

OBSERVER

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The
BARD

OBSERVER

VOLUME 100 ★ NUMBER 21

BARD COLLEGE ★ ANNANDALE-ON-HUDSON ★ NY 12504

MARCH 24 ★ 1993

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

—Jimmy Hoffa

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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 it was like to be 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 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 split society back then." While youths may have had personal clashes with their parents, there was no societal

Sean
O'Neill
Staff
Writer



Professor, soldier, thinker, spy

An interview with Bard Professor James Chace

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 Italian literature, Chace travelled to France both to write a libretto for 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 Veil 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 spent 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 art and politics were not as 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 underwritten 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 a new administration coming in." His trip to Canada, where he will address some Parliamentarians, has been delayed until next September, on account of his dislocated shoulder.

"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

What is to be done?

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 Antonia

Staff
Writer

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 train-

ing 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 post for a patrol, in 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 or he can be reached via ext. 429.

Another specific safety issue considered at the meeting was the Manor Gate curve. S.L.C. 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.

Damnth Detissera 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.

Car fire

Toxic fumes spread across campus from blaze

Friday night in the parking lot of South Hall, the Red Hook Fire Department had to be called in to extinguish a Bard 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 dashboard. There were no injuries from the incident but fumes reached Hegeman and Kline.

In an interview Tuesday afternoon, Boyce discussed the requirement "thoroughly 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.



Charles Baldanza poses next to his burnt Thunderbird.

Sean
O'Neill
and
Michael
Porter

Let's Talk About Sex...

Sunday, March 28
at 2pm

Olin Auditorium

Panel Discussion on Sexuality
Open to the Campus

Panelists from
BAGLE • BRAVE • SMACES
Coalition for Choice
Women's Center
Moderated by Anne Mattis



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 be giving a lecture on "United States' Development in the 1980's".

Part of a free lecture series - everyone is welcome.

Mandala Octet performs to an empty house

I was the third person in 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 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 sort of speaks 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 Hasselbring on trombone as "The Elephant," "The Last Elephant" combined modern jazz sounds with rumbas 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. Leaman 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. Hasselbring on



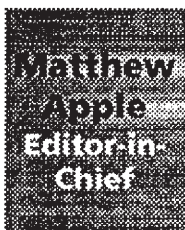
trombone was simply amazing. As a fellow trombonist, I know that making elephant sounds is not easy. It's a lot harder than it looks if you want it to sound right. The only problem I had with any of the solos was when the saxophones spazzed out on stage. Maybe it's just me, but when a sax player solos, 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

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 whack 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 re-

flected the Octet's preference to the bass, as the brass quintet stood in a diagonal line aimed at the rhythm section, who 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. While the solos did get 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. ♪



Staff
Writer

Jan Kavan, a writer and prominent social commentator of the Czech Republic, spoke on March 16th about the phenomenon of the writer as political activist in Europe. He achieved his notoriety both in and out of his country for founding the Palach Press Agency to spread awareness of events behind the Iron Curtain in the past two decades of repression. The New Yorker has written, "He was a one-man clearing house of despera-

tions 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 enthusiastically the dream, the utopia of communism, in its aim at [establishing] a just order." This fact may seem odd in 20/20 historical 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 a student leader. He and his friends made copies of the Two-Thousand-Word Manifesto, challenging the status quo. When the Warsaw Pact army invaded and put an end to the Prague Spring, the reform movement in the capital, communists cited the students' manifesto and the resurrection 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 vice versa."

Charter 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, Vaclav Havel, then a playwright, wrote an essay called *The Power of the*

Powerless. Its message, says Kavan, was that "once you shout loud enough that the Emperor is naked, the pillar of the regime, if not destroyed, is shaken, and that can lead to protests." Kavan smuggled the essay out to Britain. Four weeks later, Havel 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 retribution 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 1978-9 Havel did not believe that a Western model would be an appropriate substitute, because in it people are manipulated in ways more subtle than in the brutal methods of totalitarian systems. Havel demanded a society based on ethical issues, calling for an existential revolution based on metaphysical political philosophy, because he did not believe any models imported from abroad would produce the same material success there quickly or effectively.

Were Havel and Kavan "naive optimists" at the time? Kavan, speaking

for himself, said no. He endorsed with forced optimism Havel's vision of society, because he felt that it was a necessary idea and that any other alternative would perpetuate the system and be demeaning to himself and everyone else he knew.

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 key rings and shouting, 'We don't want to be the last,' meaning the last European nation to overthrow the communists."

Kavan won election to a parliamentary seat in June 1990, in a government dominated by Civic Forum, the main organization of the dissidents. In June 1992, the former dissidents 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 majority during the era of repression. "To have been a living example of someone who did what was said to be impossible makes an unpleasant mir-

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of Bard

Faces

Chris Elliott is not a music major, but playing the guitar is one of his favorite loves. His senior project will be a fiction collection called "The Milkman Cometh." A sample of his music can be heard at Bard Hall on April 14th. In the same way his literature project will mock "sacred cows," his songs try to find the irony in the world around us.

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

"It's difficult to write anything that doesn't sound cliché," says Elliott. "It's up to the artist to come up with 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 they mean something to people. Take Michael Bolton, for instance: I can't stand him...but people like him...the music industry has to some extent created him, packaged him, promoted his work—but in the end, people are picking up his CDs and that says they find something in them which really...loves them. 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 not one of indifference or superiority, and I think that is in most of my music. Not the early songs about dead dogs and premature ejaculation. That was just me picking up a guitar and going, you



Chris Elliott

know, all out to get a reaction..."

"I've gotten a few laughs for my songs, and I think that they're humorous. 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 one thing to play light songs, since if you mess up a chord or a line of verse, 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 part in the musical part of Sunday services, 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. This isn't the voice of an operastar. So, I was very self-conscious with my voice...So, why not use it to perform and make fun of performances with singing? And it worked! People thought it was funny...I wouldn't call my songwriting marvelously talented. Perhaps it's not art, but it is fun."

Elliott has begun to experiment, mixing hummable melodies with lyrics that "bristle." 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 search we are told about two lovers arguing over who loves the other most. Interestingly, he only became a serious listener 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.

News in Brief

After over three weeks of the Davidians refusing to surrender, authorities are still unsure when,

if ever, David Koresh emerge from the compound at Waco, Texas. According to USA TO-

DAY, Koresh has said that astrological signs may mean that God is ready for them to come out, and authorities hope 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 sect members to surrender. No one, except those on site of the fiasco, can know how true this is, but exaggerations of the event will undoubtedly continue for quite some time. Plans for a television movie have already begun.

Many people in America will be watching television next Monday to see the outcome of this year's Oscar Awards, but Siskel and Ebert already had their own personal awards show: "Who we would'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 complexes has increased by almost one hundred percent from 3.2% in 1991 to just over 5.9% in 1992. Apartment building owners sadly predict that these in-

creases 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 grants 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 never denied to prisoners of the Shawangunk Correctional Facility, and after a recent disturbance two inmates will get the chance to remain imprisoned for even longer than their original sentences called. On Monday, twelve officers at the facility allegedly received bruises and other minor wounds when inmates with self-made knives refused to calm down after two of them had riled officers by throwing urine at them. Eventually, the weapons were secured, and the outburst was settled without injuring 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 Bickford, 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 residential vote on this proposed budget will take place Wednesday, May 19th.

Classifieds & personals

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Sublets wanted: If you would like to sublet your apartment or house for

the summer to graduate students and faculty, please write down pertinent information and send it through campus mail to the MFA office or call us at X481.

Graduating senior needs to sublet an apartment for the summer. If you'd like to have a neat, quiet and clean person stay in your place, please drop a note to Box 1019.

For sale: I have to sell my computer! It's an IBM PS2/30, with a monochrome display, and I'll throw in the printer as well. Asking \$500, but we can haggle. Interested? Box 1165.

Desperately seeking a ride south for Spring Break (Carolinas, Georgia, Florida). Please respond ASAP to box 1198 or 752-7300.

Hey, hot stuff - just wanted to let you know I miss you. Hope you're having overseas (but not too much)! I'll see you in May. I love you! Piggy Wiggy - P.S. HAPPY 21ST BIRTHDAY!!!

Ok, Mr. VT, I accept your challenge. You sound very familiar, but if you

wanna write 'em, I wanna read 'em. Whip me, beat me, baby. Often. And do I ever get to find out who you are? Awaiting with bosoms heaving in anticipation, Violet. p.s. that was damn good. damn.

YoG (fixed star) Lets smoke the rest of this year together with an intellect and a savoir fair...Love, Boy.

Retrospective rationalization is irrelevant. Whatever the reasons, you made your own decisions. To bring up Joleen is ludicrous. I have no interest in your denial, deflection and lies. You are 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 fecal matter with you? Send complaints to Box 892 MD.

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

Hey Queen of Potato Chips: Chuck's is bigger anyways. It's force of habit, I want to share my carrot with you. ☺

bard statistics

- * Vandalism - At least 18 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 35 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

Staff
Writer

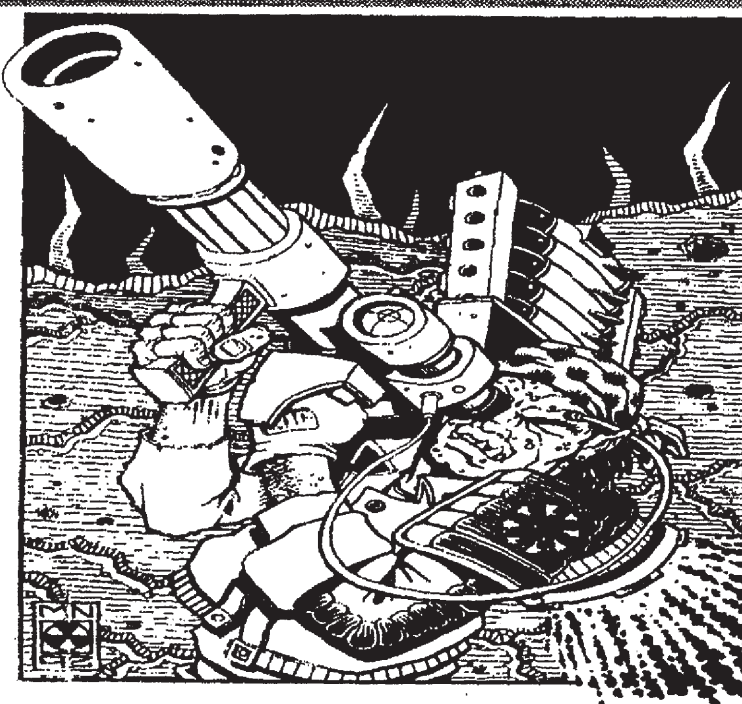
the manual and was frightened by what they called "pictures of scary-looking weaponry." The employee, after a weekend of reflection, reported what had been seen to Dean of Students Shelley Morgan late Tuesday, March 16th.

"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 Bob Boyce, Director of Security. Morgan invited Boyce 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.

"I am too uninformed about these role-playing games to know whether they are common on the Bard campus or about exactly what they involve," said Morgan.

The manual contains drawings of weapons for the game with names like *Narcoject Pistol and Rifle, Panther Cannon, Vindicator Mini-gun, and Surface to 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 Ludlow 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

Bard is "trying to build a community where people are looking out for one another, so that these concerns get aired." She recalled the time a student brought a hunting rifle with him to Bard and kept it in his room, and that it was similar student concern which resolved that issue.

And what if Gordner had been ordering weaponry? Morgan only said that "if you read the student handbook, we have a clear statement that the possession of such firearms is not permitted."

Gordner gave Morgan a copy of a *Time* magazine with a cover-story on "Cyberpunk," another new role-playing game, in response to Morgan's request for more information on this activity. Morgan realized that the episode was a misunderstanding, but was pleased at the opportunity it gave her to learn about a part of the student culture of which she was previously unaware.

Gordner called role-playing games, "a great cathartic release of tensions and a fantastic waste of time." He says that all types of people play, and that he has participated in different kinds on and off since elementary school. "It's really a lot of fun." □

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James Chase continued

continued from front page
 of what our interests are, and that they're driven by this strain in American foreign policy of this notion of America's democratizing mission, its 'moral quest,' a very Wilsonian idea, America as an exceptional country out to right wrongs."

"That we allocate 292 [billion] of our Defense Budget, which was last year 505 billion dollars, for the defense of Europe against the Soviet Union makes no sense."

Chase believes that the U.S. is not a superpower because of its economic troubles. He defines America's geopolitical interest as maintaining a balanced structure of power between itself, the former Soviet Union, China, Germany-led Europe and Japan. To accomplish this, the U.S. must accept some sort of international cooperation, which would replace obsolete organizations such as NATO, to ensure that boundaries are not altered by force but through negotiation. Also,

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 depressed 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 Chase think about the former Yugoslavia? As a child, he played war games with his friends, pretending to be Yugoslav guerillas, the Partisans, who fought in roving bands with hit-and-run tactics. The current struggle is very different. Chase 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 hadn't done enough about it...So when I found myself once again strongly opposed to American policy, this time in Central America...I did something about it...to the point I had 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 commenting 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. □

Dead Goat Notes

The opinions in this column are solely those of Greg Giaccio and his creative consultant, God.

Back when I was in Our Lady of Eternal Guilt School, I had a circle of friends from which I was unfairly ostracized. This is the story of how it happened.

One week at the lunch table, I was sitting with Lefty, Stumpy, "One-Eyed" Charlie and Joey McCarthy when he made an announcement.

"A secret source has told me that we have a traitor amongst us. One of our number has kissed the enemy."

A serious accusation in the fifth grade, especially when it was a girl who had given Charlie his unfortunate nickname. We caught Lefty turning a peculiar shade of pink.

"Lefty, are you now, or have you ever, been in a relationship with a girl?" Joey asked.

"N-n-n-no," he responded nervously. Anyone could tell he was lying. That one barely audible "no" was enough to blackball Lefty from the dodgeball court and from sitting near us at assemblies. Lefty got pretty lonely and, after a while, came crawling back to us to re-apply for friendship privileges.

After careful consideration, we decided to allow him a special hearing as long as he forfeited his right to remain silent and have an attorney present.

"So, Lefty, are you ready to forget your former ways and come back to the fold?" Joey asked. Joey got to run all of the meetings because he was quickest to call out "King, no higher, no lower. Touch black, no take backs."

Lefty admitted his transgression, but said he didn't inhale.

"Well, we might consider allowing you to play a game of kick-ball with us, if you give us the names of any other boys that you know of who have had friendly relations with girls."

Lefty was stumped. And I won't even say what Stumpy was when Lefty came out with the following accusation,

"Stumpy told me several weeks ago that he got a funny feeling whenever Jane Jetson appeared on television."

"Lefty," Stumpy said, "You said that

was a secret! We even pinkie-swore!"

It was unbelievable! Especially the part about Jane Jetson. After all, she was no Wilma Flintstone.

Stumpy was given the same deal as Lefty, and he turned in One-Eyed Charlie. We were pretty worried at this point. With all of this intrigue, it wouldn't have surprised us if one of us *was* a girl in disguise. But instead, One-Eyed Charlie turned me in.

"I deny everything. That was no girl, that was my sister. I swear. I hate girls as much as anyone. Why, just last week we were making disgusting faces at the girls over there while they were trying to eat," I protested.

"Yeah, but how do we know you weren't doing that just to make yourself look like a girl-hater when you really like girls."

"But Joey, what about the time when we were throwing rocks at girls?"

"Funny how you didn't hit any. In fact, you even throw like a girl."

But then I remembered a legal trick.

"I hate girls, touch black, no take backs." I had them there. Or so I thought.

"White out." Joey said simply. There was a reason why we nicknamed him the Lawyer. That was the only legal precedent that could overturn a touch-black.

My social life was over. I stood accused of liking girls in a system of justice where you were guilty before proven innocent, where you only got the rights you could enforce on a dodge-ball court, where justice could be swayed by whomever touched black first.

I am writing this now because the girl social structure of St. Mary's collapsed two years ago. With the fall of the Plaid Curtain, new information has come out about the girl system of spies among the boys. As it turns out, I was fully exonerated because Linda Falchisa put me on a list of Boys We Wouldn't Be Caught Dead With and passed it around her math class. This document shows that I have never had any interaction with that evil empire. I now respectfully wait for a full apology from Joey McCarthy.



Featured Columnist

"Enough about you, let's talk about me."

by Oscar Figueroa and Elise Kanda

This article is dedicated to you, the Bard student.

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 warding 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 my 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 damage done to a fine pair of shoes. Should I just go out and buy a pair of Timberland, Barbour or other boots of the Chernobyl school of fashion? Maybe not. But enough about me.

Darlings don't despair; you're winter hangovers will soon be over! Spring, love and the soon-to-come Bard Dating Game are in the air! That's why yours truly has roamed the campus; being a usual drunken mess (my deepest apologies for Friday night) in search of BARD'S MOST WANTED. You see, while you've all been working to achieve academic nirvana, I on the other hand have

been hard at work compiling the ultimate list of Bard's hottest, most fabulous students. My laborious efforts of prodding and interrogating have produced five lists from five of Bard's movers and shakers. 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 Crisco while flipping through chapter nine of the Kama Sutra on 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 are one of the lucky few to be on a list, don't be alarmed: be grateful!



Aimee Lind
(blond poetess/fierce bongo empress)

1. Melissa Nix
2. Nikki Taylor
3. Chloe Liparini
4. Will Sears
5. Jodi Cornish
6. Chris Hornauer
7. Nick Zinner
8. Paul Similjan
9. Lola Glaudini & Paul Thompson
10. Catherine (you know who you are)

John Grauwiler
(dark & handsome celebantante)

1. Alex Chessler
2. Chris Chomedly
3. Rafe Greco
4. Mike Guy
5. Josh Paynter
6. Craig Peterson
7. Jesse James
8. Stephan Foenikos
9. Roger Scotland
10. Jeremy Wilson

"Lavish" Lisa Kereszi
(hyper style maven/topless go-go diva)

1. Cree Nevins
2. Joe Delph
3. Lil' Oscar Figueroa!!!
4. Aimee Lind
5. Christopher Pollard

6. Maurya
7. Anina Moore
8. Sebastian Quezada
9. Nicole de Jesus
10. Zumani Monet (go girl!)

Lisa Anomaiprasert
(intoxicating, shady dominatrix)

1. Layla Childs
2. Mike Guy
3. Aimee Lind
4. Amu Ptah
5. Deena Yaeger
6. Tracy Lagrassa
7. Alex Auder
8. Nikki Taylor
9. Josh Paynter
10. Catherine Luttinger

Oscar Perez
(latin lover/film visionary)

1. Naomi Thorton
2. Nicole "Capt. Morgan" de Jesus
3. "Amalia the Greek"
4. Elise Kanda
5. Meika Rouda
6. Rubenesque beauties with disposable razors
7. Jen Doricho
8. Jason Rosencrantz
9. Melissa Nix
10. Monica Huppenz

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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 a bad cold and chest infection. I'm not looking for sympathy. 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 whines and groans (which would be no real change; ha, beat you to it) which might make me feel a little better, but would be a huge let down to all my groupies, I'm sure. Just because this column is called Shameless Filler is no reason to expect true shamelessness.

So, instead, I'll talk about some other people behind their backs. Well, by the time this thing gets printed, it'll be in front of their backs. But anyway, I just wanted to tell you all about some of the people I know, and some of the things you don't know about them. I'm talking some deep dark secrets about the folks around you. Folks well within punching distance. Keep that in mind, Chumley. I have no reason to divulge my sources, so just get outta my face about that. Now, I'm not saying that what you're about to read is true, but isn't it fun to think about this as if it were true?

Okay, juicy tidbit. You all know our long lanky friend Christopher Hymas, don't you? He lives in Sawkill, studies Religion and—get this—**SPEAKS 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 a friend of mine took from Freshman year. It's a snapshot of myself and my original roommate Dromio wrestling in Kline over a waffle. In the background of this picture is a stocky, bald fellow with a scar just below his left ear and three nostrils. This young man I remember as...CHRIS

by Matt Gilman

HYMAS! Never a strong public figure, Chris spoke to me occasionally about his loner status, and how to win friends. He was usually cryptic and brief, mentioning occasionally that he "might not be around" much longer. I took it to mean he would be transferring soon. So I wasn't surprised when he took off a year.

Now, however, someone calling himself Chris Hymas has moved in next door to me. He claims to be the same shy, short, shorn fellow I spoke with during freshman year. But now he's tall and thin, his hair is black, and his nose is more or less normal. I challenged him on this point, but he refused to let me compare his driver's licence photo. And he's speaking German now, too. He claims that he took a year off in Germany. But it seems to me that he's a little too fluent. I asked

him if he had any coffee last night, and he replied, "Ja, ja. Ich habe some Kaffee. Eine minute there, Matt," switching in and out of a German accent all the while.

Also, the so-called Hymas has acquired a huge record collection. I frequently borrow some, and I was truly shocked when I put the needle down, not on an old Wall of Voodoo record, but a flattened

HUMAN ARM!!! YAAAAAAGGH!!!! It was flattened and there were grooves cut into it, but there was no mistaking 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, c'mon, you gotta keep der arm in der sleeve!"

Now, I don't want to cast any aspersions. Decide for yourself whether the supposed Mr. Hymas is a dangerous subversive Teutonic imposter 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 me. Anyway, I'm too sick 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

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, Zepa and Gorazde, 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 airlifts 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 airlifts 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 child, and then murdered—while those that are spared hold within their minds psychological wounds with no hope of healing them.

All men and young boys (and now elderly men and women) track for 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 I am demanding that it be human duty to stand up for human rights, rights that, as we speak, are being 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...

Madame the Gypsy Queen's Weekly Horoscope

Aries (Mar 21-Apr 19) Lately things have needed a little extra umph! A quick trip to the movies or a museum 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—have 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 rabies 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-Sep 22) Madam extends you her greatest apologies. She is very sorry that you just can't seem to get any...um, donuts on Thursday morning.

Libra (Sep 23-Oct 23) The coming week is dangerous in terms of art supplies. There is great probability that you will be affected by some form of receding 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. Madam 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 change 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.

Pisces (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.

Dear Tracy J. LaGrassa, arbitrary white person

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 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 is has been my decision to face the indisputable 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 fruitful 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 inequality. But even more, it is your ability to transcend 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 salve 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 brushed it aside from a sense of genuine naivete. But so many white individuals can't see past their own pitiable self-righteousness.

This is what incenses an Ephan Glenn Colter 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 dismissed; 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 a 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 life styles, and personal autonomy.

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

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 on the subjects was sapped out 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 Ephen'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't 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 ask 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, Ephen? 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 necessarily as efficient as they could be. There must be a lot of untapped energy, so, Ephen, since you, 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-hatred and (in my opinion) misplaced guilt of the open letter is absolutely useless. Tracy is right, however, to question political correctness. Why don't we read 1984 as part of our Freshman Seminar (we'd have to change the title of the course but doesn't that sound too painful?) To me, political correctness very often 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 get started, and by whom? It seems like a lot of energy is now being devoted to arguments over words rather than to freeing 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 ghettos 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 are ever going to get out of the "am not" mode of communication on the subject of racism. Let's accept that we don't agree and look beyond to what we do agree on: we want to make a change. Let's stop the argument and open up the dialogue. I'm looking forward to hearing about what I can do.

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
LEARN WHAT YOUR MOTHER, "SELF HELP" GROUP
YOUR DOCTOR, & YOUR GIRL- WITH YOUR FRIENDS
FRIENDS NEVER TOLD YOU**

Take control of your healthcare by learning all about womens bodies! We are not told even HALF enough information about our reproductive system and how it effects 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 Womens 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 90046. 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 (~~with a mirror~~) 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 diagnosis, menstrual extractions; explore herbal healing and other alternative healthcare, discuss safer sex and birth control. For more written info, or to arrange a self help teach-in for your group, write to the Womens 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 regions 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 through.

The horror of this situation split the conference participants into two camps; the Feminist and the Nationalist. The Feminist decried the crime against women; the continual objectification of women as pawns

in a man's game, and the humiliation incurred as a result of biological vulnerability. The Feminist camp, comprised of Western women who had flown in for this special occasion, raged about men'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 dry. Instead, blood rushed through their veins and to their faces as they shook their fists and condemned each other for lack of understanding. The object 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 Serbian women, the tension grew. Sons, husbands, brothers, and lovers could never commit the same atrocities! One Croatian woman listed all the women she knew who were carrying Serbs in their wombs. Another listed virginity 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 defiled.

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 for 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 powers 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 Larreynaga

by Jonah Gensler '92
Mid-Hudson/Larreynaga
Sister City Project

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

On Friday, March 5, three armed men entered several ranch houses robbing jewelry, money, even shoes from startled families on the outskirts of Larreynaga. 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 search-

ing for the missing men and their captors.

The search continued for the killers to 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, Larreynagas had not felt such direct local violence since Somoza's National Guard.

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

Student Art Show

Procter Art Center

Bard College

March 18 - 31, 1993

Yard Sale

outside of Kline
Friday to benefit gay & bi rights.

We really need donations, so leave
them in the boxes
around campus.

A page of unedited observations from guest writers

A statement by Professor Wadada Leo Smith

"Until the philosophy which holds one race superior and another inferior is finally and permanently discredited and abandoned, until there are no longer first class of 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 evaluations which I entered with the greatest of spirit and sense of fair play and TRUST. The most significant evaluation was that of the FEC 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 FEC is inappropriate under our existing Faculty evaluation document). Was I the only person these two gentlemen voted negatively against because of procedure? I'm wondering what the discrepancy is between Richard, Daran and me. Bill Wilson & Frank Oja voted no because they felt "the procedure as it exists is inappropriate." So why wasn't this their concern when voting on Richard and Daran?

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

What is meant by anarchy associated with jazz musicians? That it is a disorderly music? That I was a confused professor? This was a flippant 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 FEC's recommendation was to rehire me. Shortly afterwards I met with Joan and Stuart Levine. In both of my conversations with them they seemed genuinely 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—I assume it was during this time that the Music Dept requested to change my position from half time to half time tenure track.) I was told by Professor Garcia-Renart 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 is a precedence of a half-time track—why all of a 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 talk about the positions. That was the first time I realized that position had been changed. Joan related to us that I had failed and Richard had nearly failed but that she gotten

him another year, and that Daron would receive his position and the tenure track. Of course, I asked what happened and she 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 FEC (see above), of which the 2 was only a claim against procedure, presumably not 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 as a half time position at Bard, and if they were really concerned with jazz why did they not at any moment ask me what I thought the jazz position needed regardless if I was up for rehiring or not?

2. Did they contact my peers of 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 same quality 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 greater served if there were different ideas available in jazz studies. Because as anyone can see, the enrollment demands a comprehensive jazz program. The Bard students have shown a great interest for historical and theoretical information related to the jazz tradition—without exception I've had to turn people away, so clearly two positions in the department would serve the greater interest of the Music Department, the Arts Division and the community at large.

There are nine classically trained musicians in the department—Ben, Catherine, Luis, Joan, Richard, Daron, Sarah, Fred and Leon—even with the elimination of Catherine and Richard, there will still be the 7, and that kind of disproportion needs balancing.

Let us suppose hypothetically that the whole music department played music of the jazz tradition and was Black with one white classical musician who had been there 5 years—two jazz musicians and the one white classical musician all come up for rehiring tenure-track evaluations and everything goes okay except the last round—and at that stage of the evaluation process the job was given to the two black men, one with special conditions. The white

classical musician is asked to reapply as a candidate in a national search for the same job that he had been doing for 5 years and which he had just passed evaluation for twice. If you were in that musician's shoes, what decision would you make based on this action? What

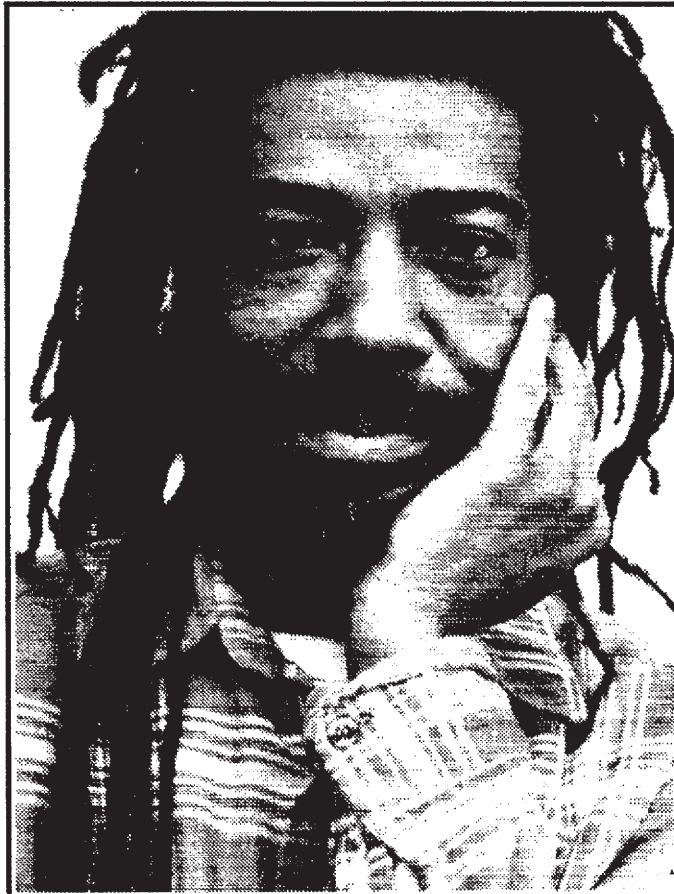
For those of you who wonder why I don't simply apply for the position, hold your fire and read on.

Dan Sonenberg: "I was privileged to examine the letter and strangely enough, under my eyes the quote read 'Leo loves to teach and I thing that he has found a treasure chest at Bard.'" That must have been a letter dated December 3, 1992, the second letter addressed to the COV from Joan. Because I also read that letter in Daran's office and I agree it was a good letter. The letter of March 31, 1992 to the FEC however states, "Leo grew up in the ghettos of Mississippi, I think teaching at Bard is a kind of found treasure chest for him." I met with Joan Tuesday March 2, and I apologized to her for the grief the poster referencing that quote had caused her and she apologized to me, explaining what she meant to infer with that line. We left the meeting with an understanding that maybe both of us had become victims in this drama. There are so many people who feel that whenever you defend yourself, you are a trouble maker and to those people I say—a sense of fairness and accuracy is what I was after. So the posters were put up around campus. I did not ask anyone to put up posters nor did anyone tell me that this was going to happen, but I was last 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 times such as these that bring those things out. I thing what we have here is 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 power of the United Nations, it's in everybody's house except the European house and double standards abound. I thing 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 these kind of double standards exist and I say this won't stop

continued on page 14



would be your advice to this person?

For my part, I'm outraged about it. Because I'm a better than average teacher and I have found deep success in my communication with students. I have a collection of excellent papers from every class I've taught and they are representative of the highest quality, this from students of every department at Bard—this is why I'm outraged.

Is the description of the position as stated in the December 15 Minutes of the Faculty Senate, "a full-time tenure track position in African American music with particular emphasis on jazz, traditional and modern" accurate? OR—Is it the description that Callanan is quoted as describing in the *Observer*—"full-time tenure track position in jazz/African American music"??? The most current description by the Music Department is as follows: "full-time tenure track position, active jazz professional with strong interest in teaching undergraduate who has motivation to create a jazz program in diversified music department with emphasis on student performance and composition. Expertise in traditional/non traditional jazz technique and knowledge of world music, blues and other forms of ethnic music." If you sent this description to anyone in the jazz community and asked them who this describes, they would tell you it is Wadada Leo Smith who is renowned for his world music notation system.

Hot Hamlet

The Bard Drama Department does justice to this great Shakespearean play

Last weekend, the Bard Theatre succeeded in bringing to life a fresh and vibrant interpretation of William

Shakespeare's five-century-old *Hamlet*, *Prince of Denmark* in Christopher Markle's moody, but effective, production.

Staff Writer

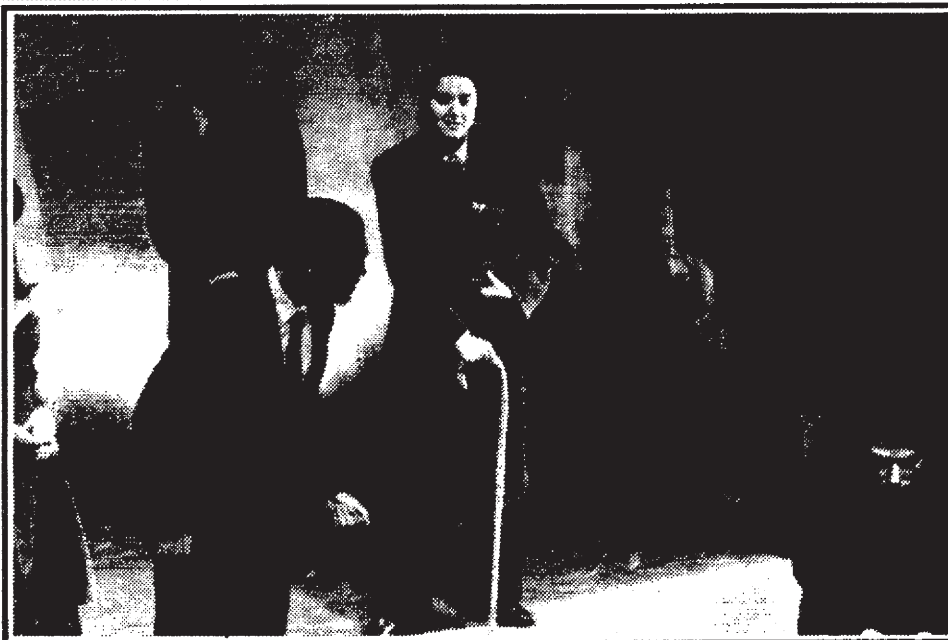
In this age when neurosis is chic, the crisis in the castle at Elsinore could be a metaphor for the most dysfunctional of dysfunctional families, and I half-expected to see some New Age, therapist/healer like John Bradshaw come on stage to help Hamlet explore his "inner child." Thankfully, the production was too sober for that. In fact, Markle stuck close to the traditional spirit of the tragedy. The production even kept Fortinbras's arrival and the other, comparatively minor plottwists 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 C.E.O.'s 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 bizarre furniture attracted the eye

to the action and were not distracting.

Jason McKay's *Hamlet* is not a comfortable one, fortunately. When he first appears on stage, he looks like he is straight out of a GAP ad, in all dark clothes for his state of mourning. At first, his speech is rushed, in a hurry to say the Shakespearean tongue-twisting lines, but gradually he achieves a rhythm. When Hamlet is informed by two guards draped in trench coats that his father's ghost walks the parapet at night, the tension is palpable, and Hamlet acts like a man possessed. He stands transfixed and dumb-founded by Rafal Dziemidok's eerily regal figure. His performance convinces the audience that he truly believes this apparition 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 be 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 oratory. 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 like a blind man hoping to make out different faces and limbs. His roughness with Ophelia (his lover?) and Queen Gertrude (his mother!) hint more at Hamlet's dark side than many other contemporary performances have. This is the portrait of a psychological monster, his expressions of caring sketched 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 lurks behind a curtain, Hamlet gives no signal of remorse, not a choke or a hesitation. He uses grave humor that is pun-ny to the end. Yet, he does not sing at the death either, as the gravedigger does later. McKay's *Hamlet* feels consigned to his fate, debating 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 mocker of his social inferiors. His contempt for Polonius and the other obsequious servants continually provides the audience with ironic amusement. Thinly-veiled anger disguises his jibes at everyone for being so obstinate in not changing their personalities and in not altering their lives. Ironically, he refuses to alter his own. Freshman Jordan Bridges' King Claudius acts magnificently magisterial 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 but

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 Wickens'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 cliché-spouting fool of a father, but progresses in his speech of advice to his departing son to profound words of wisdom. When Polonius 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 garrulous father announces, "Brevity 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, meddling without second thought. Yet he is lovable enough for Ophelia to go insane over his death. Not a cardboard character at all.

The same with Laertes. Alison Retka saves the vengeful 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 Green Shields, short and tall, are dressed alike and seem interchangeable, as they should. Kevin Wolff, 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 oblige. And Christopher Morro is the definitive Second Gravedigger.

In the play, Hamlet commands a group of players to perform properly, with "a certain 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.

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Hagen's opera to premiere

"Shining Brow" and the life of Frank Lloyd Wright

Music professor Daron Hagen gave a presentation March 17 in the Black Center to describe the opera he recently wrote which will premier 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 architects' 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 around it. The events of the opera take place early in Wright's life, and make up a fascinating story, which could easily become a soap opera. It opens 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 grisley murders of Mamah and others by a



servant. "The opera fittingly ends with an ellipsis—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,

poses a barbershop quartet against the chromaticism 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

both musically and literarily. 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

libretto only helped him achieve such depth.

The production design for "Shining Brow" was done by David Birn, 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 Birn 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, Daron 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 a 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 Greatest 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 other nudes; it was an image which he could not abandon. In-

terestingly enough, Matisse never painted direct self-portraits but instead kept his presence hidden in paintings of other people. This can be seen in "Carmalina," in which he hides in a motif. Elderfield insists that although Matisse hides in these depictions, he is not really hiding at all.

Elderfield wanted to use the "Pink Nude" (1935) in this exhibition, even though it is an

unfinished painting. Matisse walked away from the picture; he had the "...wonderful sense to leave it alone." Elderfield contends that he included the paintings of Matisse's own studio, because they are something which no exhibition could record. Elderfield concluded his lecture by stating that even an exhibition has to acknowledge defeat.

Attention softballers:

Coaches' meeting
Monday, 3/29 at 5:15pm
on the
balcony of the
Stevenson Gymnasium.

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Drew Barrymore & James LeGros as star-crossed lovers who, before you can say parole violation, are on the lam R.

Passion Fish John Sayles' looks at the potent force of friendship in his new film nominated for best screenplay & best actress. R.
3/26 - 4/1: Fri & Sat, 6:45 & 9:30; Sun, 3:00 & 8:00;
Mon, 8:30; Tues-Thurs, 7:30

THE QUARREL (Sep. Admissions)
3/27-29: Sat, 4:30, Sun, 6:00; Mon, 6:45
Arch rivals—an Orthodox rabbi & a Yiddish writer—unexpectedly meet again in 1948 in Montreal after surviving the Holocaust & continue their passionate argument about G(g)od's existence

Bard squashes Bard

With a side order of basketball

YEEEEEEHAW, sports fans. Well, it was a neolithic kinda week, with the sweat-ridden results of the intramural-make ya hurl basky ball tourney comin' right down our collective alley, and into your inky, Observer

Andrew Costell
Staff
Writer

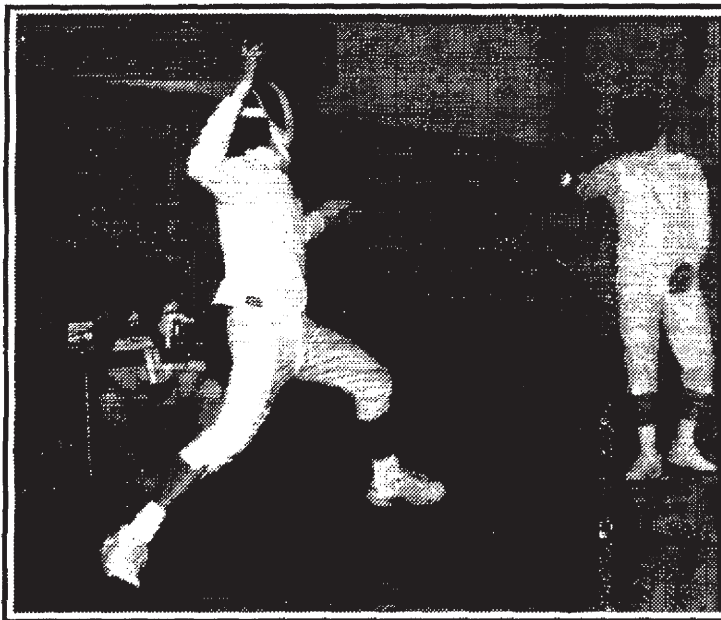
holdin' hands.

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 women's season.

And the men: Tons-o-baskets. Da Real Deal chewed up Flight 82-49. Liquid Smoke did the thing with Faculty/Staff 83-40. Righteously Raw, Rare, and Red was rude with Ballistic 38-34. Team Pus festered onto Recyclable and put them in the correct bin at 60-8.

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 make them eligible for the Nationals, hooray! Also eligible are Bard's own Stephen Stephens (3rd



Step, parry, thrust at the Bard Fencing Open Invitational Tournament.

in men's sabre), Shawn Taylor (6th in epee), and Todd Hefner (4th in foil). And to top this all off, Stephen and Todd were named to the IAC all-conference fencing team!

Squish Squash in my Stevenson's Cup

That's right, last Saturday there were little orange slices and cookies 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 do 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

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. Yea!

The Bard Blathlon

Right in your own back yard. 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 stimply stamplly marky 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

Love, love me do

Bard Men's Varsity Tennis 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 Bognar, last year's #3 player, performed well against New Paltz, and Billy Yeskel, Michael Poirier and Damnath DeTissera are all expected to contribute to the cause. Ilyas Washington, Gilbert Afonso 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 Yee,

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 went 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."

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Sports Editor

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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 Olin. 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 alumnus (John Leaman '82) 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 Olin 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 eight, the audience had almost equalled the average attendance at any given Bard athletic event—a dozen.

Where were the signs? Where were the posters? Did anybody beside 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-fraggin'-doo. Try to imagine how John Leaman 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 humiliated, how insulted do you think he felt?

Is the Entertainment Committee content to let others advertise for them? Well, not all the time—after all, they did a pretty good job notifying the campus of Velocity Girl's imminent arrival. And though I agree that Velocity Girl was a good band, I fail to see why one band should deserve greater publicity than another. Or does the Entertainment Committee simply not want anybody to attend concerts of certain music?

Does having no signs for a jazz group indicate that the Entertainment Committee does not like jazz? "Oh, no," you say, "That's not it; you got it all wrong, man." Well, then, where were the signs? Did someone tear them all down—or is our Entertainment Committee simply lazy? Maybe our Entertainment Committee just isn't doing a good job—and something should be done about it.

Leo Smith continued

continued from page 10
until people begin to learn the art of making decisions based on right, 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 impact her will on decisions 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 to be a candidate for this affair, as you may realize, is not an easy thing to do.

My record should 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 been terminated. Frankly, I'm qualified for this full time tenure 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. If the Music Dept. truly wanted me there, I would be there—there would be no nation-wide search for someone who fits my qualifications so exactly.

Wadada Leo Smith

Jan Kavan continued

continued from page 3

promise confederation. Each expressed his message in virulent terms, making debate too heated for level-headed reasoning. The result? As of last month, according to Kavan, half of the Czech population said that "they still were unsure about why the split of the nation was inevitable."

Kavan opposed all of the legislative measures that promoted the break-up and regrets that the division was not circumvented: "I am old-fashioned, naive, and I still support Havel's old vision of a cooperative Europe of nations integrated through mutual dependence... I have a distrust towards the notion of dividing Europe into nations of homogeneous groups, each with all one ethnicity, religion, politics, etc., as the only way that democracy can work."

Kavan pointed to the surge in Czech nationalism as a backlash to the break-up, which has expressed itself in growing public animosity towards Romanian refugees passing through the Republic to Germany. "Our German friends would like us to prevent these refugees from coming across our border... I am disturbed at the idea of creating a new division to

replace the Iron Curtain across Europe, perhaps a 'Velvet Curtain.'" Czech nationalism has threatened Kavan's own credibility. In an act of historical second-guessing, some Czechs have asserted that many of the dissidents were merely communist agents acting to simulate and thus control social resistance. They speculate that even the Velvet Revolution was actually agreed upon by the communists in power. Kavan finds this absurd. But, the fact that he crossed the border out of Czechoslovakia three times without being caught implicates him, at least among some Czech authorities, as having secret service connections, if not to the communist StB then to the CIA.

Kavan, still a cautious optimist, looks to the move toward a united Europe with great hope. If the Czechs and Slovaks want to join Europe, they are going to have to shelve their selfishness and make economic ties with each other and with the rest of Europe. Although he commented that writers have not spoken out in this new political crossroads as they have before, Kavan is an obvious example himself of a writer doing exactly that. ¶

The break-up of Czechoslovakia provides an example of this mentality. Slovakian politicians framed what Kavan called "their reasonable demands" for material attention to their provinces in the unreasonable language of nationalism. Havel, stooping to the debilitating politics he so much despises, responded by framing the argument in terms of Federation or Apocalypse, instead of a com-

Posters were cowardly attacks

Dear Everyone:

This is a letter prompted by Jennette Montalvo'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 with which I'm sure we're all familiar. She would have us believe that this is merely an expression of 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 to, 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 me address the slanderous content of the posters. Ms. Montalvo makes a pretty good argument saying 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 is it merely coincidence that the chairman of

the music department happens to have the last name Tower? That poster was a calculated personal attack against Joan Tower. The issue of intellectual elitism is certainly valid. However, Joan Tower is not the appropriate target for such complaints. I have been a student of hers for one and half years and she has never expressed anything less than great interest and admiration for all types of music. I remember her discussing the need for more non-classically oriented professors well before this semester's controversy began.

Another poster referred to the timeliness of the music department. I suppose Ms. Montalvo would have us believe that it was also another coincidence that the poster seemed to make reference to Luis Garcia-Renart's statements that he was always on time. Another coincidence? The poster writers must surely have been referring solely to the music department's heavy concentration in classical music and I have no doubt any implied slur towards Luis was just a random conjunction of phrasing. Sure, and Leon moolights as a blues singer in a bar in New Paltz.

To address the issue of anonymity, let me just say this. If something is not worth defending and owning up to, then it is

not worth saying. These poster writers were too afraid to openly confront any of the professors in the music department which is probably due to the fact that they themselves were aware of the slanderous nature of the posters. 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" or an attempt to "force a reevaluation of the department" and try to justify the immaturity of some cloak-and-dagger hatemongers. Trying to justify these posters by saying that they provoked discussion in the music department is like trying to justify the violence of the L.A. riots because they provoked discussion of racism.

David Rolsky

The Great Poster controversy

To the editor:

In my Johnny-Come-Latelyesque (?) 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 rant[ing]." 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 "Ivory Tower" was used 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, commendable to "challenge prominence and authority," but when you do, the accusations 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 barbs behind a veil of anonymity.

Keep Leo Smith here

To the community,

Wadada Leo Smith has been my advisor for nearly four years and is one of my closest friends. I became angry when I read the editorial [sic] by Gabriel Wardell and Kate McCumber-Goldring entitled "The Time to Act is Now" (Bard Observer, March 5, 1993). They wrote "...many students would rather protest an unpopular decision after the fact than take any necessary, preventative steps beforehand, by actively contributing in the process and contributing letters of written testimony." I led a letter writing campaign on Wadada's behalf nearly a year ago. I personally wrote a five page letter sharing what my experience has been as one of Wadada's advisees. His file has over ten student letters most of which are at least two pages.

Wadada's style of teaching, in which he stresses the development of the individual voice, is unusual and has been perfect for me. Some

people may want a more structured and rigorous jazz program with classes that will drill students in technical skills. It seems that classes like these are needed and would be a perfect balance to Wadada's "freer" style of teaching.

Thanks to the efforts of Carmel Holt, there was a meeting a couple of weeks ago attended by many of the Music Dept.'s students and faculty. The idea was raised that instead of creating one full time tenure track position in jazz, why not create two part-time tenure track positions, keeping Prof. Smith and finding another person who would meet the needs of those who feel they are not getting what they should. I hope somebody is out there reading this who cares enough to think about this proposition. Wadada is the most positive person I have ever met and it would be a shame for Bard to lose him from its community.

Peter Caigan
Senior Music Major

Daniel Sonenberg

Overdue apology

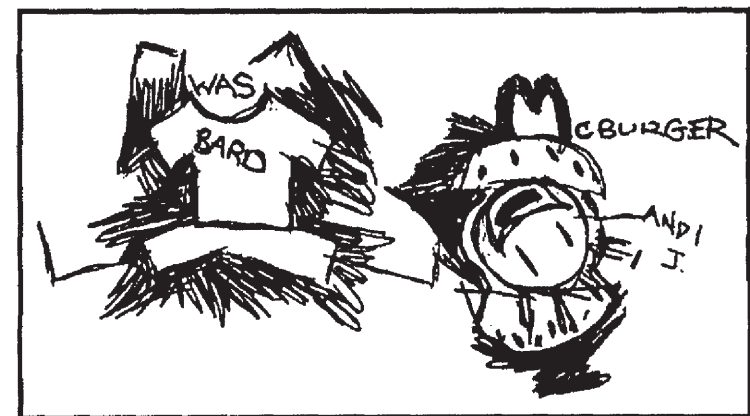
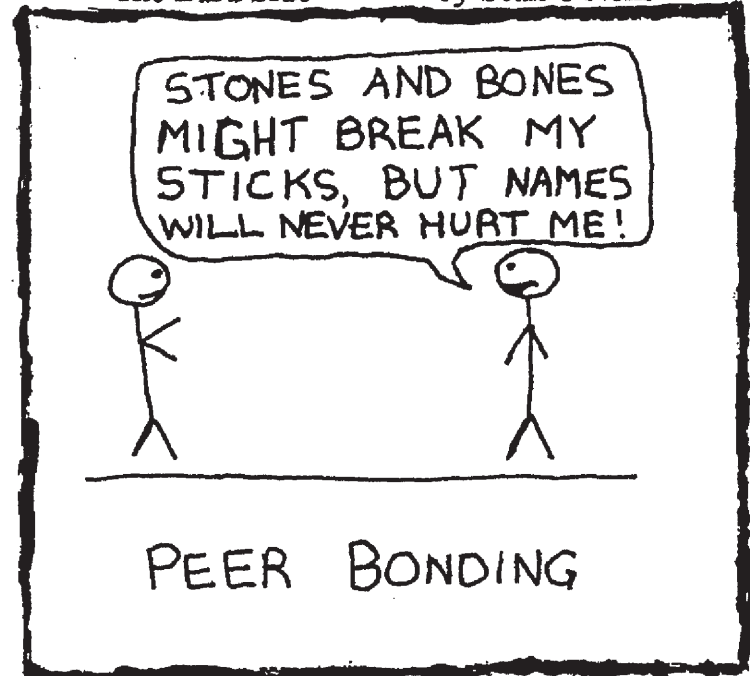
Dear Editor,

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 and especially to the athletes of Bard.

Katunac Arsen

The Bard Side

by Sean O'Neill



The Bard Observer

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A Dog's Life

By David Draper



CALENDAR

PRESENTED BY THE DEAN OF STUDENTS OFFICE

MARCH 24 TO MARCH 31 ★ 1993

What to See, Buy, & Do at Bard

★ 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.**

★ THURSDAY. MARCH 25 ★

- ★ **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.**
- ★ **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.**

★ FRIDAY. MARCH 26 ★

- ★ **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.**
- ★ **The Future of Eastern Europe** will be discussed in President Botstein's house over a continental breakfast. **President's House, 8:30-10:30a.** Number of students limited to twenty-five. Sign up in the Dean of Students' Office.
- ★ **"Vietnam at the Movies"** Institute for Writing and Thinking Local Knowledge Workshop explores how films shape our sense of history and how writers can help students become more critical viewers. **Call 758-7484 for more information.**
- ★ **Distinguished Guest Lecturer Series** "United States Development in the 1980's"; Albert Ando, Professor of Economics, University of Pennsylvania. **4p, Jerome Levy Economics Institute.**
- ★ **SEAR meeting.** Students for Education Against Racism meets **in the Moonroom of Olin, 5:30p.** 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 Turturo 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 Olin 203, 7:30p.** Presented by the Women's Center.
- ★ **American Symphony Chamber Orchestra** Hear the works of Beethoven, Henri Lazerof and Victor Herbert conducted by Bard's own Leon Botstein. Guest solo appearances by violist Paul Silverthorne and cellist Evan Drachman. **Olin Auditorium. Pre-concert talk at 7p. Concert begins at 8p.**

★ SATURDAY. MARCH 27 ★

- ★ **Play around.** *ALittleNot Pure Enough & The Just Add Water Woman*, written and directed by Lilah Friedland and Sativa Peterson. **Scene Shop Theatre, 8p.**
- ★ **Help bring about world peace.** The ISO eases international tensions and mid-term 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?** *ALittleNot Pure Enough & The Just Add Water Woman* written and directed by Lilah Friedland and Sativa Peterson. **Bard's Scene Shop Theatre, 8p, matinee at 3p.**

★ MONDAY. MARCH 29 ★

- ★ **Women's Center Meeting at 6p in Kline's Committee Room.** (March is Women's History Month.)
- ★ **Observer Meeting.** Write, take pictures, draw cartoons or wear silly hats made of newspaper **at 6:30p in the basement of Tewksbury.**
- ★ **BAGLE Meeting.** Bisexuals, Activists, Gays, Lesbians, Et. al. will meet each week **at 7p in the Club Room in the Old Gym.**
- ★ **ACOA Meeting.** Adult Children of Alcoholics meets **In Red Hook, 50 South Broadway at 8p.** Contact Jeff Huang at ext. 539 in the Career Development Office for more information.
- ★ **Spanish Cinema** with English subtitles. Ven a ver peliculas en espanol todos los lunes en **Olin 309 at 7p.**

★ TUESDAY. MARCH 30 ★

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

★ WEDNESDAY. MARCH 31 ★

- ★ **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 Olin 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 7:41p. train
Poughkeepsie: Leave at 6p. for the 7:18p. train

SATURDAY:

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

SUNDAY:

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

Meet all Shuttles behind Kline Commons