Brow* this semester. Emily's own opera will be performed on May 18th in the

Bard Chapel.

In her spare time, Emily devotes herself to her hobbies, which include desktop publishing, creating fliers for different clubs, tending her many plants, playing with her pet ferret "d", writing a story about artificial intelligence that is 200 pages long so far, and watching at least an hour of *Trek* each day.

Emily is also a member of SM A.C.E.S., which she considers an important club on campus that is "very into social acceptance and social tolerance." "Sado-masochism is a form of safe sex...and a basic understanding between couples," not a matter of who receives the most pain. Emily also used to belong to Panacea, a group devoted to satirizing with posters stupid things going on around campus. It was "a reactionary thing," says Emily, "but, Panacea's dead...mostly because students aren't as stupid as they used to be."

After Bard Emily, plans to concentrate her studies on computer music at North Western graduate school. The university is near her home in Illinois, and although Emily could not say that she would not miss Bard, she did say that she "will be happy to leave upstate New York."

**A Fun Contest! Prizes! Wow!**

It's fun! It's challenging! It's a monumental waste of time! But it can be more than a little rewarding! It's the first of what might very well become a long series of Musical Scavenger Hunts!

You all know what a regular scavenger hunt is, I assume. Well, seeing as how the folks at Bard would much rather stay indoors and listen to their own brand of music, I thought that combining the two activities might prove fun and challenging. There must be plenty of silly little odds and ends hanging around in that cassette/CD/album collection of theirs.

And so, I have come up with forty items, all of which refer to a song or songs that I assume exist somewhere. I myself cannot claim to find all of them from my extensive library, but then that would be no fun for me. So, I am offering this as a contest to the entire Bard campus (myself excluded) to compile a tape (or tapes) consisting of songs which satisfy as many of the forty items below as possible. And to the one or he who comes up with the most songs, a wondrous prize will be thine (the prize is still being worked out by myself and the folks at DeKline. Don't worry, it'll be a reward worthy of your music-scrounging prowess!)

Firstly, some rules:

- 1) Please, when compiling your tape(s), keep the songs in order according to the item list, and include a song list for each tape, explaining your finds, and alerting me to any items which were skipped or not located. Try to put on as much of the song as possible so that I can determine whether it satisfies the item's demands.
- 2) I'm expecting you to include rock, pop, and other forms of modern popular music. I don't think I'd like classical, new age or other forms for which the term "song" might not apply.
- 3) In the case of "close calls" or dubious readings of the item involved, I'll be forced to make a decision, and all my decisions are final, dammit. I'm the one paying for your possible prize, so don't get all over my case, hey?
- 4) Please include your name and box number, so I can return whatever tapes you send me after the judging period is over. I cannot stress this enough. **ANY AND ALL TAPES SENT TO ME FOR THIS HERE CONTEST WILL BE RETURNED TO YOU!!!** This is not a scam to appropriate blank tapes, merely a fun-minded diversion and contest.
- 5) **THE DEADLINE FOR ENTRIES IS SATURDAY, APRIL 10TH AT 12:00PM VIA CAMPUS MAIL** Really, no exceptions.
- 6) The winner will be determined by the most items correctly located. If more than one person has located the same number of items, then a random draw will determine the winner. Again, my decision will be random, and final.
- 7) **SEND ENTRIES TO ME (MATT GILMAN) VIA CAMPUS MAIL ONLY!!!**
- 8) If there is any confusion about one of the items, I'll try to contact you, so make it easy for me to reach you by including your Name, Box Number and Phone number if available. That just about covers it, so let's move on to the ITEMS!!!

Look on page 6 for the list of items

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## Dead Goat Notes

The opinions in this column are solely those of Greg Giaccio. Any other opinions should be turned into Security so that they can be returned to their rightful owners.

It's St. Patrick's day again, and once more it is time to eat corned beef and cabbage, watch John Wayne hit the bottle and then hit his wife in *The Quiet Man*, and protest 'til your heart bleeds.

For the past few years, we've been hearing complaints about parades and prejudice during the St. Patrick's Day Parade in New York. Basically, Irish gays would like to march in the parade while Irish Catholics would like to march over them in the parade.

I can't figure out why St. Patrick's Day, of all the saints' days, was chosen to be an example of the conflict between homosexuals and the Church. You never hear of the Gay Throat Ailment Sufferers complaining about discrimination on St. Blaise's day (#1). Nor do you hear of the Roman Catholic Church dispensing the throat blessing on basis of sexuality. If there was going to be a controversy, one would suspect it would arise over this holiday since the throat blessing is probably more important than the St. Patrick's Parade. If you participate in the throat blessing, your neck has the Official Roman Catholic Superstitious St. Blaise Seal Of Protection from choking, throat cancer, garroting or other esophagus woes for a whole year. If you participate in the St. Patty's parade, all you get is drunk. And you're going to wish you had the O.R.C.S.St.B.S.P. when all that Irish whiskey attempts to resurrect itself.

There has never been an official statement from the Pope about homosexuals sending each other valentines on St. Valentine's day. In fact, the church is curiously silent on the exchange of valentines between same-sex couples. Maybe there's something we don't know about this pope guy and why he's often caught wearing a dress.

Catholics and homosexuals live in happy agreement on St. Gregory the Great's Day (my personal favorite), or St. Mary Magdalene's Day, even All Saints' Day. Homosexuals are free to pray to St. Anthony

when they lose their car keys, and Queer Nation has never claimed that it is important to declare one's sexuality while doing so. The Church says that homosexuality is a sin, but they haven't stopped homosexuals from saying "For the love of St. Pete!" when the need arises, and no one has protested this exclamation as being unfair to homosexuals. Why is it then that the Ancient Order of Hibernians feels that the Church should exclude gays from wearing green, pinning on "Kiss me, I'm Irish" buttons, and staggering through New York with the rest of the Harps? And why do homosexuals see St. Patrick's Day as a vital opportunity to declare their national heritage and sexuality?

Another important issue in the whole debate is why Irish people aren't participating in the March On Washington this April 25th. If gays can march on St. Paddy's Day, then the same right should be extended to the Irish on homosexuals' days? If it is appropriate for gays to march "out loud and proud" as the sons and daughters of the Emerald Isle, why isn't it appropriate for the Irish to march and wear pins like "Closets are for cardigans, Laddie." Or maybe they could carry a banner that says "We're here, we brew beer, get used to it" while chanting, "Go left, Go gay, Go pick up the shillelagh."

### Guide for non-Catholics

#1- St. Blaise was the patron saint of throat ailments ever since he miraculously saved someone from choking on a chicken bone using some sort of Holy Heimlich Manuever. On his feast day (February 3), Catholics go to church to have the priest hold two crossed burning candles around their throat while saying a blessing. This allegedly protects the blessee from any throat illnesses (not to be used in conjunction with other blessings, void where prohibited.)

#2- St. Anthony is the patron saint of lost things. Legend has it he helped St. Peter find the keys to heaven, which were in the cushions of the couch as usual. The traditional plea for help goes, "St. Anthony, St. Anthony, please come round. Something's lost and can't be found."



Greg Giaccio  
Featured Columnist

## An open letter to the White peoples of Bard

I am a white person who reads Ephraim Glenn Colter's "Another View" columns every time they appear in the Observer, who each time wonders why he continues to write about how racist we are. I think: "don't we all know how racist we are?" And then I read the responses the next week which unfortunately prove him very right: we do not have a clue. That is why he writes them again and again and this is why I am writing to white Peoples, because I do not have this somehow negative stigma of being a militant, queer, "racist" black man who spends his life trying to make this tidy Bard "community" all uncomfortable.

Ephen is the last person needing defense for his words, and this is not a letter of defense. Rather, it is a letter of a different perspective necessarily directed at white peoples (because peoples of color have heard enough of this already), and I thank Ephen for his tireless letters and I thank his respondents for theirs because they serve as an impetus for me to formulate what needs to be said here. And, being a fairly invisible first year student, white peoples of a variety of persuasions might actually read this.

This is a response to those of you who write your responses to Ephen and to those of you who agree with them. And, it is a response to my and all of our everyday actions that we are so unconscious about. I am writing because I am tired of our race. We are at an institution where we are allowed to try and be honest [sic] with ourselves and use our educations for progress. Why, then, do we still like to say that "we are not racists?" Why are we so ambivalent toward Ephen's actions and the efforts of the AASO to educate us about the racism in which we partake? Because we are so liberal. Because we are so heartwarmingly idealistic. Because we are so politically-correctly-convinced that we are not "those" racists, and that Ephen can never rightly accuse all of us of being so. Let's face it: we are white and, though we cannot be "blamed" for being born with white skin, we are racist. Not "those people" who say people of color are inferior, or "those people" who know only "gooks" and "spooks" and have never known peoples of color, or "those people" who burn crosses on the lawns of peoples of color. Uh uh, we are not like "those people." Actually, this is true—we are not exactly like "them." Because "those people" have honest racism, "they" own their racism, "they" are we-stand-up-for-our-beliefs-racists.

That is the only difference between "them" and us. Because we are racists, also. but we only use "them" as an excuse to prove how unracist we are. But we do "their" work for

"them," probably even better than "they" do.

I am a racist who does not use racial slurs and who is p.c. and who does not stop racism by writing all this but who just wants to get us all to admit one small but significant thing. Kind of like alcoholics who go to AA meetings and the first thing they say to head toward recovery is "My name is I have a problem and I am an alcoholic." Beyond that, I cannot make too many demands, because I am no better than that and I cannot expect (though I would like to) us to be better than that considering how long we have been fooling ourselves that we do not have a problem. But, if I could speak for all of us now, we should move from there, because while we leisurely sit around being non-racists and defending, with any energy we may find, that "fact" to Ephen and other



persons of color we meet, peoples of color are living and dying in prisons, peoples of color are being denied education, peoples of color are being increasingly ghettoized and peoples of color are being silenced. And, on top of all that, peoples of color are taking an overwhelming amount of their limited time to educate us—the same us which is the very root of the problem. This should not have to happen. Why are we

letting others end the problem that is OUR PROBLEM?

So while we point fingers at the overt racists who we traditionally learn to condemn, let's think about our own privilege which is maintained by the racism which we do not identify; the sort that slip through and lands with a bomb and for which we claim we are not responsible. Let's think about it and start to renounce this privilege that was earned for us by and exists at the expense of all peoples of color. Let's acknowledge our racism without apology, without guilt but action. Because though we may not (but most likely do this anyway) do obviously racist things, what we don't do—when we preach that 'the world would be better off if the word "race" were eliminated, even though we should know that hopeful statements can be true at the drop of a hat—is just as irresponsible or worse. Because until all of us privileged white folks stop trying to wear our liberalness like a scarf and start moving damned far together, we will continue to live in a racist world full of rightfully angry voices directed at anyone who will listen when they should be directed at us.

Thank You.

Tracy J. La Grassa  
arbitrary white person

## Beverage way

● Michelob  
\$3.79/6pk  
(bottles)

● Reichelbrau  
\$3.99/6pk  
(bottles)

● St. Pauli  
\$9.49/12pk  
(12 oz. bottles)

SUPERMARKET OF BEER AND SODA  
Rt. 9 2 miles North of Red Hook Traffic Light

758-0541



● Genessee  
regular, light  
and cream ale  
\$9.49/case  
(cans)

● Pepsi  
all flavors  
\$3.99/12pk  
(cans)

## Shameless Filler!

Here's a shot out to all those folks who've wanted to slug me for saying, "toldja so." And to the Chinese gentleman who reminds us all to be careful what we wish for.

It's me! I'm to blame for the blinding whiteness threatening to collapse your windows inward. For the powdery blockade keeping your front door shut. For the front-wheel drive, fuel injected ice sculpture sitting in your driveway. Directly and indirectly, myself and those around me have caused the correct deities, demons and imps to collectively curse us, and the result is currently inside your boots, hard at work to keep your woolen socks drenched.

I love snow. Love it always have. I've loved its texture, its accumulation, the sledding and snowballing associated with it, the sound of it as it collects. The sight of falling snow has always stirred the poetic and romantic inside me; snow makes me want to fall in love. This winter has been a crisp white dream come true for me, and in my own naive pagan ways, I've been thanking the winds above for their bounty. In my romantic, snowflakey soul, I think some sweet snow goddess took a shine to me this January, and she's been sticking around to enjoy my happiness. Friday, she decided to love me back.

My pal Jeana Breton (great editor, snappy dresser) hosted one of those murder-mystery parties this past Saturday. Everyone got a role to play in this greedy extended family who bring the word "dysfunctional" to new heights. Murder and raspberry ginger ale were in the air, and a great time was had by all. We were no fine actors, but our collective good-sportiness brought to the festivities a proper sense of gothic. And what's a gothic murder without treacherous weather conditions? Thought I caught Calliope eavesdropping in a closet, but it could've just been Greg.

Also, I caught a cold. Since Odin, Thor, Frigga, et. al. have vacated the Halls of Asgard, Expectorant, Mentholypus, Decongestant and NyQuil have moved in and renamed it "the Halls of Medicine". I'm afraid I've been a little tardy with my libations. Just punishment has been meted out.

Goodbuddy Dan Kurnit, of the far off Santa Fe, recently angered the local snow demons with what was meant to be an offhand remark. "Well," he said only two weeks ago, "at least there won't be any more snow." When pressed to explain how he could be so sure, he explained, "there just won't be." Long ago, the Madison Avenue folks reminded us that, in margarine as in all things,

it's not nice to tick off Mother Nature. Who says you can't learn from TV? Oh, poor Dan. Impudent upstart, do not be so cocksure of thyself.

Of course, Kat Foran has her own collection of spirits hovering around her 24/7. All of them carnal (sign on her door: "My god is a horny

one and I'm glad"), all of them eager to show her a good time. She had never witnessed a true snowfall before she came to Bard. I think she yelled, "hey, snow guy in the sky, faster? harder? please?" once too often.

For the rest of the month, you guys will enjoy the residue of the holy ones' wrath. Sledding, snowfights, snowpersons in the increasing warmth. Right now, Tewksbury field is three deep, and in just over eight weeks it'll have to be all gone. Lest we forget, softball season is right around the corner. Soon there'll be greenish grass, baselines, bats and mitts. I'll be standing out there, calling balls and strikes forever. Hard to believe, to look at it now, all the snow will be gone someday. Spring will come, though, no doubt about it. Thank gods.

In the meantime, in between time, ain't we got fun?

### In which we see the effect of several gods properly aligned

by Matt Gilman

## Can you find a song...

continued from page 4

- 1) with one vocal part and no instruments.
- 2) that features a kazoo.
- 3) that has less than four words sung in it, but more than one word (repeating the same word over and over doesn't count)
- 4) whose title is longer than seven words, and the title is sung in the song.
- 5) that mentions the names of more than five people, real or fictional.
- 6) that is an homage to a dead musician.
- 7) that is actually another song played backwards.
- 8) that is an instrumental version of another band or performer's song.
- 9) that celebrates a day of the week other than Friday, Saturday or Sunday.
- 10) with a time other than 2/4, 4/4 or 3/4.
- 11) whose title is a question, but does not have the words "who", "what", "where", "when", "how" or "why".
- 12) whose lyrics obey the following rhyme scheme: A B A C D C E F E B D F.
- 13) that is anti-drinking or anti-drug.
- 14) that incorporates a piece of a classical work.
- 15) that is written in answer to another song (include both songs).
- 16) that is under 20 seconds long.
- 17) which uses the word "impeccable".
- 18) which features hysterical laughter.
- 19) which features a typewriter.
- 20) in which the words "babe" or "baby" are sung more than 16 times.
- 21) whose lyrics do not rhyme (all throughout the song).
- 22) which mentions the name of a newspaper.
- 23) in which the words are spoken rather than sung.

## Bosnia 1

by Gabor Bogner

As the Clinton administration is settling into its daily routine it is already clear that a "laser-beam-like" focus on America's domestic woes will be impossible. A number of international problems need to be addressed with urgency, foremost among them the Bosnian crisis.

It is the continued fighting in Bosnia that I single out before other pressing foreign policy issues (such as Haiti, the Middle East, Somalia, etc.), because it is my impression that the way the US addresses Bosnia will have far reaching implications. These implications will be felt well into the future, and will affect some of the other issues that are on the foreign policy front-burner today.

It is painfully obvious that Bosnia is a model of a new type of conflict the United States and the rest of the world will be faced with again and again in the post-Cold War era. The disappearance of a bipolar power structure will result in an increased number of regional conflicts all over the world; conflicts that just a couple of years ago would have been dealt with within the context of American-Soviet antagonism. But no more. Neither the US nor the Soviet Union necessarily have a strategic interest in any region of the world anymore: what you don't grab today will not by definition fall into the hands of your enemy tomorrow. Would be dictators suddenly find themselves liberated from the weight of superpower-conflict, and their dreams of annexing new territories and acquiring new resources become attainable. Even more so, thanks to the world-wide cheap availability of weapons (a side-effect of the forty-year arms buildup), the same new opportunities are opening up for inward turning ambitions of power, already resulting in innumerable civil wars worldwide. While the United States is no longer in a position to act unilaterally anywhere and anytime, it is still the dominant military and leading economic power, a unique combination in today's world. This is clearly show by the way all other potential players' turn to the US for leadership in world affairs.

Of all the ongoing civil wars and regional power struggles, Bosnia has stood out, by virtue of the intensity of the fighting on the ground, the scale of human rights violations; and its closeness to media markets. Bosnia is now set to become the first of the post-Cold War regional conflicts that requires foreign intervention for its resolution. How the US manages the conflict, whether it seeks a negotiated settlement or acts with force, whether it resorts to unilateral action or turns to some international organization for backing, and if the latter, whether that organization will be the UN, NATO, or some temporary alliance, will all set precedents, be remembered, and limit the scale and nature of US involvement in world affairs for years to come. Set precedents, because the reasons the US gives for whatever course of action it will follow will be invoked again and again in similar situations, by both the domestic foreign policy public and interested parties around the world. Constrain future US policies, because the options ruled out in dealing with Bosnia will be harder to turn to in other similar conflicts.

As I already pointed out in the introduction, Bosnia has special significance beyond just being the first and most visible in the current glut of sister-wars. This special significance is due to the relevance of some of the Bosnian issues to other foreign policy problems. The majority of Bosnia's native population is of Muslim descent, if not of Islamic religion. Muslim countries all over the world are hoping that the Christian West will not only stand up to aggression against people of their creed but to all victims of injustice, and they surely see Bosnia as such. Western intervention on the Bosnian side could lay these fears to rest, help to revive the Middle East Peace Talks, and probably indirectly slow the spread of Islamic fundamentalism in North Africa and the Persian Gulf.

Having sketched the circumstances surrounding the Bosnian conflict, its importance in today's international context, and its implications for future foreign crises I will leave offering a policy prescription until next week in the hope that events will not get ahead of me.

With the notable exception of China, but that is beyond the scope of this essay.

- 24) which mentions crossdressing.
- 25) which mentions the name of the group performing the song.
- 26) which mentions the name of a college or university.
- 27) which is sung, in whole or part, in falsetto.
- 28) which has applause, but was not recorded live.
- 29) which discusses world domination.
- 30) where the singer addresses him or herself by first name.
- 31) sung entirely in Spanish.
- 32) that mentions at least two religious figures.
- 33) with the sound of a clock or watch ticking.
- 34) with an explosion.
- 35) with animal noises (at least three different animals).
- 36) that mentions at least three dances.
- 37) which mentions tears, but not eyes.
- 38) which is a waltz.
- 39) which is about how awful someone is.
- 40) which is a rock version of a song from a musical (movie or play)—rock operas not acceptable!!!

A page of unedited observations from guest writers

The Annandale Jazz Trio

This Bard threesome plays and gets paid

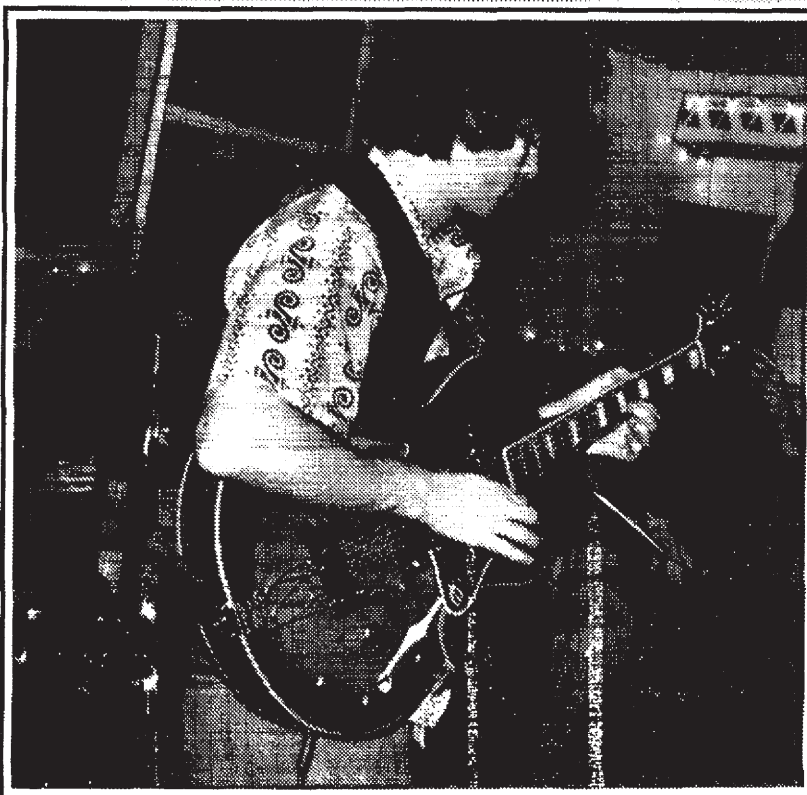
Imagine being in a band for a month and already having a regular gig. That has been the

**Linnea Krollmüller**  
Staff Writer

history of The Annandale Trio, a newly formed jazz threesome at Bard. The Annandale Trio, which is made up of

guitarist Parker Ramsey, bassist Ian Brandt and drummer Andrew Nicholson, plays at the Starr Cantina in Rhinebeck every Friday night and they even get paid. They got the job after Brandt worked there last summer, when the owner approached him regarding performing. The group accepted, never intending to play there.

Actually, the Annandale Trio has a slightly longer history than this. Ramsey and Brandt are in several other bands together, and Nicholson and Brandt were roommates as freshmen. Nicholson left Bard to pursue music at Oberlin, in Ohio, but returned because, "Bard has a better jazz scene than Oberlin." He finds more opportunities here and a less stifling atmosphere. When he got back, he discovered that Brandt had learned stand up bass, and they decided to form a group.



Parker Ramsey jamming out last Friday at the Starr Cantina.

Though they are working on one original song, written by Ramsey, the Annandale Trio generally plays jazz standards, but with a modern feel. According to Ramsey, the creative process is a collaboration. "One of us decides on a song, we try to play it, then give creative input as to the ar-

range and feel. Usually the song ends up quite different from what the person who brought it up had intended." The group only practices together once or twice a week, and their individual practicing schedules run the gamut from Brandt, who has become a "practice monster," to Nicholson,

who joked about how rarely he practices anymore. However often they practice, each has been playing his instrument for about eight years—though Ramsey only had a guitar teacher for about two years, and Brandt began the stand up bass a year and a half ago, expanding from the electric bass.

When asked to list influences, the guys said their lists could go on forever. Ramsey, whose heart belongs to rock and roll, as well as jazz listed Charlie Parker, Charlie Christian, Wes Montgomery, Jimi Hendrix and Angus Young. He calls jazz a foundation, and loves performing in general, but wants to work in rock and roll. Brandt, who is putting all his time into jazz right now, called Jimmy Blanton, Scott La Faro, Oscar Pettiford, the Grateful Dead and Phil Lesh musical influences. Nicholson named Jack DeJohnette, Trilok Gurtu, Bill Bruford and Roy Haynes as consequential musicians in his life. He said that he likes weird stuff. "I want to stay in jazz, but get weirder." Nicholson likes testing boundaries and making in-

describable music.

Talking to the Annandale Trio is a great way to get a free jazz tutorial, and the lowdown on the local music scene, all delivered with a bizarre sense of humor. Between reciting monologues from "This Is Spinal Tap", and lamenting their performance in intramural basketball, the threesome provided their insights into Hudson Valley music. Nicholson called the area the "minor league New York City jazz scene," and Brandt said that there are many good musicians in the area. He suggested New Paltz as a town producing some promising talent.

One goal of the Annandale Trio is to become better musicians and to help create a definitive music scene here. This goal is being aided by venues such as the Starr Cantina and La Parmigiana, which has a "jazz jam" Thursday nights for local musicians to perform and become acquainted. Well known musicians have been playing in Woodstock and Hudson recently, which is another good sign for the area and its players.

Though the Annandale Trio is basically a semester project for these musicians, it is quite possible that we will be hearing much more from them in the future. Somehow that sounds pretty good.

**Bard Journal of Social Sciences**

The Journal is now accepting submissions for its first ever issue. Academic research papers, critical articles and book reviews on international relations, politics, economics and any other field of the Social Sciences welcome.

**HAVE YOUR WRITING PUBLISHED.**

Contact Zoltan, Box 640 or Gabor, Box 623.

**Attention:**

**A prepared statement by Professor Wadada Leo Smith will appear in next week's Observer.**

**Robert Antoni reads**

Robert Antoni, the author of *Divina Trace*, read from his novel in the poetry room on Monday, March 8th.

**Michael Sylvester**  
Guest Writer

Antoni, who was in N.Y. City for a book signing, came to Bard at the request of Bard Fellow and Conjunctions Editor, Bradford Morrow.

In his introduction, Morrow said that Antoni had "produced the first work of lasting value this decade" and that *Divina Trace* was "the most astounding first novel" he had ever read.

*Divina Trace* is set in the Caribbean island of Corpus Christi, and

the contradictory stories surrounding the immaculate conception of a frog child are told by seven narrators of varying ethnic backgrounds.

In his reading, Antoni tried to incorporate the Caribbean speaking rhythms of narrators of various genders and ethnic backgrounds, including a section told from the point of view of an evolutionary monkey and a story which Antoni said was "one of [his] father's favorites" and had become known as "the eye in the asshole story."

In addition to the reading, Antoni spoke to Morrow's "Innovative Contemporary World Fiction" class and explained, among other things, that he pictured the novel as a hurricane and that its

structure is based on James Joyce and on Faulkner's novel, *Absalom, Absalom*, also as well as incorporating many of the folk stories which he heard from his grandparents and in Trinidad.

Antoni, who is himself a professor of creative writing at the University of Miami, explained that it was exciting for his book to be taught academically.

"When you write this shit," he said, "you never think anyone is going to study it."

Antoni received his Ph.D. from the Iowa Writers Workshop for a dissertation which included writing *Divina Trace* in conjunction with a critical study of *Finnegan's Wake* and Freud's last book.

A tape of Antoni's reading was produced for the poetry room.



"The classic Bard story"

Bard graduate and his Octet ready to play Olin

The Mandala Octet, "one of the most promising big bands to emerge in recent years," according

Anne Miller  
Staff  
Writer

to Fernando Gonzalez of the *Boston Globe* will perform at Bard's F.W. Olin Auditorium on Wednesday,

March 17 at 8 p.m. in a performance sponsored by the Entertainment Committee.

Led by bassist/composer and Bard graduate John Leaman, the Octet has received wide critical acclaim for outstanding and vivid performances of depth, precision and intricacy in concert and on their recordings. With trumpet, three saxophones, trombone, bass, piano and drums, the group has the dexterity to sound like a big band while maintaining the intimacy of a smaller ensemble. The group has performed at the Boston Globe Jazz Festival, the JVC Newport Jazz at Saratoga Festival, the National American Music Week Festival, and colleges and clubs throughout the northeast.



The members of the Mandala Octet, with bassist/founder John Leaman '81.

The Octet has recently been selected to perform at the United Nations' March 20th celebration in honor of 1993 Earth Day Award Recipient Vice President Al Gore. Scheduled speakers include His Excellency Boutros-Ghali, Secretary General of the United Nations and Rigoberta Menchu, winner of the 1992 Nobel Peace Prize.

Widely heralded for its exceptional compositions and musicianship, The Mandala Octet creates "some of the best music that you'll hear...truly an inspiration" (*Wire Magazine*, London).

The Mandala Octet's latest offering, *The Last Elephant*, was recorded in January 1992 and recently released. The recording

features Mandala regulars, as well as guest musicians from the Empire Brass and the Lounge Lizards. Bassist/composer Leaman grew up in New Jersey, but he did not develop his skills or choose his musical direction until he became a student at Bard. Prior to this, he had little formal musical training. At Bard, he studied with composer Joan Tower and, as his interest in becoming a musician and composer became focused, serious study began. After a brief stint at business school, Leaman studied composition at New York University. He formed the Mandala Octet in 1987 in order to create a vehicle for his compositions, and has since been widely recognized for the quality and depth of his compositions.

Leaman is not sure what inspired him to study music; though he had the urge, he did not act upon it for many years. The more he did and practiced, the more he felt connected to the essence of music. Leaman claims that the formation of the Mandala Octet

was merely a natural outgrowth of his graduate study at New York University where he was recording a project for his thesis.

Though Leaman and his Octet have gotten rave reviews from magazines and musical journals, he feels that he is not successful enough at this point in his career. "I am finding my audience step by step. It takes a while for people to get to know avant-garde music; it takes an extra effort just to get known." Right now, they are working hard to develop an audience. In five or ten years they will hopefully have a "decent income," but they refuse to make compromises concerning their music. Leaman does not want to ruin what he calls their "fraternal feeling." Because Leaman does not rely on the Octet as a source of income, he is currently studying massage therapy in a Swedish institute.

Leaman has many positive memories about Bard. "It has become a more prestigious institution since I went there...I received a unique educational experience which enriched my personal experiences. If I had gone to a conservatory instead of Bard, I am sure that I would have been stifled by the competition. I am the classical Bard story; I wouldn't be where I am today if I hadn't gone to Bard."

On Wednesday, the Mandala Octet will be performing material that has not yet been recorded. In addition, they will play their renowned "The Last Elephant" and "Oasis," as well as "Dragon Gate," which is based on a Chinese proverb of a carp which swims to the top of a waterfall; the theme is that of surmounting the impossible obstacle. Leaman believes that this song echoes the attitude that musicians must have in non-commercial art.

The fall of society...

Michael Douglas is *Falling Down* and he can't get up

Michael Douglas stars in this film about a man who is pushed past his limit by the daily agonies of society. Have you ever wanted to just abandon your car in a traffic jam, and walk the rest of the way? Ever been so pissed

off by high prices that you wanted to wreak vengeance on the users who charge them? Ever been frustrated by poor service to the degree that you can almost understand how someone could take a gun to a McDonald's? If these ideas are no mystery to you, or if they are but you find them intriguing, go see *Falling Down*.

At its best it is suspenseful, and quite darkly humorous in parts. The acting is good all around, especially by Douglas. The film does a good job of taking our everyday experiences and transposing them to a realm where we can see the logical conclusions to which our unconsidered habits may someday lead. The overall plot is well constructed, and leads to some interesting places as the secrets are doled out gradually over the course of the film. At its worst, the film is predictable and contains maybe a few too many stereotypes. There are a couple of places where the film plays Hollywood, but it is definitely better when taken as a non-Hollywood venture, which makes these instances stick out as incongruent. Some of the plot twists are hard to swallow,

but before long, you find yourself wanting to believe them, willing to accept the twisted logic which governs the activity in the story. The characters have a reasonable depth, and the setting of the movie (it occurs in Los Angeles) gives the whole thing a dreamlike quality.

Overall, I recommend the film, and I suspect it would be much better on a big screen than on video. Last time I checked, it was still at the Lyceum, so I'd say it's a good gamble for the money. If you already suspect you'll like it, you can shell out the extra and see it in Kingston, on a bigger screen with better sound.

Also, for anyone who hasn't seen it yet (both of you...) *The Crying Game* is now at Upstate films as well as the Kingston mall theatre.

Movie  
Reviewer

**UPSTATE FILMS** ADM. \$1.50; MEMBERS, \$5  
876-2515 RHINEBECK

**The Crying Game** last times: Wed & Thurs, 7:00 & 9:15  
(Sep. Admissions)  
3/19-23: Fri, 7:00; Sat, 5:15 & 7:00; Sun, 4:15 & 6:00; Mon & Tues, 7:00  
Fri & Sat, 8:45; Sun, 8:00; Mon & Tues, 8:45; Wed & Thurs, 7:00 & 9:00

**MATCH FACTORY GIRL**  
From Finland, Aki Kaurismaki's portrait of one of life's stoic losers... "Make no mistake... Mr. Kaurismaki is an original, one of the cinema's most distinctive & idiosyncratic new artists." - Vincent Canby, The NY Times

**Gun Crazy**  
Drew Barrymore & James LeGros play star-crossed lovers who are soon on the lam...

The ball stops bouncing

Bard's volleyballers close out a successful season

Well, all dreams must come to an end. For the sports page, that means the end of a great season.



Sports Editor

The Men's Varsity Volleyball team made its final spike, final serve, final kill of the season. And what a season it was!

Filled with drama, intrigue, controversy, romance...oh, excuse me. Back to the article; all dreams must come to an end.

No one can deny that the volleyball team exceeded all expectations, and became the darling sports squad for Bard campus this year, with home game attendance swelling into the high teens. The season came to a close on a somewhat disappointing note, however. Bard lost its last three regular season matches, finishing up the season with an overall record of 7-11, including club matches.

Bard played a touch match against Steven's Tech, falling to them, once more, by scores of 10-15, 11-15, 15-10, and 6-15. Kevin Allen racked up nine kills, and Eric Johnson got eight of his own in the losing effort. In a loss to Jersey City State (is that an oxymoron?), Sebastian Salazar's 13 assists weren't enough to salvage a 2-15, 5-15, 4-15 match. And in Bard's final match of the season, 4-15, 13-15, 4-15 against Sacred

Heart University, Holly Sindelar stood out with excellent serving and a couple of solo blocks. Despite the disappointing ending, the season as a whole was encouraging and excellently played. Great job, folks!

Intermurals are going strong once again, and basketball is leading the way. In the women's league there are some interesting developments. When only one team, Leather and Lace, turned in a roster for the women's league, the team decided to split down the middle and form two teams. The two teams have played each other twice, and the Lace half has defeated Leather by incredibly close scores of 24-22 and 22-20.

This Thursday night at 6:00pm is the Women's Basketball finals, come on out and see if a house divided can stand.

And in our own little version of March Madness, nine teams have entered the men's intramural basketball league. Two teams, Da Real Deal and the ubiquitous Liquid Smoke have come out as the early frontrunners, both going 3-0 thus far. See the handy dandy standings chart for more info.

Now for some announcements: There has been a change in the Aerobics schedule, effective immediately! The early Tuesday and Thursday sessions now runs from 5:00pm-6:00pm, and the Friday late session is now a Friday early

session, running from 4:00pm-5:15pm instead of 6:30-7:45pm.

The Bard Biathlon Fun Race is back! This combination half-mile swim and 3 mile run will be held Saturday, April 17. Entries must be received by March 29, contact Carla Davis at ext. 529 for more information.

Finally, if you're a swimmer, why not sign up for the Bard Lap Challenge? If you can swim the most laps this spring between March 17 and May 17, you could win a fabulous prize!!! This challenge is open to all Bard students, faculty, staff and community members. Entry forms available at the gym front desk!

**Attention Potential Softballers!**

There will be a captain's meeting for intramural softball teams March 29th. The time is yet to be decided. Call Kris Hall, ext. 530 for more info.

Intramural soccer championship

A splendidly intense intramural championship game took place last Wednesday. The 3-2 victory went to 'Chuck Roasters' over 'Hey Fellas' thanks to Tor Loney's three scores, with Matt Moran's three assists. Although they had one win and one loss in the playoffs, the game really was an upset for 'Roasters', because they are an all-freshmen team except for their junior goalie.



Staff Writer

Tempers were flaring with each one-on-one encounter on the floor between "Fellas" and "Roasters": Javier Salinas vs. Matt Moran, Ian Brandt vs. Tor Loney, Julianne Voss vs. Yat Qasimi. As "Hey Fellas" got frustrated in their offensive strategy, they became flustered and stopped working together, rarely passing the ball in their second-half drives. This allowed Tor, with his incredibly accurate scoring ability—his shots fired like laser-guided missiles—to penetrate Woody Landaverde's and Anna Tamura's defensive line and score. Gideon, "Hey Fellas" goalie, with a graceful talent of

picking the incoming ball out of the air from any direction and at any moment, gave an impressive show. In one sequence, he leapt in one direction to block a shot and then leapt in the other extreme opposite direction to save the immediate re-shot. Each team succeeded in scoring once by taking advantage of the other's obvious momentary disorganization. On one push, Yat and Tor received support from their defensive line, leaving them exposed when Javier intercepted a pass and made a beeline for the goal to score. Later, when referee Jeff Huang restarted the game with the ball at the center, Tor and Matt intercepted "Hey Fellas" initial pass and easily surprised everyone with a quick goal. "Jeff Huang is the best referee in the business," Matt Moran said afterward. Ian Brandt wins the Intramural Academy Award for Best Actor by

his effusive and somewhat ridiculous dramatics whenever he thought he was fouled. His very physical approach to the game, after participating in an intramural basketball match, was dramatic in the other sense of the word. He scored the first goal for "Hey Fellas" and encouraged team members to stay hungry for the ball. As a reward for their triumph, Chuck Roasters received well-deserved championship T-shirts from Kris Hall, Director of Intramurals. Team captain Yat Qasimi said, "This is the beginning of the Chuck Roaster's winning dynasty which will last for four years."

Men's Intramural Basketball

Team	W	L
Da Real Deal	3	0
Liquid Smoke	3	0
R.R.R.R.	2	1
Flight III	2	1
Ballistic	1	2
Faculty/Staff	1	2
Recyclable	0	3
Team Pus	0	3

Fencing Note

If you enjoyed the fencing articles in the last few Observers, or if you don't want to see any more anytime soon, you won't want to miss The Bard Fencing Open, this Sunday in the Stevenson Gymnasium, from 9 am until we're finished. Come and cheer for the home school fencers.

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**Why short is better**

by Matthew Apple

There is a reason why the sole letter on the letters page this week was edited. Without editing, the letter would not have fit on only one page. Let's face it; a letter that takes up over one full page of the *Observer* is a pretty damn long letter. The *Observer* does have a policy that all submissions should be 500 words or less—about two double-spaced typed pages, for all of you who own IBMs that can't word count—but up until now, no letters have actually been cut. There's a first time for everything.

There are many reasons why we want submissions a certain length. One reason is that long pieces look bad. Many people complained that the New Warriors article last semester was too long and too hard to read. Try reading the letter on the opposite page and see how many times you put the paper down before you actually finish the letter. Readers are driven away by large blocks of text. This doesn't mean they don't like to read or that they're bad readers; it means that an entire page filled with nothing but microscopic letters arranged single file in line upon line upon line gives people headaches. Not only are readers unattracted to lots of text, they also find it hard to pound their way through point after point. Listing many examples may help readers get a better grasp on the abstract, but remember that there is a difference between a letter to the Editor and a five page paper. This isn't a social studies course, it's a newspaper. Being short and to the point also adds impact to what is actually being said, just like the old saying, "Dynamite comes in small packages."

It may be interesting to hear what you have to say, but not at the expense of other writers. The *Observer* received several submissions that were admittedly two days past our deadline, but nonetheless could have been printed this issue had it not been for the letters page. If everyone kept their letters short and succinct, everyone would have equal opportunity to see their letters printed. It is unfair for one or two people to take up all the available space when the *Observer* is supposed to be a forum for all members of the Bard community to share their thoughts. Speak your mind, say whatever you want, by all means keep writing letters, but keep it under two double-spaced pages.

When you read this editorial, consider how many points I've made. Now consider how many words this is (up to this point, there are 420). How much information have you received in the small amount of time it took to read this? Think about it before writing letters to the *Observer*. We don't like to cut submissions, but if that is the only way to ensure other letters are printed, that's what will be done.

**Wake of destruction**

An open letter to the Bard Community:

The Billiards Club is attempting to get funding from the Laundry Fund in order to purchase a new table. The reasons for purchasing a new table are manifold. As most recently can be seen in the wake of the Bagle Basement party last weekend, the table has been destroyed. The spilled beer, the cigarette burn marks and the wad of gum crushed into the playing surface of the table have rendered it almost unusable. The process of moving the table time and time again has enlarged a crack in the surface and aggravated the balance of the table. This is not the first time this has happened, nor will it likely be the last.

In the next week or two the student government will be putting a letter in your mailbox asking you to decide how to spend the laundry fund. If you have any interest in playing pool on a decent table, let them know by voting for its purchase. In the meantime, the club simply asks that the various groups who throw parties in the basement at least make an attempt to respect the interests of others by covering the table during parties. All those interested in joining the Billiards Club, or at least finding out more about it, should drop a note in Campus Mail to Steve Sommers or Jason Thompson.

Thank you  
S. Sommers  
J. Thompson

**Fun with snow**

by Matthew Apple

While most students at Bard are from the eastern or northeastern United States, and therefore know everything there is to know about driving in winter weather, undoubtedly a few lucky people from the South or the Southwest have never had to deal with three feet of snow before. As though it knew that Spring would magically come into existence on March 21st, Winter decided on Saturday to throw a final fart in our general direction (by the way, your mother was a hamster and your father smelled of elder berries). So, for all those concerned, I have compiled a list of hazardous weather driving tips to help you become a better and safer driver—until all this stuff melts and you can return to your old nasty driving habits.

**How to drive safely in three feet of snow**

1. Always remember that the speed limit is a suggestion, not a requirement. Hell, most speedometers I've seen don't even go below 50. Drive as fast as you want—remember that the faster you drive on slick, icy roads, the tighter your car hugs the ground.
2. Never turn on your lights unless it's a) totally pitch black b) foggy enough to cut the air with a knife or c) you want to pass some little old lady in a souped-up Chevy convertible.
3. Whenever you see students walking by the side of the road, swerve at them dramatically. See how close you can get without actually hitting them. Make a game out of it—add 10 points for every student you scare into jumping into a snow bank and deduct 20 points for every one you actually hit (there's no contest in hitting a Bard student, especially on the weekend).
4. Don't bother buying snow tires or studded tires. They make your car go slower—plus it's near impossible to do doughnuts with them.
5. Only weenies hit the brakes when going around the Manor hairpin turn.
6. Try to confuse other drivers by not using your turn signals. Works the same for pedestrians, too.
7. Make walking along Annandale Road a challenge by offering an obstacle course. Park your car halfway into the road in front of the Chapel. Other cars will have to go around your car, sending happy little road walkers scrambling for cover.
8. When cleaning snow from your car, only uncover a 1 foot by 1 foot section on the windshield. It makes driving an adventure, not only for you but also for the cars behind you as they try to dodge the falling debris from your roof and trunk.
9. Wait until the snow is packed down, then drive from Tewksbury to Kline Commons via the Tewksbury Fields. It's real cool and impresses members of the opposite sex.
10. Most importantly, never smile or wave at anyone you recognize. Driving is serious business.

**Play unfairly criticized**

Dear editor,

When William Driver asked me to be part of *Coach of the Holy Sacrament*, I was both terrified and honored. Terrified, for I had not appeared on a stage in a while and I was to act and sing in a foreign language; honored, for I appreciated to be surrounded by such a talented cast of both students and professors.

Last week on stage, I lived the most ecstatic and unique experience and so did my partners. We knew we were part of something different but we hoped to transmit our work to the audience. Unfortunately a mediocre review of the show in this very paper, hurt many feelings and shattered our enthusiasm.

I respect Michael Poirier's right to criticize, that is to establish a balance between exposing good and bad points. The problem of "this young man..." is that when one is eager to adopt the "New York Times-knock-them-dead-review-policy," one must know what he is talking about.

The coach... is the result of a remarkable adaptation and translation by William Driver who took Prosper Mérimé's *Le Carosse du St Sacrement*

and turned it extremely faithfully into a musical piece. To illustrate this 19th century closet drama, Arthur Burrows traveled in time and deftly used a 20th century French composer whose blithe and emotionally charged notes conveyed the atmosphere of the play. The composer is Erik SATIE—I hope the misspelling of his name in the article was a typographic error for I doubt it had anything to do with the long research monsieur Poirier did for his piece. Satie is known to have written scores which are extremely difficult to play: for he easily changes keys and shifts willingly from higher to lower octaves. Arthur Burrows, Lena Davis and Andrew Reynolds certainly took a challenge and won the bet—my French memory has not ever heard lyric on Satie's music. All those things should have been mentioned by M. Poirier, but instead he picked on Arthur Burrows for his acting skills and even more outrageously, his singing talent! The attack was unfair and unjustified when you know how hard they all worked to bravely offer it to the public. If M. Poirier were living in a big city in between interviews and cocktail-parties, I would

understand but come on this is Bard! Open your eyes and breathe the nice country air, next time you want to run someone down from a play you attended a Sunday afternoon half-asleep, come over in the dressing room after the show. We will drink tea and share with you some valuable information, so you can understand what you missed.

Personal message to Bill, Arthur, Lena, Andy, Bob, Hubie, Georgia, Jessica, Sheila, Augusta... Tharx again, Je vous aime!

Stéphane FOENKINOS, Counselor-at-law of The Vice Roy of Peru

PLEASE READ ALL SUBMITTIONS TO TWO DOUBLE SPACED TYPED PAGES (500 WORDS) SEND SUBMITTIONS TO THE OBSERVER THROUGH CAMPUS MAIL OR AT OUR OFFICE IN TANKS BASEMENT.

Music Department musings

Open Letter to the Bard Community,

I'm tired of watching people throw down the gauntlet with regard to "the posters," demanding apologies, daring the responsible party to have "the balls or the ovaries" to reveal themselves (Are you now or have you ever been a member of the Communist Party?). Covert operations are a bitch, aren't they? You'd rather see who's against you so you can take better aim. It makes me sick that lines were drawn, groups divided as in a war and everyone believed the hype but no one perceived the goddamned message through what is already being posthumously referred to as the "barrage," the "rumors". Too bad some of our generation learned from the tactics of a media system which determines not only what we will be told but what we should be for or against. Delivering news in the shadow of their unsubtle biases. Alas, so much of Bard was satisfied with sound bites from the *Bard Observer* and a brief retort of doublespeak by Fred Hammond (Okay, Leo wasn't "fired", he just wasn't rehired—keep him running, running). I'm not pissed off anymore, I'm sad.

At the very least, the posters have served to open a dialogue despite their obvious, yes, outrage. Let me begin by responding to a letter from Daniel Sonnenberg about Joan and his former department. I hate it when Johnny-Come-Lately's like you decide to take the moral high-ground and rant about details you don't bother to recheck. You may have read a letter from Joan about Leo that included "insightful praise" and never once mentioned

the ghettos of Mississippi, but that doesn't mean it was the *only* one written. Get it? If you or anyone else doubt it—which is your right after all we're in the Land of the Free, aren't we? [sic] For some of the people, some of the time. Well, sit there and believe what you want. The world is open to interpretation. But I promise you a letter does exist in black and white print declaring the now notorious quote I won't bother to reprint here. In fact, Joan has apologized to Leo over dinner for this admittedly gratuitous remark. Professor Smith never said anything about where he grew up to Joan and it was an assumption she made. And for that matter, though I hate to state the obvious, it seems in order—one's environment does not affect one's ability to teach, to reason, or to do anything. And that alone is ample reason for an apology to Leo Smith—coming from the ghetto to Bard is not "progress" by any stretch of the imagination. Joan has already admitted that it was unfair and needn't defend herself against what I've just said. The "honest information" I have just imparted has already been acknowledged.

Secondly, professors in the Music Department decided that certain posters were designed for them personally and that must be why they bit the proverbial bullet, admitting guilt, perhaps. The Ivory Tower with marble walls was a place Danae's father locked her up in so that she would remain a virgin. It is no secret that this is a literary term used to describe dangerous isolation. Consequently, it is used as a metaphor for colleges which are by nature privileged, artificial settings, four-year resorts

where a person can get intellectual among other things. But any college which does not admit that it can unfortunately be an enclave of snobbery and elitism is "in denial." And I love Bard, would send my child to Bard, but it isn't exempt. The poster referencing the Ivory Tower was an attack against academic snobbery and prejudice, it was a wake-up call. You all jumped the gun, so eager for an excuse to feel indignant, without stopping to think about the words.

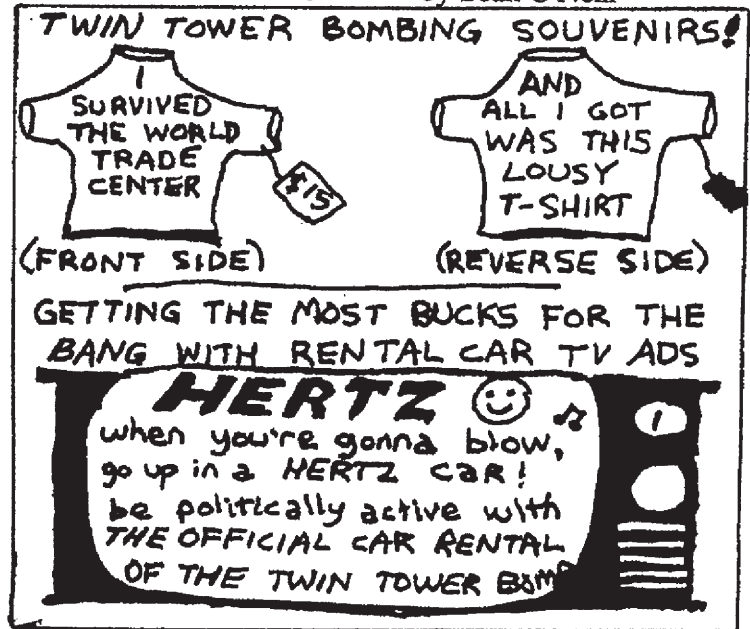
Which brings me back to the Sonnenberg letter: no one disputes Joan's achievements as a composer, no need for defense on those grounds. At a meeting with Music Faculty and about 50 students on March 3rd, Joan admitted that the department was indeed a bit outdated and needed to balance its heaving leaning towards the classical. The poster which accused the department of backwardness will ideally force a reevaluation of the department itself—as Joan seemed to be doing in the meeting. I graduated from the Literature department and they know and I know that most of it is "outdated" or exclusive to the canon.

To say that the posters used tactics reminiscent of ultra-right wing gay bashing organizations is amusing to me. Do people understand that the poor and unrepresented in this country have little outlet for voicing their suffering and have no access to the media? They have had to invent their own public announcement system which has in the past included graffiti. So don't be confused. Right-wing gay bashers do not provoke thought, they prevent it and don't resort to postering since they compromise the moral majority. What so many of you missed is that the posters didn't point the finger at any single individual. It never called Joan "racist"—it was merely a reprint of her own words—check the record, brother. Ask Joan, or better yet, ask Leo Smith. He had the ultimate displeasure of reading about himself hoping for his eyes to be deceiving him as Daniel Sonnenberg's did. No one except the *Observer* has approached him about the subject though you all felt free to assume whatever was simplest for you. All I did was read the letter. I don't know Joan personally. Her valiance in the past doesn't matter. All that mattered were her words.

Those posters incited emotion and hostility. Good. If you are one of those who would be too embarrassed to sign your name after publicly calling a "prominent full

The Bard Side

by Sean O'Neill



time professor (what does it matter if she's full time?) and department head racist" (remember—even if the posters called her a racist WHICH THEY DID NOT, Joan is capable of making a racist statement without being actively racist), then God help you. God help you because those who do not challenge prominence and authority—however respectable, will live to see it challenged and have to live with themselves afterwards. Be my guest. Isn't it ironic that those with the most power cry the loudest, quickest to yell fire when their po-

sition is questioned? If anything good comes out of the "poster controversy" it will be this: that you take it when I call you on your shit and I will take it when you call me on mine. That you learn to read "The Writing On The Wall" and stay tuned. The rest is a real long haul.

Sure, I shot the sheriff but I did not shoot the deputy. Go figure.

Jennette Montalvo, '91

Please note: portions of this letter had to be edited out due to space constraints.

A Dog's life.

By David Draper.



The Bard Observer

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Letters to the Editor and Personals 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 Tewksbury or through Campus Mail by 5 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.

Classifieds: Free for Bardians, \$5 for all others. Personals are free. Display ads: contact the Ad Manager.

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# CALENDAR

PRESENTED BY THE DEAN OF STUDENTS OFFICE

MARCH 17 TO MARCH 24 1993

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

### ★ 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 Profs. d'Albertis or Dewsnap.

★ **ALANON/ACOA.** An anonymous program for persons who grew up in an alcoholic family. **Third Floor of Aspinwall, 8:30-9:30p.**

★ **Bard Journal of Social Sciences.** Come to our editorial and informational meeting. **In the Moonroom (Olin) 8:30p.** Everyone interested in contributing to the Journal is welcome.

### ★ THURSDAY, MARCH 18 ★

★ **Open House** Conversation and refreshments with Leon Botstein **at 4p in the President's House.**

★ **Tavola Italiana:** Conversation **4:30-5:30p.**; Italian Table **5:30-6:30 In Kline's President's Room Every Thursday.**

★ **Russian Table In Kline's College Room, 5p-6:30p.**

★ **Student Art Show.** Bring your work to **Proctor Art Center from 5:30 to 7:30p** or leave it in the small center room of Proctor and we will hang it for you. The show runs until March 31. All are welcome.

★ **AWE Meeting.** Air, Water and Earth meets each week to discuss relevant environmental issues **at 6p in Albee Social.**

★ **SMACES 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 19 ★

★ **Sweaters to be sold.** Quality wool cable-knit sweaters from Kim Jacques. **Look outside Kline.**

★ **Student Center Movies!** Kick back and watch the Film Committee's presentation of "After Hours" Directed by Honorary Bard Doctorate, Martin Scorsese. But wait, there's more: an early Scorsese short entitled "What's a Nice Girl Like You doing In a Place Like This?" **Old Gym, 7p for non-smokers and 9p for smokers.**

### ★ SATURDAY, MARCH 20 ★

★ **Distinguished Scientist Lecture** See immunochemist Elvin A. Kabat give a lecture entitled "Antibody and T-cell Receptor Specificity and Structure--What is New in Hypervariable Regions." **Olin Auditorium at 3p.** Dr. Kabat is the Higgins Professor Emeritus of Microbiology.

★ **To see or not to see...** Forsooth, "Hamlet" doth play in the Scene ShoppeTheatre. Written by William Shakespeare and directed by Christopher Markle. **Bard Theater at 8p.** Production runs through Tuesday, March 23rd.

### ★ SUNDAY, MARCH 21 ★

★ **Learn Chapel tunes.** Spiritual fulfillment through song. **Bard Chapel at 6-7p.**

### ★ SUNDAY, MARCH 21 ★

★ **Non-denominational service.** Join in worship with your fellow theists. **Bard Chapel at 7-7:30p.**

★ **Student Center Movies!** See "Equinox Flower" directed by Yoshio Ozu. **Old Gym, 7p for non-smokers and 9p for smokers.**

★ **To see or not to see...** Forsooth, "Hamlet" doth play in the Scene ShoppeTheatre. Written by William Shakespeare and directed by Christopher Markle. **Bard Theater at 8p, Matinee at 3p.**

### ★ MONDAY, MARCH 22 ★

★ **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 Tewksbury.**

★ **BAGLE Meeting.** Bisexuals, Activists, Gays, Lesbians, Et. al. 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.

★ **Da Capo Chamber Players** Salute to American Composer Elliott Carter, as he celebrates his 85th birthday. Program will also include works by Ruth Crawford seeger, Charles Ives, Geoffredo Petrassi and others. Preconcert talk begins 45 minutes before the performance **at 8p in Olin Auditorium.**

★ **Cultural Perspectives Lecture Series.** Barbara Haskell will discuss the recent Whitney Museum retrospective of minimalist Agnes Martin. **Olin Auditorium, 8p** Barbara Haskell has been curator of the Whitney Museum since 1975.

### ★ TUESDAY, MARCH 23 ★

★ **Christian Fellowship Meeting.** Bible study, prayer and spiritual nourishment. **In the Bard Chapel, 7:30p.**

### ★ WEDNESDAY, MARCH 24 ★

★ **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.**

## SHUTTLE VAN SCHEDULE

#### FRIDAY:

Rhinecliff: Leave at 7:05p. for the 7:41p. train  
Poughkeepsie: Leave at 6p. for the 7:18p. 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 9:45a, return at noon. (St. John's)

Meet all Shuttles behind Kline Commons