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"I have my faults, but being wrong ain't one of 'em."

—Jimmy Hoffa

The BARD

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Much of what you do not know about Professor James Chace is revealed in his memoir, What We Had. He reflects upon his mother’s alcoholism, his father’s seeming indifference, his tense relations with his brother and his own emotionally uncertain and violent nature as a youth. He writes of being a schoolboy: “I gave out valentines on February 14th, asked Marie Silvia to marry me and clowned my way into making friends, played free-all in the rocky schoolyard, passed notes, had horse chestnut fights, built a snow-and-ice fort, collected the papers at the end of class, went to Sunday school, walked home in the June street patrol. But then at home I took a knife and tore through my mother’s dresses hanging in the closet, threatened the neighborhood by turning on the gas in the cellar nearby, poured potassium in the milk delivered next door, broke into a police barn and leaped from couches and porches until I had to be pinned down.”

“What We Had is Chace’s way of “getting down what I was like as a boy who grew up in a New England town, Fall River, Massachusetts, once a very powerful city, in a climate of decay and general depression, and in a place where the American dream had ceased to exist — the idea that you could do anything was no longer there. No future seemed possible.” On the other hand, Chace says, “America was not a sick society back then.” While youths may have had personal clashes with their parents, there was no societal generation gap but instead a shared sense of values, “some right, some wrong.”

During the course of his memoir, it seems that Chace met every leading figure of the era from T.S. Eliot to Billie Holiday. He learned how to write fiction from Archibald MacLeish, how to ruin a party from Dylan Thomas and how to love from his first wife, the well-known poet Jean Valentine. After graduating from Harvard with a degree in French and Balkan literature, Chase traveled to France to write a little report on an opera and a novel. He later journeyed to Peru to find the grave of his brother and subsequently to Nicaragua to find the logic of clandestine war.

Literature has always been a passion for him, but the majority of his books are non-fiction. Chace has authored ten books, examining everything from Star Wars to General Motors. He has edited at least half a dozen journals, from Foreign Affairs to Esquire to The New York Times Book Review. He has lectured at Columbia, Yale, Georgetown and, of course, Bard. He wrote the first article in print that said the unification of Germany was “inevitable,” proving that he has on a few occasions “guessed right.”

Chace’s parents were supported through the family’s ties to the local cotton mills. His future, and theirs, would have been more financially secure had his mother not accidentally burnt up, while cooking a turkey, an inheritance of thirty thousand dollars in cash. The money had been hidden in an oven for safe keeping.

Chace managed to escape Fall River on a fellowship to France. While there, he became a Cold War spy, assembling reports on French politics for American intelligence services. He writes: “I was to go to the Cafe Vell on the Rue Royale, pretend to be reading the Herald Tribune by punching a hole through the paper so I could catch sight of him as I entered the cafe and then place my incriminating document under a folded copy of the Trib.” Chace looks back on that experience “not with pride, but not with shame either.” He says, “It was more amusing than anything else... I regret it in a way, because I don’t really like the notion of spying on one’s allies.”

“Basically, I regret most of my life as a publisher and an editor... I came at foreign affairs at an unusual way... I was in France in the 1950s after college and I’ve always considered myself the first ‘Vietnam dove’ because I was protesting with French students about French involvement in Indochina and was beaten up by the French police. Before I went to Paris, I was much more interested in literature than politics, but I came to realize that arts and politics were not antithetical as I had thought... Art didn’t have to be separate from politics to be good.”

Chace recently returned from a lecturing tour of the Czech Republic, Germany, and France. He says the trip was “basically undirected by the U.S. State Department. To give them credit, they don’t know what I’m going to say. And not very many countries would let someone go over and talk about the nation’s foreign policy with new administration coming in.” His trip to Canada, where he will address some Parliamentarians, has been delayed until late September, on account of his dislocated shoulder.

“To up to now, the Clinton foreign policy has been faltering... What I worry about the Clintonians is that they don’t have a full sense continued on page 5
SLC deliberates vandalism on campus

The March 18th Student Life Committee meeting focused on the issues of rising vandalism, general security, and safety of mobility on the Bard Campus. The SLC met with Jim Brudvig, Jeff Huang, Bob Boyce and A n t o n i a D’Amato to discuss an active way to battle these problems.

The group discussed the dilemma of vandalism on the Bard Campus, which is particularly hard to patrol due to the campus’ diffuse and isolated nature. After debating the possibility that the recent crimes were committed by non-Bard individuals, the group discussed options which would limit the access of non-Bard individuals to the campus, especially campus parties. However, given that the crimes have not been directly linked to non-Bard individuals, and since access to the campus cannot be regulated by Security, the group agreed to initiate another plan to alleviate the situation.

Under this plan, based on a proposal put forth by D’Amato, two teams of Bard students will patrol the campus as a form of students-for-students watch. The patrols, perhaps to be named “Bard Guards,” will begin their action after a training session following the spring break. Two teams of patrols would cover the north and south campuses, would be able to enter dorms and would carry flashlights and two-way radios linked to a dispatcher in the Security Office. Bob Boyce stressed that the training period is very important because the “Bard Guards” must know their exact duties, their limitations and the proper procedure of promoting, foremost, student safety.

SLC member Walter Swett added that the role that the student patrols are to play in the dorms should be well-defined so that patrols know what is considered a “crime.” The option of a permanent patrol for a specific dorm, is a small shelter in the center of the campus, for example, was proposed by SLC member Sesame Lee. Brudvig, Boyce and Huang said that this option is feasible after more consideration and planning. Individuals patrolling as “Bard Guards” will initially be volunteers, and as it stands, the program could evolve into a work-study or even, in the longer term, non-work-study job if it is successful on the trial basis. “The only prerequisite is a strong interest,” stated Brudvig. Interested students should contact Brudvig before the spring break. His office is in Ludlow Annex and can be reached via ext. 429.

Another specific safety issue considered at the meeting was the Manor Gate curve. SLC member, Malia DuMont suggested a mirror be placed on this corner so that people and cars might see what is coming around the curve. Huang said he had already read this idea on a proposal already, and therefore it was probably in the works. Swett suggested that a better sidewalk surface be made along this dangerous curve so that students are not forced to walk on the road itself. Damarsha Detisire again urged Boyce, Huang and Brudvig that Bard College desperately needs to be linked into the E-Mail system of communication, a system almost every other college has access to. The response was that “it would be checked into.” A story about the usefulness of this system to Bard students and the SLC’s struggle to get this system is forthcoming in the Observer.

The general conditions of the campus—mud, ice and puddles—were not discussed, but concerned students should contact SLC members via campus mail. The SLC would appreciate any student input into the current crisis of vandalism, the condition of the campus and the need for E-Mail, so that it can voice students’ concerns to the proper authorities.

Let’s Talk About Sex...
Sunday, March 28
at 2pm
Olin Auditorium
A Panel Discussion on Sexuality
Open to the Campus
Co-sponsored by
BASEL = BRAVE = SMACES
Coalition for Choice
Women’s Center
Moderated by Anne Malti

The Jerome Levy Economics Institute of Bard College

SPRING 1993
LEVY INSTITUTE LECTURE SERIES

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

Albert Ando, Professor of Economics, University of Pennsylvania will present a lecture on “United States’ Development in the 1980’s.”

Part of a free lecture series - everyone is welcome.

What is to be done?

Car fire

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What is to be done?

Car fire

Friday night in the parking lot of South Hall, the Red Hook Fire Department had to be called in to extinguish a B a r d student’s car which had caught on fire. The Ford Thunderbird was totalled by what the Fire Chief identified as an electrical fire.

According to Director of Security Bob Boyce, the incident was reported at 7:15 pm. First-year student Dave Loebell spotted the fire which “looked like a small sparkler.” Loebell saw the column of smoke first, then smelled the noxious fumes before he went to the Security office. Director of the Physical Plant Dick Griffiths and two others tried to put out the fire with portable extinguishers from South Hall but were unsuccessful until the fire truck arrived.

Fire Engine #3 and two emergency vehicles arrived in addition to the fire chief’s car. Five fire fighters wearing full gear, including gas masks and helmets, spent about twenty minutes applying water to the blaze from the two hoses attached to the fire engine. By 7:50, all the flames were out after the firemen had flooded the car through its broken windows. “We snuffed this one pretty quick,” commented one fire fighter. The cause of the fire was attributed to an electrical short behind the passenger side of the dash board. There were no injuries from the incident but fumes from the fire reached Hegeman and Kline.

In an interview Tuesday afternoon, Boyce discussed the requirement “throughout out-lined in the Student Handbook” that all students register their vehicles with Security. “Everyone should have a sticker and it doesn’t cost anything,” he affirmed. Security has started to “red-tag” automobiles with multiple violations, meaning that they are in danger of being towed off-campus to a station eleven miles south of Bard on 9G, all at the student’s expense.
The Mandala Octet performs to an empty house

I was the third person in the Olin Auditorium on the night of March 17th. It was five minutes before playing time. A member of the band briefly appeared on stage, counted the number of listeners present in the audience, and turned to the rest of his compadres to say, "Let's wait a few minutes." Fifteen minutes later, the crowd had swelled to twelve, and the Mandala Octet, deciding to take advantage of the influx of listeners, finally began playing.

There were only seven songs during the entire concert. Three of them were tributes: "Baikal" referred to the largest freshwater lake in the world, which is located in Siberia and holds almost one-fifth of the world's drinking water supply; "The Fall of the Berlin Wall" was written before the Wall actually came down—the name of sorts for itself; "The Last Elephant," the title track of the Octet's latest album, was composed to glorify an elephant named Siri. Siri lives in the Syracuse Zoo and paints with brush and ink. The Octet has dedicated this CD to her, and a painting done by the behemoth graces the back cover.

Of all the Octet's songs on Wednesday night, "The Last Elephant" was the most impressive. Starring Curtis Hassellbring on trombone as "The Elephant," "The Last Elephant" combined modern jazz sounds with thumbas and congas. At points, I could almost imagine an elephant romping through the savannahs of Africa, trumpeting—or tromboning, as the case may be. At other times, I felt as if I were witness to an elephant's death march, an "elephant blues" complete with the dying bellow of the great beast.

The solos in "The Last Elephant" were outstanding. Leamann on standup bass was the most expressive soloist, making strange faces at his instrument and all but dancing around it as he furiously plucked away. Hassellbring on trombone was simply amazing. As a fellow trombonist, I know that making elephant sounds is not easy. It's a lot harder than it looks if you want it to sound right. The only problem I had with any of the solos was when the saxophones spazzed out on stage. Maybe it's just me, but when a sax player solos, it looks like he's constipated. His face turns red, then blue, then purple, veins pop out of his neck, he clenches his instrument tightly to his chest while edging up and down on the balls of his feet, sometimes squeezing his knees together as he makes short, high-pitched squawks. That's not to say that I didn't like the solos, but sometimes I do wonder why they have to look so strange. Threartist John Medeski got his chance to shine, too, setting a scintillating tempo that the drummer and bassist struggled to maintain. I am a bit disappointed that percussionist Gene Calderazzo never had the opportunity to jam out, but he was one of the most innovative drummers I've seen, reaching over the drum set to knock away at the bass with a tom-tom among other things.

One thing that stood out in the Mandala Octet's performance was the actual tone of the music. While the Dave Murray Octet and the Either/ORchestra, both of whom played at Bard in previous semesters, were founded by saxophonists, the Mandala Octet was founded by a bassist, and I think there is a distinct difference in the style and sound of the music. The entire setup on stage reflected the Octet's preference to the bass, as the brass quintet stood in a diagonal line aimed at the rhythm section, which took center stage. At first glance, the setup might have seemed to lean towards a "big band" sound, but the Octet had anything but a big band quality. Only one song, "Baikal," came close to a big band sound. The rest were, for the most part, "modern" jazz, free-wheeling, no standard melody pervading the whole piece, wildly cacophonous strains alternating with calm harmonious swings, all to the running steps of the bass.

I should also mention that the amp for the standup bass was the only electronic piece of equipment on stage. There were no microphones anywhere, completely unlike the other two jazz bands the Entertainment Committee has sponsored. So while the solos got a bit overwhelmed, especially the lower register, the acoustic sounds worked well with the dimensions of the auditorium. All in all, the Octet sounded like a band one would expect a Bard graduate to form; environmentally aware, musically progressive and emotionally expressive.

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Czech writer comments on Czech Republic

Jan Kavan, a writer and prominent social commentator of the Czech Republic, spoke on March 14th about the phenomenon of the writer-as-political-activist in Europe. He achieved his notoriety both inside and outside of his country for founding the Palach Curtain in the past two decades of repression. The New Yorker has written, "He was a one-man clearing house of depressions and dreams."

In most Central and East European countries, writers were the first to articulate the hopes and desires of the people," Kavan said. "After World War II, many, but not all, writers supported the utopia of communism, its aims at establishing a just society." This fact may seem odd in 20/20 hindsight, since we now know that communist totalitarianism was a nightmare. Writers were the first social group to actively realize this and make it known, first in Hungary in the 1950s and then in Czechoslovakia in the 1960s. Writers spearheaded the protests and served as catalysts in the call for de-Stalinization.

In 1967, Kavan was student leader. He had a friend make copies of the Two-Thousand-Word Manifesto, challenging the status quo. When the Warsaw Pact army invaded and put an end to the protest, Kavan fled the country. He formed a movement in the capital, communists click the students' manifesto and the massacre of Franz Kafka's work as inspiring the social agitation, giving evidence of the close link between literature and politics.

Kavan went to great lengths to point out that 1968 was not the simplistic confrontation of communists and reformers that it has been portrayed to be; rather, it was "the culmination of writers and artists making an attempt at human dignity. Society was awakened first, and then came the public calls for reform, and not the other way around."

Charles 77 was the name given to Czech dissidents in the 1970s after their document of the same name, which called for human rights in their nation. The document was signed by many writers, artists and activists. In 1979, Vacek Harvey played the protagonist, writing an essay called The Power of the Powerless. Its message, says Kavan, was that "once you should have enough that the emperor is naked, the palace is burning, and that can lead to protests." Kavan smuggled the essay out to Britain. Four years later, Kavan was imprisoned for four and a half years.

The man who would a decade later become the hero of the Velvet Revolution, so-called because it did not involve a violent uprising against the former communist leaders, was as skeptical of capitalism as communism. "A person seduced by the consumer society is a demoralized person," Havel wrote. In 1979, Kavan did not believe that a Western model would be an appropriate substitute, because in it people remain imprisoned in ways more subtle than in the brutal methodology of totalitarian systems. I had demanded a society based on ethical issues, calling for an existential revolution based on metaphysical physical philosophy, because he had not been able to model imported from abroad would produce the same material success there quickly or effectively.

Were I had and Kavan "naive optimists" at the time? Kavan, speaking for himself, said no. Hoodwinked by forced optimism, Kavan's vision of society, based on the idea that it was a necessary idea and that any other alternative would perpetuate the system and be dangerous to himself and everyone else inside the Iron Curtain. The writers had established a constant call for action, and in 1989, "the Communist government fell like a house of cards with hundreds of thousands of citizens out in the streets for three weeks shaking their keys rings and shouting. We don't want to be the last," meaning the last European nation to overthrow the COMMUNISTS.

Kavan was invited to a parliamentary session in June 1990, in a government dominated by Civic Forum, the main organization of the dissidents. In June 1992, the former heads of governments did not make the five percent requirement to get recognized as a legitimate party. Kavan offered an intriguing explanation for the dramatic change the dissidents served as an unpleasant reminder about the silence of the majorities during the era of repression. "To have been a living example of someone who did what was said to be impossible makes an unpleasant mirror..."
Chris Elliott is not a musician, but playing the guitar is one of his favorite hobbies. His senior project will be a fiction collection called "The Milliken Comedians." A sample of his music can be heard at Bard Hall on April 14th. In this new way of expressing himself, he is taking a sacred cow, his songs, and trying to find the irony in the world around us.

Although some of Elliott's songs have autobiographical, his point is not that I know any better what the answers for the world are, but that I'm just confused and everyone else is.

"It's difficult to write anything that doesn't sound cliché," says Elliott. "It's up to the artist to discover a new cliché or to give it a twist that makes it worthwhile to think about."

"It's all about making a connection through imagination. I'd have a hard time saying what is a 'great' song. There are all types of songs that I can't see why people like them, but there are some that mean something to people. Take Michael Bolton, for instance. I can't stand him. But people like him. The music industry is in some extent created by people, packaged, promoted, worked—but in the end, people are picking up his CDs and saying that they find something in them which really resonates. That's what it's all about."

If it sells, there's something to it. Elliott stresses that he is not just looking at the commercial aspect of music. His songs, he hopes, "demonstrate a certain sincerity. If they don't, I've failed. It's that sense that should come across in the lyrics that's more important than style or quality. I think that is more to my music. Not the early songs about dead dogs and premature ejaculation. That was just me picking up a guitar and giving you whatever you know, all out to get a reaction..."

"I've gotten a few laughs for my songs, and I think that they're honest. It's sort of become my rep now... The most nerve-wracking experience was when I tried to play a serious piece. My first. Because it's some thing to play light songs, since if you mess up a chord or a line, you can play it off as part of the act." Elliott grew up in Johnson City, New York. Though his father played the guitar, and Elliott took up the piano as part of Sunday service, he said he's "not a very religious person, and I doubt whether any of that affected my music." After several years of participating in a high school jazz band, he began to play guitar in his freshman year at Bard. He took a poem and set it to music during L&T.

"I never had much confidence in my singing. Isn't the sense of an opera singer? I was very self-conscious with my voice... So, why not use it to perform and make him performances with singing? And it worked! People thought it was funny... I wouldn't call it songwriting, but it's fun!" Elliott has begun to experiment, mixing the memorable melodies with lyrics "that are..." songs like "Cinderella" are examples. Elliott changes the idea of a lost slipper to a bullet that only matches a unique gun barrel, and all during the march we are told about two lovers; one a guitarist who loves the other most. Interestingly, he recently became senior lecturer of Bob Dylan's work this past year, and it has not affected his development up to now.

Elliott plans to continue to pursue songwriting in some form after Bard.

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**Features**

**Faces**

Chris Elliott

**Classifieds & personals**


**DON'T CALL THIS NUMBER**


**Bard in Europe this summer? Only $165! Jet there anytime with ARITHITCH (Reported In Let's Go! & NY Times) CALIFORNIA $129 each way. ARITHITCH # 223-866-2000.**

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 to the student assembly or mail to the MFA office or call 3480.

Graduating senior needs sublet apartment for the summer. I'd like to have a mate, quiet and clean person to stay in my place, please stop at Box 1019.

For sale: Have to sell all my computer. It's an IBM PS/2 30, with a monochrome display, and I'll throw in the marvelous TrueType font set, asking $500, but we can haggle. Interests? Box 1165.

Desperately seeking a roommate for Spring Break (Carolina, Georgia, Florida). Please respond ASAP to Box 276 or 772-7000.

Hey, best of luck to you! You know I miss you. Hope you're having overseas (but not big) much. I'll see you in May. Love your Piggy Wiggly POPS! HAPPY 21ST BIRTHDAY!!!

O.K., Mr. VT. I accept your challenges. You sound very familiar, but if you wanna write 'em, I wanna read 'em. Whip me, beat me, baby. Olen. And do I ever get to see you there? Waiting with bongos having in antia... p.e.n.s. p.s. that was when I never thought I'd be here.

Yo G (friend star) Let me smoke the rest of this year together with an electric and a sweet wavy. Love, boy.

Reminiscent rationalization is irrelevant. Whatever the reasons, you made your own decisions. To bring up Jokes in broad daylight, I have no interest in your denial, detail, and lies. You're responsible for the consequences of your relationships, and no amount of blaming or hatred will change that, or make your avoidance anything other than the weakness it is.

What's the final marker with you? Send complaints to Box 892 MG,

If you have furry toes and know what to do with them tell Box 892.

Hey Queen of Potato Chips Cracker's bigger anyways. It's forced, but I want to share my curiosity with you.**

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**News in Brief**

After over three weeks of the Davians refusing to surrender, Authorities are still unsure if they will ever surrender. David Koren has emerged from the compound at Waco, Texas. According to USA Today, Koren has said that all signs may mean that God is ready for them to come out and authorities hope hope that this means that surrender will come with the new moon. According to the Poughkeepsie Journal on Tuesday, the FBI has resorted to playing religious chants in a frustrated attempt to get set members to surrender. No one, except those on site of the fiery, can know how much is this, but exaggerations of the event will undoubtedly continue for quite some time. Plans for a television show about the event have already begun.

Many people in America will be watching television next Monday to see the outcome of this year's Oscar Awards, but Stivelz and Babb, already had their own personal awards show: "Who we'd've picked". They chose Howard's End Over The Crying Game for best picture, although they both agreed that "It was a very hard choice to make."

Locally, IBM labor cuts have already begun to affect the Dutchess County economy. Between 1991 and 1992, the number of vacancies in apartment complex has increased by almost one hundred percent from 1991 to just over 500 in 1992. Apartment building owners sadly predict that these increases will continue, making it even more difficult to find reliable tenants as many more people are out of work in this area than in previous years. County Executive William R. Steinhaus, however, has announced that there will be $50,000 in grant set aside to "expand the supply of affordable rental housing for low income people and households," (Poughkeepsie Journal, March 23, 1993)

In Wallkill, housing is still denied to prisoners of the Shawangunk Correctional Facility, and after a recent disturbance, two inmates will get the chance to remain imprisoned for longer than their original sentences called. On Monday, twelve officers at the facility allegedly received bruises and other minor wounds when inmates, using self-made knives refused to calm down after two of them had lured officers by throwing urine at them. Eventually, the weapons were recovered, and the outbreak was settled without injury of any of the inmates. Charges against the two inmates responsible, Timothy Dumpson and Carlos Garcia, are pending.

Also pending is a 7% tax increase for Rhinebeck residents. The tax increase was by school Superintendent Joseph Richford, who feels that the money will be needed, especially if the school district suffers a loss in state aid this year. Other plans include the closing of Bulkeley Middle School due to the building's poor structural condition, and the expansion of Chancellor Livingston Elementary School and Rhinebeck High School. The referendal vote on this proposed budget will take place Wednesday, May 19th.

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**Bard statistics**

- Vandalism - At least 3 cars have had their windows broken on campus so far this semester.
- College Costs - Students pay an estimated $12,345 per semester to attend Bard (including tuition, room and board).
- Surveys - Only 61 of the 150 distributed surveys for "bard statistics" have been turned in as of Tuesday afternoon.
Trolls on the loose

Frantic room search reveals books and dice

Senior Andy Gordner went to the Stevenson Gymnasium approximately two Thursdays ago and photocopied a section of his Shadow Run "Street Samurai" role-playing game manual. A Bard employee caught a glimpse of the manual and was frightened by what they called "pictures of scary-looking weaponry." The employee, after a weekend of reflection, reported what had been seen to Dean of Students Shelley Morgan late Tuesday, March 16th.

"This is one way student concerns reach us," said Morgan, "by people saying, 'For your information, such and such is going on.'"

Gordner met with Morgan and Rob Boyle, Director of Security. Morgan invited Boyle to attend, explaining, "what if the student really was interested in obtaining this weaponry?" There was a concern that Gordner might have been ordering firearms from a catalog such as Gun and Ammo magazine. Gordner attempted to explain the game and the contents of the manual. He said it was similar to Dungeons and Dragons, but that it mixed "magic with technology within the same game system." Boyce had never heard of Dungeons and Dragons, and Morgan was only vaguely aware of it.

The manual contains drawings of weapons for the game with names like Neoc order Festival of Rifles, Phantom Cannon, Vanguard Mini-gun, and Surfaced Air Missile. Descriptions of their functions are printed underneath each drawing.

Morgan had Gordner return on Thursday to show the manual. "Clearly, it is an innocent game," Morgan said, and the meeting was more to satisfy her curiosity than anything else.

Gordner speculated that, in light of the recent tragedy at Simon's Rock of Bard College, it is likely that Lijdow is more sensitive to such events possibly occurring here on the Bard Campus.

Gordner had heard that the assailant's Peer Counselor at Simon's Rock was being sued for negligence. He was distressed to think that Morgan had to respond to the "rumor about him" and be "too vigilant" out of concern for her own "liability." Morgan thought that might be "a cynical view," since it is not in U.S. interest to continue to sell arms to Third World nations. His views received a favorable reception in Europe. "Yet," he says, "I came back with a rather different feeling that Europe is unable to act as Europe, that old habits die hard...it's likely that the United States is going to remain predominant, hegemonic, and the Europeans are going to accept this with their usual griping and complaining."

What does Chace believe about the former Yugoslavia? As a child, he played war games with his friends, pretending to be Yugoslav guerrillas, the Partisans, who fought with roving bands with hit-and-run tactics. The current struggle is very different. Chace feels that it may be too late to intervene and that the Serbs have succeeded in creating a Greater Serbia out of Bosnia. "We should draw a line where we're not going to let the Serbs move any further. That logical place is Macedonia, where there is not a large Serb majority."

"One regret of mine is that I had always been against the war in Vietnam, but I didn't do enough about it...So when I found myself on campus strongly opposed to American policy, this time in Central America...I did something about it...to the point I had to trouble getting out. I remember, I spent my fifty-first birthday under fire all night from the Contras...on the Honduran-Nicaraguan border."

After two marriages, he is a bachelor again. His youngest daughter is eleven years old. He distances himself from comment on Bard politics, his role on the President's Commission on the Curriculum, and his opinions on other faculty hiring matters. He prefers only to note that he is pleased with the selection of the new Latin American professor, also a specialist in Nicaragua. He is happy at Bard and content in his professional life. Indeed, one could say, his personal journey continues.
Another View

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

Admittedly, it's been a strenuously long winter for me, Elise and countless other Bard students. Normally winter has always been my absolute favorite season since wading off Mother Supreme Nature's chilling wrath involves piling on vulgarly extravagant layers of clothing. The exhilarating sensation of careening through a harsh winter night in lush carpets of fur (fake, mind you—P.C. note) is a delight I've always cherished ever since first laying eyes on coquettish Julie Christie in the film, Doctor Zhivago. Somehow young psyche became permanently attached to the romantic notion of 'dressing up like you're in a Siberian romance and holding hands with Omar Sharif.' However, as the month of March rolls by, not even the comfort of floor-length fur can placate my distress caused by the never ending brutal weather. Not to mention the merciless damn rage done to a fine pair of shoes. Should I just go out and buy a pair of timberland, Barbour or other boots of the Cheremol school of fashion? Maybe not. But enough about me.

This article is dedicated to you, the Bard student.

Darlings don't despair; you're winter hangovers will soon be over. Spring is finally coming around and the soon-to-come Bard Dating Game are in the air! That's why yours truly has resumed the campus: being a usual drunken mess (my deepest apologies for Friday night) in search of BARD'S MOST WANTED. You see, while you'll be working to achieve academic nirvana, I on the other hand have been hard at work compiling the ultimate list of Bard's Shortest, most fabulous students. My laborious efforts of prodiging and interrogating have produced five lists from five of Bard's most and shaken. Keep in mind that each contributor's list follows no specific order in terms of rank, and these lists aren't necessarily people with whom they'd want to share a bottle of Cristo while flipping through chapters of the Kama Sutra in a hot steamy night (although that'd be nice too). Rather, in these contributors' opinions, their lists include students whom they find sexy, attractive, charming and perhaps a little bit more. Thus, if you're one of the lucky few to be on a list, don't be alarmed: be grateful!

6. Maurya
7. Aniza Moore
8. Sebastian Quenada
9. Nicole de Jesus
10. Zumani Monet (go girl)

Lisa Anomalyprasant
(intoxicating, shady dominatrix)

1. Layla Childs
2. Mike Guy
3. Aimee Lind
4. Amma Pahl
5. Deena Vazer
6. Tracy Lagassa
7. Alex Ander
8. Nikki Taylor
9. Josh Paynter
10. Catherine Luttinger

Aimee Lind
(bond pooness/fierce bongo empress)
1. Melissa Nixon
2. Nikki Taylor
3. Chloe Lipariani
4. Will Sears
5. Jodi Cornish
6. Chris Hornauer
7. Nick Zinner
8. Paul Similjan
9. Lola Gaudin & Paul Thompson
10. Catherine (you know who you are)

John Grauwiler
(dark & handsome celebrant)
1. Alex Chesser
2. Chris Comedly
3. Rafe Greco
4. Mike Guy
5. Josh Paynter
6. Craig Peterson
7. Jesse James
8. Stephan Fomikos
9. Roger Scotland
10. Jeremy Wilson

"Lavish" Lisa Kerezzi
(hippie style maven/topless go-go diva)
1. Cree Nivins
2. Joe Delph
3. Lil' Oscar Figueroa!!!
4. Aimee Lind
5. Christopher Pollard

Oscar Perez
(latin lover/film visionary)
1. Naomi Thornton
2. Nicole "Capt. Morgan" de Jesus
3. "Amalia the Creek"
4. Elise Kanda
5. Melika Ronada
6. Rubensque beauties with disposable razors
7. Jen Doricho
8. Jason Rosencrantz
9. Melissa Nix
10. Monica Flupenn

Bard's Most Wanted

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A page of unedited observations by guest writers
THE BARD OBSERVER

March 24, 1993

Shameless Filler!

I'm really feeling crappy, not that you asked, and I'm not sure I can carry this week's filler to the end. Bear with me, I have had colds and a bit of a coldUSHOT. I'm just offering this as a preamble because, due to my sickness, I won't be able to talk about myself this week. Okay, you can stop cheering now.

No if I were to write about me this week, I'd fill the page with verbiage and groans (which would be most of it) before, you know, deciding to actually write something. Just because this column is called Shameless Filler is no reason to write other than myself.

So, instead, I'll talk about other people behind the scenes. Well, by the time this gets printed, it'll be in front of their backs. But anyway, I just want to tell you about some of the people I know, and some of the things you don't know about them. I'm talking some dark, dark secrets about the folks around you. Pique well with a punchline. Keep that in mind, Chummy. I have no reason to divulge my sources, so just get out your face about that. Now, I'm not saying anything you wouldn't be about to read in the newspaper, but it isn't fun to think about this as if it were true.

Okay, okay, kid. You all know our long, long, long-time friend Christopher Hyams, don't you? He lives in Stavillo, studies Religion and get this—SPEAK GERMAN! Interesting, no? Does anyone remember him, speaking German before this semester? Does anyone remember him at all since he was last here? He did take a year off... what does all this add up to? I recently unearthed a photo of mine taken at Freshman year. It's a snapshot of myself and my original roommate, Donato Westling, in Kline over a waffle. In the background of this picture is a sticky, bald fellow with a coat just below his ear and three rolls, these rolls remain unremembered... CHRISTIAN HUMANS ARM! YAAAAAAAGGGG!!! It was flattened and there were grooves cut into it, but there was no mistake, the flesh and crushed bone. I was so disgusted that, after dubbing it, I immediately threw it back into his room. He stormed over and said, "Matt, what are you doing? Keep your arm in the sleeve!"

Now, don't want to cast any aspersions. Decide for yourself whether the supposed Mr. Hyams is a dangerous subversive Tycoon importer spy, or not quite so dangerous. Perhaps I'm having delusions related to my illness. Either way, you've got to be careful of someone on campus, he or she. Anyway, I'm a bit ticked to continue, so I'm gonna head home, board up my door behind me and go to sleep.

In which delusion is expanded to grandeur

by Matt Gilman

Aries (Mar 21-Apr 19) Lately things have needed a little extra umph! A quick trip to the stores or a weekend will rid you of your sensation that things are just too dull.

Taurus (Apr 20-May 20) When life gets you down, do what Madame does—a hot fudge sundae with multicolored sprinkles and good dose of reading mail order catalogs.

Gemini (May 21-June 21) Sure, you might have to do something this week that you don't feel like doing (i.e., eat at Kline) but in the end it will be worth it!

Cancer (June 22-July 22) Rise above the name of your sign. If you find that love is at your door-step, make sure to get it in and feed it. Also make sure it has rabbits shots.

Leo (July 22-Aug 22) Your kindness and generosity will bring you satisfying evenings this week as you ponder your life. Although others are difficult, you will still be fair.

Virgo (Aug 23-Sept 22) Madame extends your greatest apologies. She is very sorry that you just can't seem to get any...um, donuts on Thursday morning.

Libra (Sept 23-Oct 22) The coming week is dangerous in terms of art supplies. There is great probability that you will be affected by some form of reedying supply.

Scorpio (Oct 24-Nov 21) This is the week in which you should apologize to friends and relatives who might be at odds with you. If you only put forth an effort, things will improve.

Sagittarius (Nov 22-Dec 21) There is very little you can do to avoid getting splashed by a passing car this week. Madame suggests you wear casual clothes, rather than the hot red pants you were planning on.

Capricorn (Dec 22-Jan 19) Beware of the common cold! There is a minute chance in the cosmos which makes you extremely vulnerable to illness this week. Vitamin C is the only saviour for now.

Aquarius (Jan 20-Feb 18) Holy Samoleens! Put your love machine in gear for another hot and racing love scene which will put you in a very, very good mood and cause others to envy you.

Places (Feb 19-Mar 20) Your extreme intellectual talents will be rewarded this week. Professors and students alike admire you. Don't walk in front of cars.

A page of unedited observations from guest writers

International News Review

by Shawn Milburn

As you read this article, thousands of human beings are being raped and murdered in Bosnia and Herzegovina. The political and religious war between Serbia and the Bosnians continues with an estimated 130,000 Bosnians killed, 30 to 50,000 women and children raped, 70,000 men, women and children detained in concentration camps, and almost 2,000,000 refugees hidden throughout the war torn former Yugoslavia.

In the past few weeks, the United States has begun to airlift food and medical supplies into Bosnian territory. These supplies are intended primarily for those Bosnian refugees hiding in the hills near Cerska and Zepa and Gaonza, but preliminary reports show that two thirds of the supplies thus far have been intercepted by Serbian forces. Following the initial drop of supplies by air, media correspondents throughout the area reported a rise in Serbian aggression and a significant rise in Bosnian casualties. Without needed supplies, or the realization of an active peace treaty between the two groups, Bosnia will surely succumb to these heavy Serbian attacks.

There is talk between international diplomats that the United States airdrops intending to aid peacefully the nonmilitary population in Bosnia (that being those thousands of women, children and elders dying every month from sickness and starvation) have had adverse effects. The airdrops signify to Serbia the west's reluctance towards military intervention. This in turn sends a message to Serbia that their acts of forced starvation, rape and torture are not about to be confronted by the United Nations or Nato (North Atlantic Treaty Organization). Diplomats see these airdrops as a message to Serbia that the west does not perceive this attempted genocide as a contemptible act requiring war crime consequences.

Bosnian Women are being systematically raped and tortured, forced to bear their Serbian rapist's children, and then murdered—while those that are spared hold within their minds psychological wounds with no hope of healing them. Ill men and young boys (and now elderly men and women) track ten hours through snow and deadly mountain trails to obtain food for their starving families—this trail is littered with those that could not make the journey.

I am suggesting by no means that it is the United States or any other country's duty to spread self-conceived notions of freedom and liberty, but that those thousands of women, children and elders dying every month from sickness and starvation are ignored to extremes beyond that of any form of ethical decency.

<Peace should not follow the death of others; it is death that should follow peace between all.>

The International Relations Club is in the process of attaining as a speaker later this semester Kenneth Longmyer who is currently Director of International Affairs for the Joint Center for Political and Economic Studies in Washington D.C. Mr. Longmyer is the former United States ambassador to Denmark and is currently involved actively in South Africa's first democratic election. Details and Dates to follow...
I am not in the practice of responding to opinions expressed in the Bard Observer, or for that matter, writing letters to "arbitrary white persons." But your well-articulated and encouraging words have taken the sting out of much of the anger I, as a person of color, have felt, experienced, and lived every minute of my stay at Bard College. In a way it has been my choice; it has been my decision to face the insidious truth: I am a minority person living in a majority culture. It seems more than clear that you have taken the time, the pain, and the courage to contemplate and empathize with my struggle, and in fact, my pain that often feels disempowering. And for these gifts, your critical thinking and truthful insight, I commend you.

Tracy, your own feelings of guilt and ambivalence are completely understandable; they constitute the insidious effects of racism upon, yes, all white people. You seem to have spent hard time, real time, conceptualizing and confronting the issues of inequity. But even more, it is your honesty and the process of this "liberal guilt" (which gets us nowhere) and articulate it in such a manner that shows a great depth and maturity.

It is a struggle. Having to explain myself to people who have also been victimized by the torrents of society (white people) is a struggle. When do I get to enjoy the fruits of my labor? When do I get the opportunity to truly feel free? Yes, the greatest pain is witnessing, watching the process of denial. Many outstanding white people I know attempt to solve their own guilt by projecting it upon the victim. And still others seek out more "approachable" Asians or co-opt Asians who have either denied their race out of self-hatred (stemming from cultural coercion/racism) or have tried to sidestep it altogether from a sense of genuine naiveté. But so many white individuals can't see past their own pitiful self-righteousness.

This is what incenses an Ephraim Glenn Coleman or a James Chang so. And what comes out from our mouths and pens is anger, often articulated in terms so personal and so real that they are written off as mere polemics and rhetoric. We are disinvested, we are seen, in this intellectual framework, as "inferior."

Please take my praise with a grain of salt, though. It should not be viewed as your quarter life rite-of-passage, a kind of Bardian Baptism. Nor should it be taken as the word on the "people of color" moral highground. I am humble enough not to assume any absolutes nor qualitative rigidity. I am culturally different, and hence, oppressed member of this society who has been chosen, through election or apathy, to represent the Asian American population at Bard College. It is a trying ordeal since many of us have been raised in a Western society that values "the Individual," diverging lifestyles, and personal autonomy.

Regarding racism
by S. Martin

When I read the open letter to the white peoples of Bard I felt the strength go out of my arms and suddenly all I wanted to do was go home and curl up in bed. Why was I affected this way? A friend of mine put my feeling into words: this article left me feeling utterly powerless. Regardless of whether or not I agreed or disagreed all the drive behind my opinions then hit me smack in the face and I wanted to just give up. Okay, I thought, there's really nothing I can do.

Now, imagine that everyone (or at least all white people) had that reaction. It seems to me that it coincides rather well with Ephraim's request that we all go home, shut our mouths, and no longer involve ourselves in anything. What good does this do? Seriously, what good does this do? You know, I believe we are all prejudiced, there's really no way around that—and by all I mean everyone. However, we are not all racist and saying that we are takes the power out of the term "racist." That's dangerous, because then we can become complacent about it. It's dangerous to beat people into helplessness—don't you think the black cause needs all the help it can get? Obviously, white people can begin to understand what it is like to have grown up black, but in this atmosphere I'm afraid I'll offend someone if I say too many questions about it. This labelling completely discourages me—if I open my mouth I will automatically be called this or that...Does this sound familiar, Ephraim? Is that why you are so angry? I mean, we all want the same thing in the end, right? Instead of bickering about it why don't we work together? Instead of writing to each other about it why don't we write the government? We might get more accomplished. People are genuinely interested in this subject—just look at the amount of articles that have been printed in this paper. The problem is, the club system at Bard somehow isn't suited to many people's mind sets and therefore they aren't necessary as efficient as they could be. There must be a lack of untapped energy, so, Ephraim, since you are, for example, are very interested in the subject and must be well informed, why don't you give us names of people to write to, places to donate to, etc? I'm new around here and I don't know that much about this place so I can't suggest some myself.

The self-hated (and in my opinion) misplaced guilt of the open letter is absolutely useless. Tracy, ignore political correctness. Why don't we read 1984 as part of our Freshman Seminar (we'd have to change the title of the course that sounds too painful?!) to political correctness every week is eerily close to the brainwashing language of 1984. I have been told that the difference is the intention behind each: the politically correct are using their language in order to make positive changes. I see that, but I wonder (and I really would like an answer on this) where did political correctness really start, and by whom? It seems like a lot of energy is now being devoted to arguments over words rather than to fighting peoples of color living and dying in prisons, educating peoples of color (and white people about their issues), helping peoples of color out of the ghettoes and making it possible for peoples of color to speak out. What will happen if political correctness really takes power? Censorship? Doublethink?

The bottom line is this—it doesn't sound as if we're ever going to get out of the "am not" "are too" mode of communication on the subject of racism. Let's accept that we don't agree and look beyond to what we do agree; we want to make a change. Let's stop the arguments and open up the dialogues. I'm looking forward to hearing about what I can do.

This is laudable. But at the same time traditional Eastern thought has imbued us with a deep respect for community and the collective whole. Is the average white American even cognizant of such a sometimes "marginal" existence? No.

And that is why it is called "The Struggle." And this is also why I have taken my evening to thank you for speaking up. I can only ask that you continue to look two shades deeper, to confront the white American who sincerely believes he/she is not racist, and to affect our divided society at large.

Having witnessed a more thoughtful empathy,

James Chang whose history is denied at Bard College

March 24, 1993

Dear Tracy J. LaGrassa, arbitrary white person

Another View

This is an excerpt from a pamphlet by Women's Health Action and Mobilization. The Independent Democratic Revolutionaries Organization is bringing members of WHAM! to speak on this subject March 27, 3:30 pm, Olin 305.

START A "SELF HELP GROUP WITH YOUR FRIENDS"

Take control of your healthcare by learning all about women's bodies. We are not told even HALF enough information about our reproductive system and how it affects our total well being. Seek this knowledge out! The more you know, the more comfortable (and powerful) you can be when dealing with the U.S. medical system—a system based on "experts" who will "take care of you," "fix" you when you're "broken," and leave you in the dark! Read the amazingly informative, and well illustrated, books published by The Federation for Feminist Women's Health Centers: A New View of a Woman's Body, and How to Stay Out of the Gynecologist's Office, available from the Feminist Health Press, 8235 Santa Monica Blvd, Suite 201, West Hollywood, CA 90069. Educate yourself and go to the doctor with information behind you; learn how to ask questions and make sure you're getting the healthcare you deserve.

Take control of who looks at your body, how your ailments are treated, and what kinds of healing you receive. Get yourself a plastic speculum (prop yourself open and take a look at the inside of your pussy with a flashlight and hand mirror. Gather some interested girls together to form a self help healthcare group: women of any diverse race, class, age, and sexual orientation who come together to explore sexuality and reproductive health. An easy way of starting is by discussing each others gynecological problems and past experiences. Nothing is too "trivial" or "untouchable" to be discussed openly. Look at each others cervixes, compare bodies—see how varied and beautiful we are! Learn to do pelvic exams, breast self-exams, vaginal infection diagnostic, menstrual extractions; sip herbal healing and other alternative healthcare, discuss safe sex and birth control. For more written info, or to arrange a self help teach-in for your group, write to the Women's Health Education Network, POB 58, 991 Manhattan Ave, Brooklyn, NY 11222. Share, educate, experiment, learn!
Limitations versus the call for action in Zagreb

by Rebekah Klein

A conference recently took place in Zagreb to define what actions should be taken in response to rape as a war tactic in the region at war in the former Yugoslavia. The conference was held by Western Feminists and Croatian women in conjunction over a full day's time. Three women from my feminist theory class at the Sociology Institute of Eotvos Lorand University in Budapest were in attendance, and brought back with them a first-hand account of its events. Class that day ended in frustrated aggravation of inaction, and the inability of people to understand each other even when joined together for a particular cause.

The conference began with discussion of the significant nature of its cause. Although rape is a common occurrence in war, it takes on added gravity in this case as a direct command from the leader of the Serbian army. It is therefore not a by-product nor side effect of the war, but a plan of action, a military tactic. The Serbian army is legitimized and encouraged in their raping. The goal is to impregnate Croatian women with Serbs and suffer them to bear children as a common occurrence in war, it is an issue of women's violence against women and the limits to which it will extend itself. This situation was another instance of men's violence against women in a long chain of aggression which they had all studied and written about and organized demonstrations against and in other ways worked away at the wall of patriarchy.

The Nationalist camp, comprised of Croatian women, strongly objected to this interpretation. How dare the Western Feminists add this unique situation to the long list of injustices women endure! It is not the issue that the women are women, but that the women are Croatian. It is not an issue of men's violence against women, but of Serbian violence against Croatians. This is the level the Serbs will sink to. The Serbs must be punished.

The two groups would not find common ground to work from other than an agreement that an outrageous crime against Croatian women was taking place. An immense sense of urgency bled patience with each other. Instead, blood rushed through their veins and to their faces as they shook their fists and condemned each other for lack of understanding. The abject of the conference was action, but what action could be taken? The intention was to draw up a document condemning rape as a military tactic. For the Feminists, it was not general enough to condemn rape as a war crime in any war situation, and for the Croatians, it was not specific enough to condemn the Serbs in particular for this individual circumstance. When the suggestion was made at this point that the Croatian army, too, rapes, and rapes Croatian women, the tension grew. Sons, husbands, brothers, and lovers could never agree on the atrocities! One Croatian woman listed all the women she knew who were carrying Serbs in their wombs. Another listed virgins lost.

One of the women from my class described the Croatian women as relieved in their anger. Finally, they have an arena in which to vent their anger without fear. They could scream out in the pain of their suffering in a protected environment. The Westerners would listen, even if they did not understand. They lashed out at the Serbs within the confines of the conference room walls.

In the end, there was no document. There was no document of compromise written in the proper language of international law to sit dusty on some shelf while the atrocities continued. This irony was not borne through and smacked to clear its lungs for breathing. In this sense the Croatian women were spared. In this sense they were not defined. But in class we were all disturbed and shook our heads. We saw the Western Feminists on their own agenda failing to extend their perspective enough to understand the Croatian women. We saw the Croatian women drowning in the perpetuation of nationalistic sentiment characteristic of the Central and Eastern European region. We wondered what action might have been possible if the factions had understood each other and been able to communicate. This is where the real feeling of helplessness set in. Maybe there would have been that document. Maybe more women would join the group of women in black who gather with candles in Zagreb in sacred vigil.

But on another less immediate level something has been accomplished. I am writing this to you. Perhaps the Coalition for Choice will have a better sense of understanding when dealing with the women on the MADRE tour they are planning. Perhaps there will be a better grasp of how very real each one of their situations are. If this is all that can be done, however, that some students at Bard College can deal better with some women from MADRE on one day, then battles of definitive action in this world are definitely at a minimum. But something, no matter how small, is something. The battle with limitation remains the most difficult of all on the road to change and progressive action. Yet I for one plan to continue, and I'd be glad for your company.

Police tragedy in Larreyagna

by Jonah Geseler '92
Mid-Hudson/Larreyagna
Sister City Project

Two policemen, 22 and 20 years old, were captured and brutally tortured and killed before being thrown off a mountainside overlooking Larreyagna, Nicaragua.

On Friday, March 5, three armed men entered several ranch houses robbing jewelry, money, even shoes from startled families on the outskirts of Larreyagna. While they were robbing one of the ranches, two policemen came to the door on a routine inspection. Catching them by surprise, the men captured the police and took their AK-47 rifles.

One policeman, 22 years old was from nearby Las Lomas. The other was a volunteer, in training.

They were forced to hike into the steep mountains by their captors. Once there, they were tortured; one having his hands severely burned. Reports tell of a leg cut, severely, genitals cut, wounds throughout the body. It is believed that one of the officers had his head cut off. The bodies, mutilated and bullet ridden, were then thrown down the steep slope of the mountainside. The bodies were found later by police and the army which were searching for the missing men and their captors.

The search continued for the killers for no avail. Military presence was at first strong, but in a phone conversation today (March 8) the police station was reported without any personnel and no army presence was reported.

The identity of these killers and their motive remain a mystery. They forced a boy to guide them through the territory, which indicated they may not be from the area. The cruelty, and lengths to which they went to kill the police officers seem to point to the suspects having strong war experience.

As people recover from the initial shock in this small farming community, they have begun to think about having more weapons on their ranches-war rifles instead of the usual hunting rifles of pistols. While suffering from the growing problems of cattle rustling and burglary, Larreyagnans had not felt such direct violence since Somozas National Guard.

This story received a small second page column in La Bicada, owing perhaps to the fact that while such tortures bring home to Larreyagna the shock of a violent Nicaragua, these tragedies are all too common throughout the country.
Another View

A statement by Professor Wadada Leo Smith

March 24, 1993

"Until the philosophy which holds one race superior and another inferior is finally and permanently discarded and abandoned, until there are no longer first-class and second-class citizens of any nation, until the color of a person's skin has no more significance than the color of their eyes, until these basic human rights are equally guaranteed to all, without regard to race, then world citizenship and the rule of international morality will remain a fleeting illusion to be pursued but never attained."

—Haile Selassie the first of Ethiopia

This is my tenth semester at Bard, and for the last three years' I've been involved in the evaluation which I entered with the greatest of spirit and sense of fair play and TRUST. The most significant evaluation was that of the FYC and according to that document, I was recommended 5-2-1 for rehiring (the two negative votes reflect the view that a recommendation concerning rehiring by the FYC is inappropriate under our existing Faculty evaluation document). Was I the only person these two gentlemen voted negatively against because of procedures? I'm wondering what the discrepancy is between Richard, Daram, and me. Bill Wilson & Frank Ojv voted no because they felt "the procedure as written is inappropriate." So why wasn't this their concern when voting on Richard and Daram?

These were some of my concerns from the final report of the FYC. dated April 22, 1992 and the way they expressed their opinion in the letter attached to the report:

What is meant by anxiety associated with jazz musicians? That is a disorderly musician? That I was a confused professor? This was a trivial and derogatory remark.

On the effect of my "presence" and the "substance" of my teaching—these are interwoven qualities and in my view, was not substantial criticism.

After this, the FYC's recommendation was to rehire me. Shortly afterwards I met with Joan and Stuart Levine. In both of our conversations with them they were happy that I came through the evaluation with flying colors.

Upon my return to Bard in the Fall of '92, I heard there were many problems with the Music Department's proposal and the way it was presented to the COV. Around December 1st, rumors began that there were arguments about the proposed positions—Dr. Moore assumed it was during this time that the Music Dept requested to change my position from half-time to full-time tenure track. I was told by Professor Garcia-Rowntree that for about twenty years Bard had a jazz program with a half-time tenure track position, not a full-time one so already there was a precedence of a half-time position. I had no sudden the full-time tenure track position? No jazz professor has ever been tenured at Bard. I might remind everyone that Jazz is almost a hundred years old.

On December 17, Daron, Richard, Joan and I went out to the college to present the positions. That was the first time I realized that position had been changed. Joan related to us that she had failed and Richard had nearly failed but that he proton him another year, and that Daron would receive his position and the tenure track. Of course I asked what happened and he said my evaluation wasn't as good as Daron's at which point I said it must be just as good, I had a 5-2-1 from the FYC (see above), of which the 2 was only a claim against procedure, presumable negative against me.

This is where I stood going into the COV.

So what happened there???

These are some of the issues that trouble me with regard to the COV's decision and how they arrived at it:

1. If the COV thought that jazz was not adequately represented that was of the FYC and according to that document, I was recommended 5-2-1 for rehiring (the two negative votes reflect the view that a recommendation concerning rehiring by the FYC is inappropriate under our existing Faculty evaluation document). Was I the only person these two gentlemen voted negatively against because of procedures? I'm wondering what the discrepancy is between Richard, Daram, and me. Bill Wilson & Frank Ojv voted no because they felt "the procedure as written is inappropriate." So why wasn't this their concern when voting on Richard and Daram?

2. Did they condone my passion for the jazz community at any point during my evaluation to see if indeed I am as qualified as I am popular on campus?

In my opinion, the Bard Music Dept needs a much deeper representation in the music of jazz and therefore in my letter to Joan, written Feb 11, 1993, I suggested a proposal that 2 positions be considered to add diversity to the jazz studies program. To create a full-time position in jazz would demand the inequality of time I put into the job and no single individual can make a program in any one system therefore what is needed to create a program or to institutionalize an idea has to do with how well diversity is handled. The Music Department would be better served if there were different ideas available in jazz music and therefore in my letter to Joan, I've not spoken to on December 18th about my job and then finally the day after the posters went up and that was their value. I don't feel that I should be excluded from valid criticism but I've heard some awful things said about me during this crisis and I guess it's time such as these that bring things out. I'm sure that we have here a crisis far deeper than the issue of my job but has maybe to do with the direction the college is going in, and most surely has something to do with Bard being a small slice of the world and therefore sharing the same kinds of problems. Often the material regarding this issue in the Bard Observer is confrontational, insulting and frequently full of holes. It seems alright for people in the world to use force whether it be mental or physical to control another's destiny. It seems in nearly the whole world over, there are wars based exclusively on ethnicity. Major powers say they don't have power to do anything, but then when you look at the United Nations, it's in everybody's house except the European house and double standards abound. I think the issue in the Balkan states is a clear example of the Western world allowing a racial war to exist. If one can go anywhere in Africa and Asia and other nations at the drop of a hat and without even asking sovereign governments if it is permissible, surely someone should act decisively to stop wars rather than watch them continue. Bard may seem far removed from these issues but all over America this kind of double standards exist and I say this won't stop continued on page 14
THE BARD OBSERVER
March 24, 1993

Arts & Entertainment

The Bard Drama Department does justice to this great Shakespearean play

Last weekend, the Bard Theatre succeeded in bringing to life a fresh and vivid interpretation of William Shakespeare's five-century-old Hamlet, Prince of Denmark, in Christopher Markle's moody, but effective, production.

In a generation when neutrality, the crisis in the Middle East, could be a metaphor for the most dysfunctional of dysfunctional families, and I half expected to see a New Age therapist/healer like John Bradshaw come on stage to help Hamlet explore his "inner child." Thankfully, the production was too sober for that. In fact, Markle stuck close to the traditional spirit of the tragedy. The production even kept Fortinbras' arrival and the other, comparatively minor plotlines that prestigious directors often leave out. That men played women, and women played men, in some of the supporting parts is no big break with tradition. Shakespeare had to stage Hamlet with an all-male cast because of the social mores of his time. The language was that of Shakespeare, and so were the accents. The costuming was appropriately eclectic: the attendants of King Claudius looked like CEOs on bent knees in their business suits, a metaphor relevant for today's world. All in all, the production cautiously honored the seriousness due the tragedy, and details like the brick furniture attracted the eye to actions and were not distracting.

Jason McKay's Hamlet is not a comfortable one, fortunately. When he first appears onstage, he looks like he is straight out of a GAP ad, all dark clothes for his state of mourning. At first, his speech is mumbled, in a hurry to say the Shakespearean tongue-twisting lines, but gradually he achieves a rhythm. When Hamlet is informed by two guards disguised in men's clothes that his father's ghost walks in the garden at night, the tension is palpable, and Hamlet acts like a man possessed. He stands transfixed and dumbfounded by Raffles Dalmidick's eerily unregal figure. His performance convinces the audience that he truly believes this experience is his dead father's spirit. This is crucial, for the rest of his action in the play depends upon it. He is to kill and he killed as a result.

McKay chooses to speak the great soliloquies of the play as naturally as possible. For example, he leads into the "to be or not to be" without any melodrama—appropriately enough, since his character is contemplating suicide and not practicing his lines. Similarly, with "Alas, poor Yorick I knew him well..." as he reflects on mortality.

Hamlet's actions complement his words in this very physical play. He constantly crosses back and forth across the stage, touching everyone he meets to blind men hoping to make out different faces and limbs. His roughhouse with Ophelia (his lover?) and Queen Gertrude (his mother) hints more at Hamlet's dark side than any other contemporary performers have. This is the portrait of a psychological monster. The expressions of caring sort of huddled out as violent and abusive. His character seems compelled to act as if pulled by the puppet strings of the ghost, his destiny decided, his fate sealed. When he stabs Polonius, who hurries behind a curtain, Hamlet's swing seems to be frenzied, not a choice or a hesitation. He uses grave humor that is punny to the end. Yet, he does not sit at the death bed, as the graveyard digger does later. McKay's Hamlet feels constrained to his fate, deploring all the while with the weight of the world on his shoulders. The heaviness would oppress the audience too much, if he was not such a model of his social inferiors. His contempt for Polonius and the other obsequious servants continually provoked the audience with ironic amusement. Thinly veiled anger disguises his jobs as everyone for being so obtuse in not changing their personalities and in not altering their lives. Ironically, he refuses to alter his own.

Freshman Jordan Bridges' King Claudius acts appropriately regal. Right from the first moment he appears. Dressed in full man-of-big business attire, he spends the play looking as if he just stepped out of his office in a ritzy Manhattan skyscraper. There is no doubt he is the King to Senior McKay's Prince. When he says, "Let the world take note," all on stage act, she seems crazier than Hamlet himself, listening to the haunting strains of the music box. There may be no method to Ophelia's madness, but there is to Wickia's acting, and it makes the subsequent skillful sword-fight between her brother and her ex-love worthwhile.

Crotchety old Polonius, as interpreted by actress Kimberly Mooney, first appears as a chicle-spouting fool of a father, but progresses in his speech of advice to his departing son to profound words of wisdom. Then he says, "To thine own self be true," the audience is not snickering along with Ophelia and Laertes any longer. But they do laugh out loud later when the gargantuan father announces, "Brevis is the soul of wit." He has a double standard, telling his son to experience life abroad, and telling his daughter to stay away from the insolent Hamlet. He is a Puritan, reading his daughter's love letters to the royal family, moulding without second thought. Yet, he is lovable enough for Ophelia to go insane over his death. Not a card-carrying Puritan at all.

The same with Laertes. Alison Retka saves the very full brother from the traditional fate of being a minor character. When the King plots with Laertes to murder Hamlet, each is on an equal footing with the other in dramatic intensity.

Other actors do admirable performances within their minor characters. Rosencrantz and Guildenstern, respectively Young and Greensields, short and tall, are dressed alike and seem interchangeable, as they should be. Kevin Wolf in seven parts, is best as the confused, but earnest, servant to Polonius, never able to grasp what his master is up to, but always willing to obliged. And Charles Morro is the definitive Second Gravedigger.

In the play, Hamlet commands a group of players to perform properly, with "certainty of smoothness." The performers of the play itself remind us that sometimes smoothness has rough edges. "I am dead," Hamlet smoothly announces, but with continued productions such as this one, Hamlet shall live forever.
THE BARD
March 24, 1993

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Arts & Entertainment

Hagen's opera to premiere

"Shining Brow" and the life of Frank Lloyd Wright

Music professor Dan Hagen gave a presentation March 17 in the Black Center to describe the opera he recently wrote, which will premiere in April. The opera, entitled "Shining Brow," was commissioned by the Madison, Wisconsin opera company, and deals with part of the life of architect Frank Lloyd Wright, who hails from the Madison area. Premiering April 21-27, the opera will also be performed in Freiburg, Germany next year, and in Florida in February. The Florida performance will coincide with an architect's convention at a college in Lakeland, for which Wright designed some buildings.

In order to write the opera, Hagen and librettist Paul Muldoon took a period of Wright's life to which they could relate and created the opera around it. The events of the opera take place early in Wright's life, and make up a fascinating story, which could easily become soporific. Supposedly in a club in Chicago, Wright having just been commissioned to build a house in the suburb of Oak Park for Mamah and Edwin Cheney, Mamah leaves her husband for Wright, and the lovers travel to Berlin. The opera chronicles the deterioration of Mamah, as she realizes that she has not been liberated by Wright, but has been ensnared by the relationship. It ends with a terrible fire and the grisly murders of Mamah and others by a servant. "The opera fittingly ends with an ellipse-you can't answer some questions, and you shouldn't try," said Hagen of Frank Lloyd Wright, who attempts to explain his motivations in a concluding aria.

"Shining Brow" is an opera which one can analyze on several levels, both musically and literally. Bolstering the intriguing story is Hagen's sophisticated score, quoting aspects of Strauss's "Der Rosenkavalier," and borrowing the style of Mozart's "Don Giovanni" at times for ambience, and as operatic references for those who understand them. "At one point, he juxtaposes a barbershop quartet against the chanting of Strauss. In addition to the music, the poetry of the libretto, which has been published as a book length poem, has several levels of complexity. Hagen said that he wanted to take advantage of the rich history of opera, and the enriched libretto only helped him achieve such depth.

The production design for "Shining Brow" was done by David Blum, a true expert in his field. Some effects to be expected include large panels replicating Wright's stained glass windows, for which he was famous. Though relinquishing some control to Blum might make some composers anxious, Hagen said that he has been treated well by the opera company, and that this has been a good experience.

Having spent almost two years completing this opera, which is rapidly approaching its premiere, Dan Hagen appeared remarkably calm. He expects to irritate the intelligentsia in some of the rather avant-garde scenes, such as where construction workers sing the blues, but with a strong story, music, sets and performers, "Shining Brow" just might have great success for the Bard professor.

Henri Matisse—a retrospective

On March 15th, John Elderfield, Director of the Department of Drawings at the Museum of Modern Art, lectured about curating the recent and celebrated retrospective of Henri Matisse at MOMA. The retrospective, which included over 400 paintings, drawings, sculptures and prints, was the most comprehensive survey of the artist's work since 1970.

The MOMA retrospective was particularly notable for its inclusion of works not previously seen together, from all four of the most important Matisse collections: those at MOMA, the Hermitage Museum in St. Petersburg, the Pushkin Museum of Fine Arts in Moscow, and the Musee National d'Art Moderne at the Centre Georges Pompidou in Paris.

Unfortunately, the lecture got off to a slow start because Elderfield's plane was delayed, so he showed up about forty-five minutes late. In the meantime, the audience was entertained by looking at slides of Matisse's work. When Elderfield finally did arrive, he explained that he was happy to shed some light on the work of Matisse.

In this exhibition, Elderfield wanted to do a retrospective, a chronological representation of how the artist changed. But Elderfield was concerned that it would be too large, that some pieces might have to be taken out. He did not want to only include what he referred to as "The Great Hits" of Matisse, but rather all of the pieces that help us understand how Matisse developed and reinvented himself.

After giving this general introduction, Elderfield proceeded to lecture on the slides. Examining the early works, Elderfield mentioned that Matisse said in 1907, "An artist understands himself by looking back, when I started to paint, I felt free and alone." Matisse's window theme was a paradise in Western thought which was represented by an enclosed garden.

The nude that Matisse painted in 1906 was one which bled into the early works, Elderfield concluded his lecture by stating that even an exhibition has to acknowledge defeat.

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Attention softballers:
Coaches' meeting Monday, 3/29 at 5:15p.m.
on the balcony of the Stevenson Gymnasium.
YEEEEEEHAW, sports fans. Well, it was another kind of week, with the sweat-ridden results of the intramural-nake Ya huri basky ball tourney comin' right down our collective aisle, and into your inky, Observer holdin' hands.

For the women: Lace and Leather, those two great tastes that go great together, hit the court to produce a 30-26 score with Lace emerging victorious. And that friends, was the final score for the season.

And the men: Tons-o-baskets. Da Real Deal chewed up Flight 83-49. Liquid Smoke did the thing with Faculty/Staff 83-40. Righteously Raw, Rare, and Red was made with Ballistic 38-34. Team Leather, those two greats 82-49.

It was an open event, anyone could come and play, college student or not. But from our beloved fencing team, that team! For the women: Lace and goodies and stuff lined up at the gym, waiting to be devoured by squash playing types. And such was the day when victoriously there came forth one man who was not expected to emerge thus. And one woman whose squash playing skill wasn't the least bit tender. And how did it happen that these two raquet-wielding never-yielding dynamos caused such woes? Lissen. Okay, so this dude, Shery Hameed, who's like not at all a guy who people are expecting to win the tournament beats out Amer Latif, who's like REALLY good, like in the third stage of the single elimination tournament. Across on the other side of things, Mark Lytle beat Frederick Bouchardy, pitting Hameed and Lytle together in that plexiglass lined court-o-doom. Hameed won. Yeah, so that's what happened. And from the women's side of things, Val Nehez...that's all sports fans.

**Fencing Open**

This Saturday Last, Bard held the Fencing Tourney Open. Since it was an open event, anyone could come and play, college student or no. But from our beloved fencing team, Jen Shirk, Angie Jancus and Amy Pfeffer finished in order: 1, 2, 3 in the women's foil. This made them eligible for the Nationals, hooray! Also eligible are Bard's own Stephen Stephens and

**Bard Men's Varsity Squash ready for action**

Spring is busy nipping at March's heels, and around the gym, that means tennis! Bard's own Men's Varsity team is now practicing and getting geared up for some big time tennis fun and huge contracts from Nike! Since the Blizzard has left the Bard team without a true court on which to practice, Coach Joel Tomson got his first good look at the Bard team this Friday, when they played a scrimmage against SUNY New Paltz. The coach was very optimistic about the squad's chances. "There are three very strong players on the team this year, all of which have a good chance at taking the number one position on the team." Last year's number one player, Henry Ringel, will be captain of the team this year. He has experience as a higher and lower-ranked player on the Bard team, and Tomson expects him to come into his own this season. In addition to Ringel, two newcomers to Bard are showing considerable competitive ability. Clinton Adams, a transfer student, has been playing tennis since high school, and will definitely contribute to the team's success. In addition, first-year student Jeff Carter, who Joel Tomson calls "the best new player on the squad," will be vying for the top spot.

Not to be forgotten are the other Bard Veterans. Gabor Boglar, last year's #3 player, performed well against New Paltz, and Billy Yeskel, Michael Poitier and Damnath DeTinera are all expected to contribute to the cause. Ilyas Washington, Gilbert Averto and Kevin Wolff joined the squad last year, and are practicing their guts out (get it?) in the preseason. Also joining the team are impressive newcomers David Yoo, jumps in from out of nowhere and Marni Bouchardy returns. She swings. She swings back. Furious. Death-defying. Oh, what the heck, why lead you on in this rambling diatribe? She swings! Bouchardy wins. Yeah!

**The Bard Blathion**

Right in your own backyard. We'll be swimming. We'll be running. We'll be buying 'thalons. When? Saturday, April 17th. Enter by March 29th with Carla Davis at ext. 529. Plus get beautiful colorful stamps stamply markey marks next to your name in the Bard Lap Challenge. Talk to Carla 'bout that one, too. That's all sports fans.

**Sports schedule**

**Men's varsity tennis**

Sat. 3/27 - at NY Polytech - noon

Tues. 3/30 - at SUNY New Paltz - 4pm

Wed. 3/31 - home v. Steven's Tech - 4pm

Tor Loney, and senior Steve Moyer. Since Coach Tomson must pick his best six players to compete in the singles, he will certainly have his hands full come the first match, this Saturday versus New York Polytech. Unlike last year's team, which won 1-9 for the season, this year's squad has a dimension they had two years ago when the team went 11-2 for the year. Tomson said that two years ago "most of those games were decided by the good players we had at the lower rankings pulling out their games. That team had a depth which we lacked last year. This year, I think, we're gonna surprise a lot of the teams we go up against."
None of that jazz

by Matthew Apple

I remember wondering during last week why no one was sitting in front of the Post Office with jazz CDs. I remember looking for tickets for sale for last Wednesday's concert in Olín. I remember asking why there were no signs anywhere about the Mandala Octet's performance. I still have no answers.

The Entertainment Committee sponsored the Mandala Octet, a jazz band founded by a Bard alumna (John Leeman '92) with my money. When jazz bands played at Bard during the previous two semesters, Brad Richman and Rob Brunner, then heads of the Entertainment Committee, almost broke even by selling tickets to the jazz performances. The Olín Auditorium was packed for the David Murray Octet; it was near full for the Either/Orchestra. Last Wednesday there were precisely six people in the audience by show time. When the group finally did go on stage at a quarter after show time, very few had equalled the average attendance at any given Bard athletic event—a dozen.

Where were the signs? Where were the posters? Did anybody besides music majors even know that the Mandala Octet was playing? Although there is a list of bands for the semester at WXBC, and although there was an article last Wednesday in the Observer, there were apparently no other signs about this event.

Oh, pardon me, a sign was tacked up in Kline on the afternoon of the concert. Whoop-de-fruggin'-doo. Try to imagine how John Leeman felt; he was invited to play at his alma mater a decade since he was last here, then he shows up to play and there is less than a handful of spectators. How embarrassed, how humiliatd, how insulted do you think he felt?

Leo Smith continued

continued from page 10

I tell people to learn the art of making decisions based on fact, not some geo-political consciousness. Everybody I see regarding my job points the finger at someone else. It seems to me that America's most renowned woman composer cannot stop complaining regarding the Music Department. Further, I would like to know who has the power at Bard to make decisions and why all of a sudden no one has any power when I try to find out what's what. So regarding these circumstances, deciding who a candidate for this affair, as you may realize, is not an easy thing to do.

My record speak for itself—I've been through the procedure a number of times already for a job that didn't exist now. I'm encouraged to apply for another position but I no longer trust that my case would be handled fairly. I like anyone, need adequate notice so that I can find another job if my present job has terminated. Frankly, I'm qualified for this full time teaching position. I would have appreciated a straight answer on my case, a straight decision. Everyone had a different story, and in order to move on with my life if I have to, I would have needed adequate notice. This has not been the case. The Music Dept. was not helpful; I am now there; I would be there; there would be no nationwide search for someone who fits my qualifications so exactly.

Wadada Leo Smith

Posters were cowardly attacks

Dear Everyone:

This is a letter prompted by Jennifer Monagan's open letter to the Bard Community in the March 17th Observer and in response to the discussion about the "Leo Smith" controversy. Ms. Montalvo attempts to defend the anonymous poster writers who put up a number of offensive posters. I think she is wrong. I am sure we are all familiar. She would have us believe that this is no attack on someone's right to free speech. This is true, but only in part. It is everyone's right here at Bard to put up any poster they wish so, regardless of content or taste, and people certainly do. What I, and many others, found so offensive about the posters were that they were slanderous personal attacks against specific professors and that they were anonymous.

First, let's talk about slanderous content of the posters. Ms. Montalvo makes a pretty good case that the posters referring to "the Ivory Tower" were only protesting the "academic snobbery and prejudice" at Bard. This interpretation is undoubtedly correct, at least partially. It is true that there is "academic snobbery and prejudice" at Bard and it is true that the poster was protesting it. But it is merely coincidence that the chairman of the music department happens to have the last name Tower? That poster was a calculated personal attack against John Tower. The issue of intellectual elitism is certainly valid. However, Tower is not the appropriate target for such complaints. I have been a student of him for one and half years, and he is the closest thing I have to a father in college. He is a great teacher, and I can appreciate his standards and his vision. If I were a musician, I would not say anything less than great about his teaching. I can't imagine how I would feel about music if I didn't have him. If they really thought they had valid points (and in some ways they did) then they could have written a letter to the editor, for the Another View column, or just signed their name to their work. The anonymity of the posters leads me to only one conclusion, the writers knew the posters were slanderous and were afraid to take the heat that they were bound to receive. It surprises me that anyone can attempt to justify their cowardly actions.

Ms. Montalvo can talk all she wants about attacks "against academic snobbery and prejudice," at least among to force a reevaluation of the department, which I think is a ridiculous statement. In my opinion, the department is full of people who make the music department what it is. The only way to "force a reevaluation of the department" is to try to justify the immaturity of some clique attack on the postmodern postmodern ideas that have spread through classical music and I have no doubt any implied slur towards Java is just a random conjecition of phrases. Sure, and I was moonlighting as a blues singer in a bar in New Paltz. To address the issue of anonomity, let me just say this. If nothing is worth defending and owning up to, then it is not worth defending. I think I am a very good professor, and I have nothing to be afraid of. I don't think I have to hide behind anonymity. I am not afraid of anyone or anything. I have nothing to be afraid of. I am not afraid of anyone or anything.

David Rosski
The Great Poster controversy

To the editor:

In my Johnny-Come-Latelyque (7) haste to submit a letter while the issue was still somewhat timely, I made the near fatal mistake of as­sumption. We all know what happens when you do that.

Jennette Montalvo is right to criticize my neglect (Letters, March 17th) in not checking whether or not another letter, containing the now infamous quote of Joan Tower’s regarding Leo Smith, existed before taking “the moral high ground and rending.” For this I offer my sincere apology to every­one involved.

Nonetheless, I must take issue with Ms. Montalvo’s romantic no­tion of the poster campaign as an effort of the poor and unrepresented people of Bard to provoke thought. The posters I specifically mentioned were designed to lead one to the conclusions that: 1) The music de­partment was responsible for the “firing” of Leo Smith; 2) As the head of the department Joan Tower was ultimately behind this action; and 3) This decision was motivated by Joan Tower’s racism.

To say that the term “Ivy­ry Tower” was intended primarily as a literary allusion, or as a metaphor for “four year resorts where a per­son can get ‘intellectual’ strikes me as blatantly disingenuous … even a little bit silly. Let’s be serious, did anybody read that sign without perceiving a direct reference to Joan?

The unfortunate quote, and I do not argue that it was otherwise, when taken out of context from the original letter and put in the new context of the other posters, was clearly not used to point out a racist statement by a person not actively racist. If the entire letter were posted, however, even with the offending quote highlighted, I’m sure that that is the picture that would have emerged, much to the posterer’s dismay. Let’s keep in mind the difference be­tween provoking thought, and manip­ulating it.

Finally, I referred to Joan’s stat­ure as a composer, and as a “prominent full time professor and department head” only to point out that she is, especially in this community, a somewhat public figure. It is fine, commen­table to “challenge prominence and authority,” but when you do, the additional passages you make (and ac­cusations of racism WERE implicitly made) will stick to your target long after, and whether or not, she is vindicated. That carries with it a certain responsibility and it isn’t my well-known McCarthyistic bent that prompts me to think that you aren’t really standing up for anything when you throw these bars behind a veil of anonymity.

Daniel Sonnenberg

Overdue apology

Dear Editor,

This is an overdue apology to the Bard community for the damage I have caused to the new Bard soccer field. Last semester out of my immaturity and unfamiliarity with the campus grounds I accidentally drove over the field with a car. Fortunately the damage is repairable and the soccer field will be opened at the planned date. Nev­ertheless I do apologize to the Bard community especially to the athletes of Bard.

Kataucar Arsen

THE BARD OBSERVER

March 24, 1993

Letters

The Bard Side

by Sean O'Neill

By David Draper

A Dog's Life

Phil, We've Called You in Here Because Your Friend
Yesterday Was Seen Walking Around Campus With This
Woman Containing

"It's Your Dog's Life!"

You're Blind! It's Just a Sweetheart for Shakinghup, You Know:

The Rate-Playing Dog!

Dear Editor,

My dog, Spunk, is a 2-year-old border collie. I've been looking for him in the area, and have had no luck. If you see him, please let me know. Thank you.

Sincerely,

[Name]
CALENDAR

PRESENTED BY THE DEAN OF STUDENTS OFFICE
MARCH 24 TO MARCH 31 * 1993

WEDNESDAY. MARCH 24

★ EPC presents: you make the call. The EPC will be polling students about the Presidential Commission’s Report on the Curriculum. Old Gym 9a-5p.
★ German Table In Kline’s College Room 5:30p.
★ Table Francaise: Berets et baguettes required. Kline’s President Room 5:30-6:30p.
★ ALANON/ACOA. An anonymous program for persons who grew up in an alcoholic family. Third Floor of Aspinwall, 8:30-9:30p.
★ Vintage Clothing. Sale of previously worn wares. Outside Kline Commons all day.
★ 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.
★ 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.
★ SEAR meeting. Students for Education Against Racism meets in the Meecoomof Oilla, 8:30p. Please come and bring your ideas and support.
★ Student Center Movies! Kick back and watch the Film Committee’s presentation of Barton Fink. Directed and produced by the Cohen Brothers. Stars John Turturro and John Goodman. Old Gym, 7p for non-smokers and 9p for smokers.
★ "Women of Bard." Panel discussion in celebration of Women’s History Month. Come hear faculty and students of different cultures share their experiences of life before Bard and at Bard. In Ollin 203, 7:30p. Presented by the Women’s Center.
★ Play around. "Little Nest Pure Enough & The Just Add Water Woman", written and directed by Lilah Friedland and Sativa Peterson. Scene Shop Theater, 8p.
★ Help bring about world peace. The ISO eases international tensions and midterm woes with a mid-semester blow-out. Old Gym, 10:30p.

SUNDAY. MARCH 28

★ Learn Chapel tunes. Spiritual fulfillment through song. Bard Chapel at 6-7p.
★ Non-denominational service. Join in worship with your fellow theists. Bard Chapel at 7-7:30p.
★ Student Center Movies! See Dark Passage starring Humphrey Bogart and Lauren Bacall. Old Gym, 7p for non-smokers and 9p for smokers.
★ Is that a play or are they just acting? "Little Nest Pure Enough & The Just Add Water Woman" written and directed by Lilah Friedland and Sativa Peterson. Bard’s Scene Shop Theater, 8p, matinee at 2p.
★ 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 Tenkwsbury.
★ 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.
★ Spanish Cinema with English subtitles. Ver peliculas en espanol todos los lunes en Oilla 309 at 7p.
★ Christian Fellowship Meeting. Bible study, prayer and spiritual nourishment. In the Bard Chapel, 7:30.
★ German Table In Kline’s College Room 5:30p.
★ "Liberators" a documentary. A controversial film that documents an African-American battalion in the then-segregated U.S. Army that fought in World War II and liberated certain concentration camps. 7p in Ollin 204. A powerful look at the links between racism and anti-Semitism brought to you by the JSO.
★ 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 7:11p. train
Poughkeepsie: Leave at 6p. for the 7:18p. train

SATURDAY:
Rhinecliff, Rhinebeck, Red Hook and Tivoli:
Rhinecliff: Leave at 10a., return at 2p.
Rhinebeck: Leave at 10a., return at 2p.
Red Hook: Leave at 10a., return at 2p.
Hudson Valley Mall: Leave at 5:45p., return at 10p.

SUNDAY:
Rhinecliff: Meet 6:05p, 8:15p and 10:25p trains
Poughkeepsie: Meet the 7:38 train
Church: Leave at 9:45a., return at noon. (St. John’s)

Meet all Shuttles behind Kline Commons