

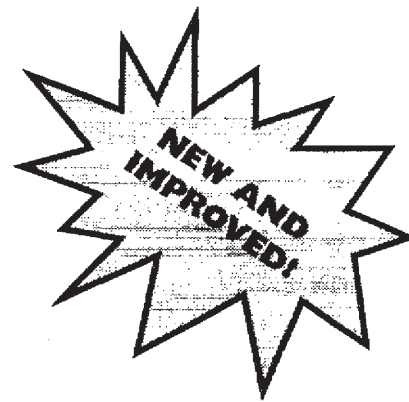
OBSERVER

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THE BARD observer

Bard College, Annandale-on-Hudson, New York 12504 • May 15, 1996 • Issue 2, Volume 6



The softball playoffs are upon us.
Spring Swing: Mathieu Egle hits a pop fly as Slut Trash looks on.

Photo by: Publications

Bertelsmann Campus Center On Its Way

by Kelly Lucas

Construction of the \$6 million, 28,210 sq. ft. Bertelsmann Campus Center is set to begin next fall after more than 2 years of planning. The Campus Center Committee, made up of faculty, administration and students, has decided upon a final design that Dean of Students and Campus Center Committee Chairperson Shelley Morgan describes as "very modern."

The Campus Center, which will be located next to the Proctor Arts Building and across from the Ravines, will house a new post office that will allow students access to their boxes until 11 pm or 12 am, a large multi-purpose room for parties, dances and bands, a movie theater, a new bookstore, a new career development office, a convenience store, and a cafe serving unique, health-oriented fare.

In addition, there will be a security station (though the main offices will remain in the old gym), club rooms, a meeting room, a game room, a TV lounge, a study lounge/student art gallery, and a vending area. "Natural light, plants and student artwork should fill the space," Dean Morgan said in the Spring '95 Bow Tie, an alumnae publication. Two verandahs will allow for outdoor activities as well.

The design, created by architect Cathy Simon of Simon, Martin-Vogue, Winkelstein & Moris (who also designed the Olin Building, the Language Center and the Hegeman extension) resembles "a dragon-fly" as the Committee put it, with a two-story

wing providing the "body" crossed by the one-story section providing the "wings."

The Board of Trustees will make a final vote on the center at the upcoming Commencement, but Dean Morgan is not worried. "The president has seen it, the chairman has seen it... everybody likes it." Draining of the site will then begin this summer with official ground breaking this fall. Construction is expected to take a minimum of 18 months.

The building will be named after Heinz O. and Elizabeth C. Bertelsmann. Mr. Bertelsmann is a retired faculty member. He and Elizabeth donated approximately \$2 million for the construction of the new Campus Center.

The Campus Center Committee of Shelley Morgan, Lourdes Alvarez, Laura Battle, Allen Josey, Kris Hall, Joan Unger, Jeff Katz, Josh Bell, Richard Stern, Kate Massey, Archana Sridhar, Kathryn Schaffer, Ben Schaffer, Wendy Grunseich, Toufique Khan, and Andrea Baerenwald, has worked diligently to get the project off the ground. For instance, members visited seven colleges, including Amherst, Smith, Bryn Mawr and Mt. Holyoke, to view their campus/student centers as part of the project development process. The committee wants the campus center to be a real plus for the college, a unique extension of its artistic and multidisciplinary goals.

"The hope," Dean Morgan said, 'is to create a setting for comfortable interaction between faculty, students and administrators."

illustration on page 3

"It takes a lickin'
(or two or three) and
keeps on tickin'."

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Security Update

by Stephanie Schneider

Walking around Bard Campus, anyone can see posters reading, "Stay Alert," or stickers with, "Never Walk Alone," which are all part of a campaign for a heightening awareness of personal safety.

Security on campus proves to be a pertinent issue, especially in light of the recent warm weather and sightings of the alleged rapist. Bard security has been working on upgrades while going through administrative and personnel changes.

As of now, the school is still looking for a security director since the resignation of Director of Safety and Security Kim Squillace and Acting Director Jim Lawlor. Lisa Sadowski and Jeff Drake presently are sharing administrative responsibilities as the Co-Coordinator of Campus Safety and Security and will not be demoted once a permanent director is hired.

Sadowski and Drake spread their hours out over the day so someone in charge is on duty more often.

Bard hired Sadowski in October of 1995. She has previous experience as a security guard at Marist College and also worked as a residence director at SUNY Purchase, Hofstra University and Adelphi University.

Drake has been at Bard for 3 1/2 years, and holds a B.A. in criminal justice from SUNY Albany. He previously worked as a teacher's assistant in the Rhinecliff school district.

New security guards have been hired as well. Reasons include promotions, and changes in careers. In response to the town meeting, pictures of all the security guards are being circulated. Sadowski said this about the new guards: "We're getting really quality people interested in being here."

As far as upgrades for security on campus are concerned, Sadowski said there have been new call boxes installed on the outside of all residence halls, except in Cruger Village. The logic for that, she said, was because "the whole place is kind of communal."

Path lights have been placed on the path to the Ecology Field Station and more lighting has been installed on main campus, around South Hall, the theater and Blum.

For next year, security hopes to register bikes, therefore having a better way to deal with thefts and keep track of them. Sadowski said they'd also like to tighten dorm security. "We sure would like to have them locked 24 hours a day."



New Co-coordinators of Campus Safety and Security, Jeff Drake and Lisa Sadowski, under the newly-repaired Security sign.

Photo by Pete Mauney

A Changing of the Guard

by Linnea Knollmueller

The final Student Association forum of the year was held in Kline Commons at 7 pm, May 8. Opening with a feeble roll call, with few of the elected officials present, committee reports began.

Bryan Shelton gave the Student Life Committee report in place of chair Josh Bell, who had not yet arrived. Shelton reported that Wood's Food Service has been allowed, though not encouraged, to bid for the food service contract next year. "Arrowmark [who services Vassar College] is kissing our butts... They came and insulted Woods and said they'd make our food better," he said. The other contender for the contract is a smaller company called Flic.

Shelleen Greene, retiring Educational Policies Chair, introduced Imteaz Mannan, who will be taking that position next year. He gave the Committee on Vacancies report. It has approved the addition of one position in the anthropology department, promoted Professor Tom Wolf from 2/3 to 3/4 time, and have granted Professor Shelley McConnell leave of absence to oversee elections in Nicaragua.

Toufique Khan introduced Eva Olsgard as the new chair of the Planning Committee. He then announced the results of voting on the laundry fund. The order of preference was: video projector, pool table, outdoor basketball court, rugby posts, microphone stand, and equipment for the audio coop.

Khan also announced the guidelines that the Planning Committee has drawn up for itself. "We are open to any sort of feedback. These guidelines will take effect next semester. We're just waiting for approval from the Vice President."

Justice Platt gave the treasurer's report, saying that \$2,500 remained in the emergency fund. Later in the evening the Senior Class applied for and received this money.

Dean of Students Shelley Morgan followed, announcing the plans for the Campus Center. Scheduled to be located next to Proctor, the 28,000 square foot, \$6 million dollar building will look, according to Morgan, "very modern." It will be called the Bertelsmann Campus Center, in honor of former Bard professor Heinz Bertelsmann who donated \$2 million of his own money to the project. A small groundbreaking ceremony will take place at commencement, with drainage of Tewksbury field lasting most of the summer so construction can begin in earnest in the fall.

Morgan emphasized that the Campus Center is still in the design phase. There are many decisions to be made, and she is still taking volunteers for the committee.

Next on the agenda was the Beyond the Horizon program. Gilbert Afonso and David Bates represented the program, asking for \$1,500 out of next semester's convocation fund. This money is a scholarship which pays for two students to live on campus during the summer. They bring children from the city of Hudson to Bard to use the computer center, library, gym, etc., according to Bates. He and Afonso explained that the Bard administration pays \$1,500 itself and donates room and board. The town of Hudson also gives a small stipend, but if students do not raise an additional \$1,500 each year, the program cannot run.

After brief discussion as to whether Beyond the Horizon had applied to other sources for the money, the motion came to a vote, and passed. In effect, the student body decided what to do with \$1,500 of next year's money.

The final and lengthiest part of the evening was the elections. Shelleen Greene announced those newly-elected (or re-elected) who had not been introduced earlier. Sandy Kalm and Josh Bell are the new representatives to the Board of Governors; Kate Massey and Toufique Khan are the representatives to the Board of Trustees. Justice Platt ran uncontested for Treasurer of the Central Committee, and Brandon Weber was uncontested for Secretary. Josh Bell remains the chair of the Student Life Committee, and Shumona Goel will head the Student Judiciary Board.

With the chairs previously elected, it was left to the Forum to fill the committees.

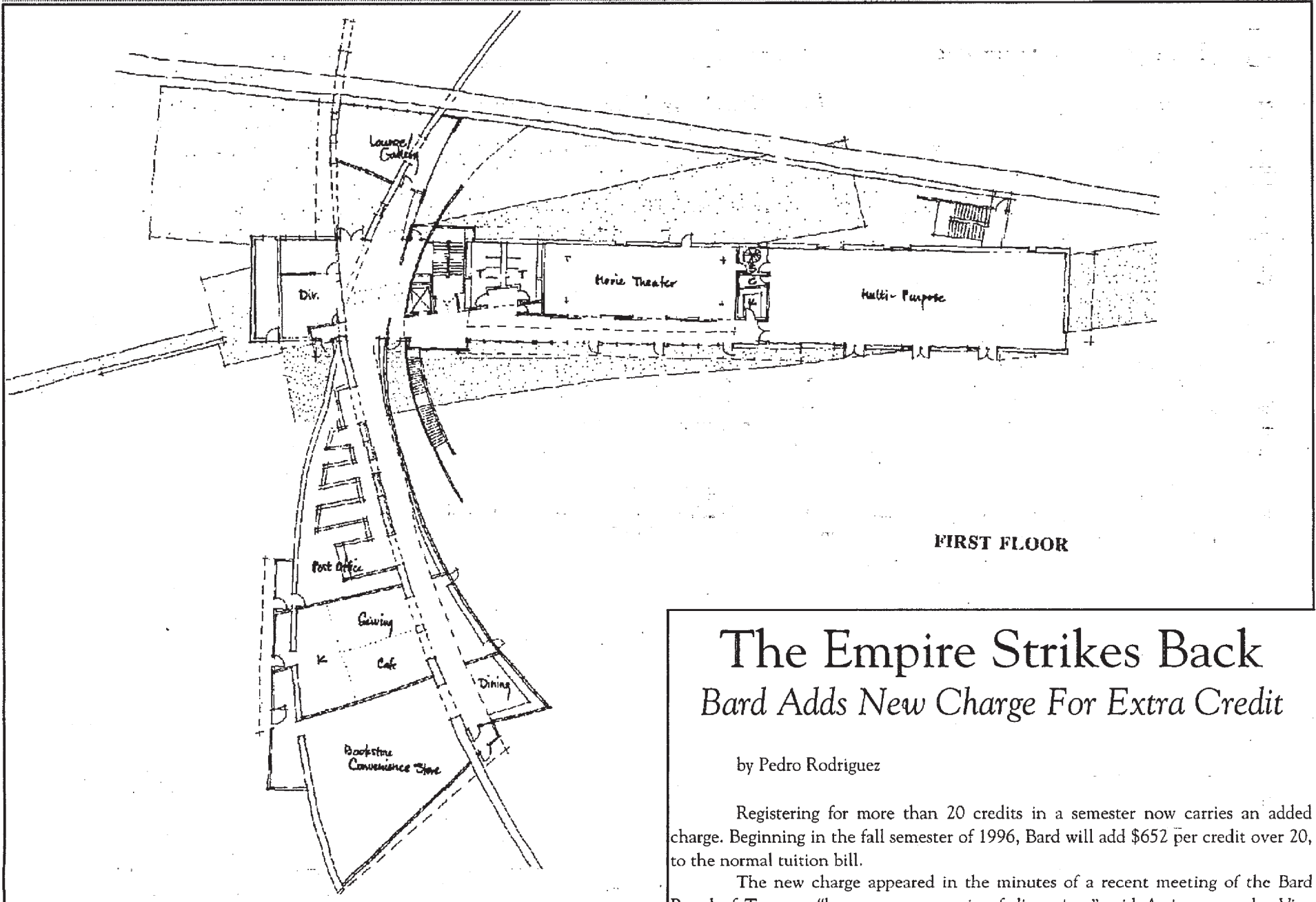
Four students were elected as members of the Student Judiciary Board: Gretchen Wilson, Muni Citrin, Mahajabeen Padamsee and Sadia Talib. Andy Small and Rodrick Wynter were selected as alternates.

Eva Olsgard and Anne Lacina were elected to represent the Division of Languages and Literature on the Educational Policies Committee. Sandy Kalm and Brandon Weber will represent the Division of Natural Sciences and Mathematics. Jamie Blackmun and Sadia Talib will represent the Division of the Arts. Manos Kyraios and Tess Mayer were elected for the Division of the Social Sciences.

New chair Eva Olsgard urged responsibility in those students who would choose to run for the Planning Committee. Leigh Jenco, Anna-Rose Mathieson, Mark Todd, Chris Planer and Bryan Shelton were elected to serve next year.

Fourteen people ran for five positions on the Student Life Committee. Eventually Kate Massey, Joel Hunt, Brandon Ramon, Patrick McGuire and Andy Varyu were elected.

And with that the final Student Association Forum of the 1995-96 school year came to a close, two hours after it had begun.



Design for the new campus center.

Safety Issues Discussed at Town Meeting

by Meeka Bhattacharya

Students and administrators met at Kline Commons on April 23 for Bard's fall semester Town Meeting. They discussed campus security, the bussing of trays in the cafeteria and vandalism.

One of the biggest concerns is that the perpetrator of last fall's rape has not yet been arrested. Both Bard Security and the New York State Police have been working closely to find the rapist.

"They have followed up every lead and still haven't found anything," said Shelley Morgan, Dean of Students.

Morgan asks any student who sees anyone resembling the rapist to call Bard Security immediately. She also quoted the Major Crimes Unit of the New York State Police: "This is a major priority." The State Police are convinced that both rapes, during spring 1995 and fall 1995, were committed by the same person.

"The problem is that a lot of people on campus happen to look like the sketch of the rapist that has been up ever since the incident," said Morgan.

Other issues discussed in the meeting were students' frustration about their peers' unwillingness to buss trays in Kline, security measures like the installation of emergency phones, and vandalism. The possibility of using electronic card entry systems in the future was also discussed.

Students felt that Wood employees do not receive the proper respect. Wood service employees have to stay late to clean up after students who don't buss their trays.

Students also voiced concern on how doors are left propped open at many dorms and how too many students walk home alone. As a result the Bard Foot Patrol hours have been increased. Patrollers are now available from 7:00 PM to 1:00 am.

Chuck Simmons, Director of Buildings and Grounds, responded to the increase in vandalism by saying, "the school spends \$75,000 a year sandblasting and restructuring buildings that have been vandalized, and \$15,000 reupholstering furniture that has been burned by cigarettes." The discussion returned to the lack of respect towards the community and what Dean Morgan called "the entitlement people feel to destroy campus property."

The Town Board of Red Hook has turned down Bard's requests to buy the Annandale Road, which passes through Bard. In reaction to this, the school will invite the League of Women Voters to register students during the fall, to play a part in whom gets elected to the board.

The Empire Strikes Back Bard Adds New Charge For Extra Credit

by Pedro Rodriguez

Registering for more than 20 credits in a semester now carries an added charge. Beginning in the fall semester of 1996, Bard will add \$652 per credit over 20, to the normal tuition bill.

The new charge appeared in the minutes of a recent meeting of the Bard Board of Trustees, "but was not a topic of discussion," said Assistant to the Vice President Jim Brudvig. He, the Comptroller Charles Crimmins, and Vice President Dimitri Papadimitriou brought the idea to the trustees.

The \$652 figure is not arbitrary; it is the price all full-time Bard students pay per credit. Multiplied by 32 (16 credits over two semesters), it yields the cost of full tuition for the coming 1996-97 academic year: \$20,864. This is an increase of about 4.6% over this year's \$20,032 tuition.

"It isn't a new idea," said Brudvig. "The president of the college has been concerned about it."

The Registrar Ellen Jetto said that the administration had been considering it for some time, citing the fact that many colleges have similar charges.

"The reasons are not all financial," she said.

This semester, seven students registered for heavier course loads, ranging from one to four credits over 20. Jetto calls it "a dramatic decrease from previous semesters."

Usually, somewhere between 30 and 50 students register for more than 20 credits every semester, although 50 would be high.

"Many of them complete their courses, but a fair number can't," said the registrar.

A problem with the current registration system, according to Jetto, is that many students tend to over-register and then withdraw, during or after the drop-add period. The consequence is that "you may have prevented somebody who wanted to be in the course from getting into the class."

The added charge gives students a monetary "incentive to stick it out," said Brudvig.

The new policy also seems to be designed to prevent students from accumulating six or seven courses for every semester on their transcripts, which would tend to make the school look easy and invalidate the Bard education.

Student Jessica Hunt has collected about 500 signatures on a petition to protest the new policy and the lack of any explanation, beyond a note in the course guide, by the administration. She aims to collect 200 more signatures and submit copies of the petition to the President, the Vice President, the Dean of the College, [JB], and each member of the Board of Trustees.

"There are so few individuals who actually graduate early that exceptions should be made," she said.

The new charge will affect mostly students who wish to complete their Bachelor's degree in less than four years, for whatever reason. Similarly, a transfer student, who lost credits in the switch to Bard, may have to spend an extra semester here if he or she cannot foot the heavier bill.

Under the new system, the cheapest way to complete a Bard undergraduate

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Toufique Speaks

by Linnea Knollmueller

Student complaints about the distribution of convocation funds, coupled with administrative pressure, compelled the 1995-96 planning committee to write guidelines for itself. Prompted by the inaction of the committee elected at the budget forum at the beginning of this semester to reform the Student Association constitution, the committee consisting of chair Toufique Khan, treasurer Justice Platt, Kate Massey, Eva Olsgard, Brandon Ramos, Gandalf Riecks and Bryan Shelton, took matters into their own hands and met every Wednesday last month, according to Khan.

They studied guidelines for planning committees at comparably sized colleges, including Amherst College, Oberlin College and Wesleyan College. "There were no written guidelines," said Khan, adding that the only provision for the planning committee was one paragraph in the constitution.

He said that the guidelines are not very different from how the planning committee has acted in the past. Now however, their procedures are written down for the first time.

Regarding the constitutional committee, Khan said, "They can revise the constitution all they want, but there's no point in having them work on planning committee guidelines." He suggested that experience is necessary to create meaningful changes.

"I'm sick and tired of things not going," added Khan. "If you want to do something, it can be done." The constitutional committee never presented any of its findings to a Forum.

Student complaints about convocation distribution centered largely around the size of the emergency fund, which Platt has called "bloated." Khan explained the rationale behind the unprecedented \$12,000 emergency fund.

"We didn't have clubs that were concrete in their plans. We usually assign funds according to the plans of the clubs." Khan suggested that clubs make arrangements with speakers and performers before planning their budgets. He said that he would have preferred an even larger emergency fund this semester.

Currently the planning committee votes on every application to the emergency fund. It takes four of seven votes, or a simple majority, to approve a request. Their decision is based upon the following assumption: "If a club comes to the emergency fund then that means that they're serious. If they have an event planned, we'll give the money," according to Khan.

The large reserves have allowed the planning committee to be generous in emergency allocations, but Khan acknowledged that with smaller funds the competition is "cutthroat."

When asked if he feels the emergency fund has been used responsibly, Khan said "it was used OK. I'm not completely impressed."

For the specific planning committee guidelines, refer to the accompanying box.

Tuition Charge

cont'd from page 3

degree is to take 20 credits every semester for three years. That would leave a student four credits short of the 124 credit minimum for graduation. He or she would have to pay the extra charge for one class.

"Audits are free for regular undergraduate students," said Jetto.

Both Ellen Jetto and Jim Brudvig said the administration is willing "to make exceptions or find alternatives" for special cases. "No senior next year should be blocked [from graduation] by this," said Jetto.

There is a rumor that summer credits would be added to those of the previous spring or the following fall semester and charged accordingly. That is, \$652 per credit over 20 would be added to tuition if the sum of fall and summer credits or spring and summer credits reaches over 20. Both Jim Brudvig and Ellen Jetto said they had never heard of this. It is just a rumor.

Let Us Eat Cake The Student Life Committee Shops Around

by Archana Sridhar

Tired of hearing about how bad the food is? Tired of complaining about Wood Food Service? Well, rest assured that something is being done for you.

The search is on for just who will serve us next year.

Bard's food committee, made up of the Dean of Students and four members of the Student Life Committee, have been working on the search. We've met with the administration and traveled to other colleges to try out their food companies.

First, we made a list of our complaints, especially poor food quality. Other complaints were a lack of dinner meal exchange, no return on uneaten meals, and inadequate timing of meals and meal exchange.

Then, we went on to visit other colleges on regular days for a meal in their dining halls. First, we visited Vassar and the Arrowmark Company. Everything was on a larger scale, with many different selections, as well as commercial choices like Starbucks' coffee and Freshens' yogurt.

Another day, we visited Sarah Lawrence College and the Flik Food Company. They had a large dining hall with substantial choices as well as a separate health bar area including home baked bread, tofu yogurt, and a grilled sandwich bar.

One thing we found out through all this is that Woods' system is actually pretty old-fashioned. Most other colleges operate on a system that includes some kind of declining dollars, or extra money outside of the set meals for snacks, extra meals, or convenience store items.

Also, other schools have great communication between the students and the food company. And the quality can be better.

I guess all we can do is keep hoping.

Planning Committee Guidelines

1. All obligations and duties of the Planning Committee assigned by the constitution of the Student Association are in nowise altered by the adoption of these guidelines.

2. The Planning Committee shall take into consideration, when allocating funds, the unique nature of each organization—i.e. to what extent the activities of a club are not available through other campus resources, including other clubs, the level of interest in the organization, in terms of both breadth and depth of student interest, the past activities of each organization, the longevity of each organization, the consistency of interest in and visibility of that organization's activities (i.e. Have all speakers, performers, etc. been contacted and fees arranged? Have events been planned to any extent? Has the club shopped around for the best values on equipment and the like? and similar questions.)

3. Clubs shall be encouraged to avail themselves of all possible non-convocation sources of both revenue and administrative/technical support. Clubs shall also be encouraged to seek co-sponsorships of events and activities with clubs that have similar interests. Possible sources of non-convocation support include, but are not limited to, the administration, various academic departments, the athletic department and Bard alumni/ae. A club shall not be penalized for great initiative in seeking out novel sources of funding.

4. A limit of three hundred and fifty dollars shall be established for all new clubs. This limit shall not be exceeded except by an agreement by the committee that the new organization is of such a unique nature and its membership so enthusiastic that an increase in funding is warranted.

5. Sports clubs shall be considered as all other clubs, with the proviso that, in the past, the athletic department has been willing to provide support to these clubs of, at the very least, an administrative nature, and sports clubs shall be encouraged to seek all possible athletic department support.

6. The Planning Committee will not allocate funds to organizations best understood as purely academic, that is, whose activities are either an extension of the activities and services already provided by an academic department, or whose appeal is limited to students in a particular department.

7. The Planning Committee shall not assign an amount over nine thousand dollars to the emergency fund in any given semester.

8. All clubs receiving budgets of over five thousand dollars shall consult with the treasurer before making verbal or written commitments of convocation funds to performers or other organizations. This measure is included simply to ensure that commitments made by the convocation will be met and that the reputation of the convocation for fair and easy dealings shall not be tarnished.

9. The convocation shall make no loan to any student or other organization.

10. The above guidelines may be overruled, except where otherwise noted (cf. (4) above) by a supermajority (6 of 7 members) of the Planning Committee. The General Forum will be informed at the earliest possible opportunity by the head of the planning committee if this should occur, a statement of the compelling reasons for this action shall be made. After this report, motions for the amendment of the agenda at that forum shall be accepted for the discussion of the action by the committee. A repeal of this action shall be attempted, if it is felt to be necessary by the Forum, along the lines of the procedure for the amendment of the budget.



Sam Rivers wails on his alto sax.

Photo by: Aaron Diskin

Quartet Barks In Olin

by Stephanie Schneider

In my mind, I have an idea of what jazz music sounds like, how the notes are played with a particular tempo and tone, to help me distinguish it from other forms of music. I don't know too much about jazz but although I know it is a free form of music, I still listen to it with certain constraints, thinking of what jazz should be.

What I liked most about the Thurman Barker Quartet concert on May 2, was the fact that it mixed many different sounds together, ones I wouldn't particularly categorize as typical jaz sounds. The two compositions the musicians played, *Springtime* and *Feeling Spring*, made me not only think about the sounds, but more exactly, the relationship between the sounds.

I first noticed this relationship very early into the show. The music started off with the soprano saxophone, played by Sam Rivers, taking the lead melody, whereas the drums, played by Thurman Barker, and the bass, played by Brad Jones, kept up with rhythm and harmonic tones. The music started off as I would've expected, nothing seemingly unusual until the baritone, Thomas Buckner, started singing.

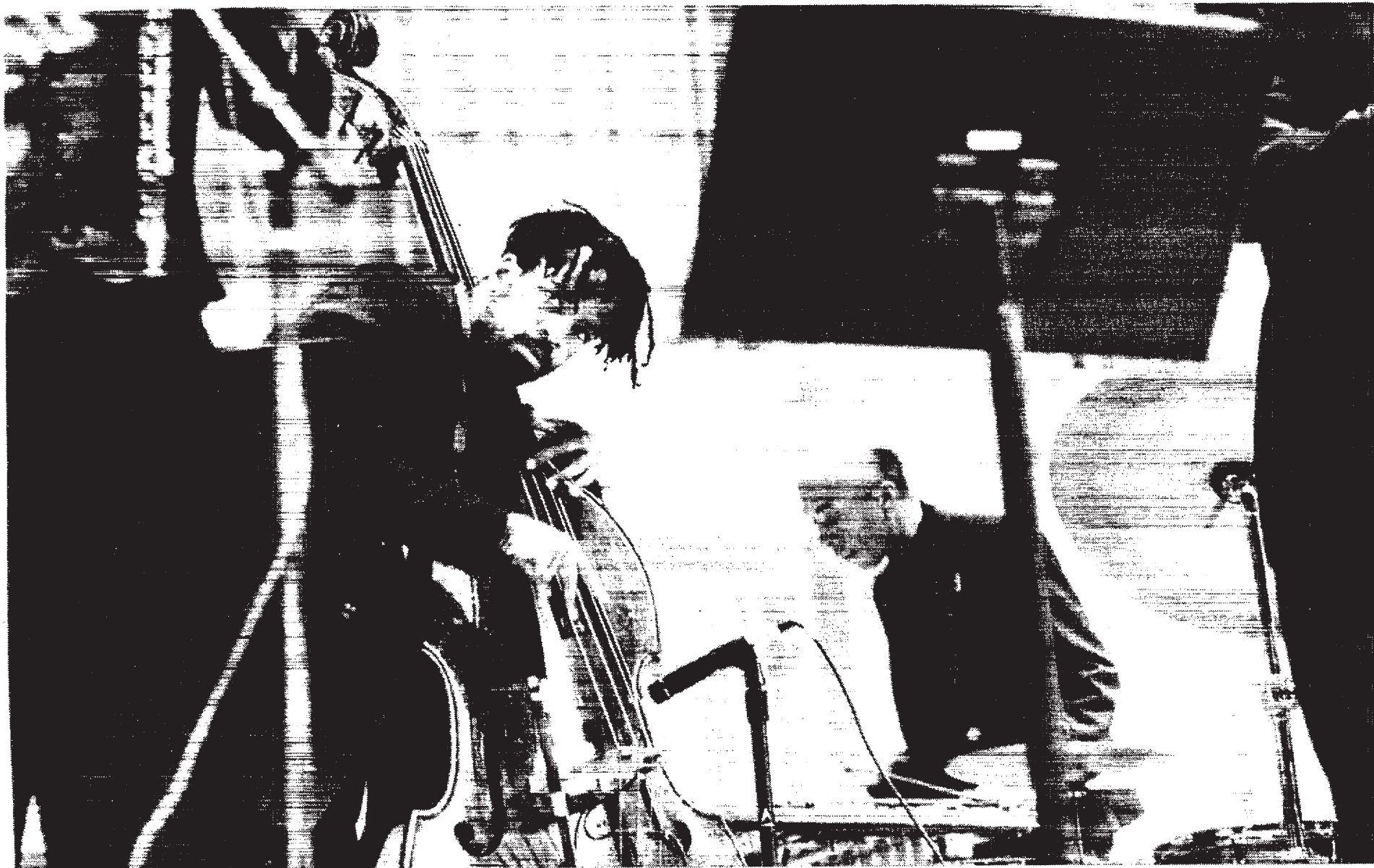
I was thrown back. At first it sounded like he was singing over the music and not with it. His voice sounded more operatic than a jazz singer's, or what I'm used to hearing with jazz music. But the longer I listened, the more the two opposing sounds blended, creating something else. I still couldn't tell if I really liked it, but it definitely kept my interest.

Thinking back on this concert, I remember the singer's performance best, just because I've never seen anyone perform like that. At one point he was laying on the ground. He would make sounds that resembled drops of water. He cried in pain and let out anguished groans, contrasting with the other instruments. The bass and piano would at times blend together in a soft background which would make the voice stand out even more.

Another interesting contrast of sounds, along the same lines, was the xylophone, one instrument I don't associate with jazz music all that often. It offered clear, crisp notes to stand over the hushed blends of bass and piano.

It seemed as if all the musicians were experimenting with unusual and atypical melodic sounds. The saxophone at one point kept screeching, and the little girl sitting in front of me leaned over to her dad and said, "He keeps messing up."

The bass player and drummer followed suit. The bass player took out a bow and started playing his bass with it (arco technique). It created a sound unlike what I'm used to hearing on a bass, which is the low key background. It was almost hard to listen to because of its unfamiliarity to me. The drum solo sounded like the slipping into and out of a conventional rhythm. The sound was purposeful though. It helped me to relate sounds together as individual entities and not to listen to a piece of music for just one sound.



Bassist Brad Jones and Thurman Barker on vibes.

Photo by: Aaron Diskin

Faculty Members Show Off at Faculty Show

by Lilian Robinson

Despite a strong advertising campaign — orange flyers on every table in Kline the week before — the Faculty Show organized by Bard's Campus Safety & Security Committee (CSSC) drew only a medium-sized crowd on the evening of Saturday, May 11. The reason: there were a number of other events simultaneously vying for students' attention, most notably, openings for senior art exhibitions in Proctor, the professional jazz ensemble Roswell Rudd and the Rainforest AllStars in the Old Gym, and in Olin 102, a production of Federico Garcia Lorca's play "Bodas de Sangre."

And if students were not being enticed by these other offerings of entertainment (or the usual slew of weekend parties), they were studying — this was the penultimate weekend of the semester, after all. But those who did manage to attend Saturday night's Faculty Show weren't displeased.

It was a rainy evening, and at 8 pm, when the show was scheduled to begin, students were still filtering into Olin Auditorium. But there was, nevertheless, an expectant feeling in the air. The flyers had promised performances from at least nine Bard professors and President Leon Botstein. "We hope you will join us to celebrate your community," the flyers had stated amiably, but these were veiled words; there was no indication of what the president and professors would be performing.

President Botstein had the first act. He read English translations of two poems, one by the Austrian Ingeborg Bachmann and the other by the German Paul Celan. The audience applauded, but the applause seemed perfunctory, as if the audience felt obligated to clap their hands. Given that both poems were of the sort that need a second reading for full comprehension, the president's few and terse asides — for instance, that the Bachmann poem was translated by Simon's Rock professor Peter Demetz — were unsatisfactory substitutes; our understanding of the two poems was not enriched. But then, this was not a formal academic event; the president was not required to dress his readings with commentary. And he didn't. When he finished reading, he did not stay to watch the other acts. We may excuse him for that — he is a busy man — but both poems were begging for explanation. Certainly, the audience would not have been disserved by a small one. Its absence, and the president's hasty exit, made his performance the least memorable.

However, the president's reading of two serious poems set the tone for the first half of the evening. Although the CSSC had told the participating professors that they could do whatever they wanted — their performances didn't have to be about safety and security; "That's our job," Julia Wolk said — the unstated theme of the president's reading and the following three acts, seemed to be one of loss.

Chinua Achebe read two of his own poems, one in English and one in his native Igbo — pleasingly without a paucity of exegesis — in honor of two men (a poet and a president) who had died. The Dance professor Jean Churchill performed a piece she had choreographed herself — in memory of a friend who had died from cancer. And Film professor Peter Hutton showed a short film (silent and black-and-white) entitled "Lodz Symphony." Despite a few titters during the film — some of the audience members were uncomfortable with the silence or perhaps unaware that the Polish city of Lodz, containing one of the largest Jewish ghettos during W.W. II, was eternally stained by the memory of the Holocaust — the atmosphere was a sober one...

...Until Biology professor John Ferguson stepped up to the podium to read eight silly poems having to do (surprise, surprise) with biology. These included poems about chickens and cows, and poems by the likes of such humorists as Ogden Nash and Clarence Day. The audience was hysterical.

Next, Dean Stuart Levine read the classic children's tale, "Where the Wild Things Are," accompanied by slides of Maurice Sendak's unmistakable illustrations. He dedicated his performance to Elissa Avery, his mother, and the wish that "supper will always be hot." Naturally, the audience was charmed.

Then two televisions and vcr's were wheeled onto the stage to show a video (filmed by student Josh Diaz) of Psychology professor Kathleen Barker walking around campus telling jokes about human nature. Everyone laughed, especially the psychology majors.

Finally, to add even more levity to the evening, Drama professor Anna Dolan appeared, disguised as "Sylvia Pinkletwinkle ... Oxford's youngest president," to give a performance that was not quite as provocative as Lenny Bruce, but sufficiently brazen. Sporting a silver mask and an exaggerated British accent (not to mention a graduation cap and gown), she proceeded to poke fun at rapists, men in general, and the CSSC bumper stickers. At one point, she brandished a feather duster, quipping that "You should carry this everywhere ... men have an itch that needs to be tickled." Among other props, she also held up a baby's bottle — "For security," she said. Yes, the audience laughed. Spanish professor Lourdes Alvarez, designated as an Oxford dean by professor Dolan, bashfully assisted.

The very last act belonged to Psychology professor Richard Gordon, who proved that Bard professors are indeed multitasking individuals. Professor Gordon played three Thelonious Monk compositions (from memory and with seemingly nary a mistake) on the grand piano, and, realizing that members of the audience might not all be jazz cognoscenti, kindly explained

the songs' titles beforehand.

Before (and once during the show, between acts) the CSSC itself addressed the audience. This was enlightening because the committee and its efforts had previously been unbeknownst to most Bard students. Most knew that measures were being taken to ensure safety and security on campus, but were unaware of who was responsible.

Committee members Jennifer Glickman, Jennifer Silverstein, Julia Wolk, and the Dean of Students, Shelley Morgan, stepped up to a podium on the far left of the stage to proffer an explanation.

The committee was formed after the rapes of the 94-95 academic year. And since then, the committee informed the audience, it had achieved a great deal: foot patrols had been established, lights had been installed along more campus paths, and, in general, awareness had been increased by t-shirts and bumper stickers. Although there were still issues that needed to be resolved — namely, how to effectively combat the rampant vandalism (B&G spent thousands of dollars cleaning it up this year) — overall, much had been accomplished, and the Faculty Show was a celebration of that. "We hope that this event becomes a tradition," Jennifer Glickman concluded.

The three committee members were then given National Crime Victims' Rights Awards of Appreciation. Julia Wolk also received a Certificate of Appreciation for Outstanding Service from Joani Unger and BRAVE.

Shapeshifter, Schubert & Schmooze

by Meredith Yyanos

No customary classical schlock here, to be sure.

On Saturday, May 4th, Olin Auditorium was filled nearly to capacity for the last program of the American Symphony Orchestra's 1995-96 Bard/Vassar Series. People scanned their programs with trepidation. From the looks of it, it was going to be an unusual night: two world premieres, one from experimentalist Annea Lockwood, one from Bard Professor Daron Aric Hagen, then a performance of what has often been considered one of the "younger" Beethoven concertos, and finally, the unfinished Schubert symphony.

With his usual airs and graces Conductor Leon Botstein took to the stage and launched swiftly into Lockwood's breath taking Shapeshifter, a fluid post-modern composition that earns its namesake by taking full advantage of the orchestra's range. Thick glissando by the strings are punctuated by weird percussive blats and bleeps from the wind section, while deep, drawn-out pauses and watery slurs by the timpani provide quieter moments.

The audience jerked in surprise upon hearing strange guttural voices and whispering emitting from the musicians. Called for specifically in the score, this maneuver marked the distinguishing element of the work, and in many peoples' opinion, clinched the piece. Lockwood received enthusiastic applause from the pleasantly startled audience.

Next up was Beethoven's Concerto "2" in B-flat major, with a stunning performance by piano virtuoso, Bianca Uribe. Her execution of the first movement's complex cadenza was flawless and set the tone for the remainder of the piece. The Adagio was lovely, the Rondo impetuous, etc., etc...yet another formidable accomplishment by the ASO.

At the end of a brief intermission, after an

entourage of Bard music majors had filed past their professor to wish him luck, the pinnacle achievement of the evening began. The mood of Hagen's powerful Concerto for Cello and Chamber Orchestra, in his own words is "one of somber introspection laced with dancelike sections sometimes neurotic, other times joyous."

Cello soloist Robert LaRue, who recently made it to the finals for first chair position in the New York Philharmonic, and is incidentally, an old buddy of Hagen's from their school days at Curtis, strode through double, triple, and quadruple stops with confidence, competing aptly in the lower register against the Big Mean Timpani Theme.

Hagen, a self-declared insomniac, fashioned the gaining action of the themes around the concept of a nightmare and said in the program: "It is as though the entire thing takes place during the course of a single, sleepless night."

Last but not least was the Schubert. Beautiful. The orchestra was obviously enjoying a retreat into familiar territory. 'Nuff said.

After the concert, satisfied professors and alumni milled about outside in the fresh spring evening, briefly peeked into the Old Gym and wrinkled their noses at the loud raucous riffs of indie-rock band Five Style blaring forth. Then performers, composers, professors and a handful of impetuous students headed over to Botstein's house for the big post-concert schmooze.

(This terrified staff member was herself one of the attendants, and let me tell you, if you ever go to one of those things, bring a friend, and make sure to arm yourself with glasses of wine and carefully pre-constructed intellectual conversation. Then pitch camp by the bookshelf so you will look bemused and academic, or you'll never survive.)

Over all, it was a lovely evening.

Surf the Net to Find a Job

by Joshua Ledwell

It's spring, and as the semester winds down to a pollen-choked, rainsoaked close, Bard students can be separated into two groups. The smiling ones are looking forward to the summer because they have something all planned out. Then there are the others, who avoid conversations about summer employment and try not to think about how much time they'll have to spend with Mom and Dad if they can't find a job.

Of course, it's even worse for seniors, many of whom are trying to figure out what to do with the rest of their lives. Those unlucky graduates entering a downsized labor market look especially hunted right about now.

If you haven't got a clue as to what you are going to do with yourself this summer, or this rest-of-

your-life, don't panic. Your roommate won't appreciate it while he or she is cramming for a final exam. Instead, check out the electronic job hunting frontier!

Bard's Internet resources are available at the computer center for a few more days, and seniors have even longer. On the Internet, you can browse through want-ads from all over the country, and even internationally. It's fast, it's free, and there are an enormous number of employers out there waiting to hire you.

On the World Wide Web, there are several terrific resources. To get to them, open the Web browser from a terminal at the computer center. Wait for the Bard home page to finish loading, then look for a yellow bar across the top of the page that says (<http://www.bard.edu>). Click on this text with your mouse, and then delete it and replace it with any one of the addresses listed below. Type exactly what

appears (inside the parentheses).

The first place to go on the World Wide Web is the Riley Guide, at (<http://www.jobtrak.com/jobguide>). This site is billed as "The Internet's most comprehensive and well organized list of job resources," and it actually delivers as promised. There are megabytes of information stored here on everything related to career searching: help on choosing a field, tips for interviews, and huge lists of other sites that contain job listings.

Your next stop should be a Web site with electronic listings of want-ads. One of the best of the job listing warehouses is called the Monster Board. Its lair is (<http://www.monster.com>). The Monster Board features slick graphics, but also has a welcome variety of want-ads. Look at its entry-level and college grad sections only as a last resort, since the jobs there are few and low-paying. I refuse to believe that this is simply a reality check.

Two sites which deserve acclaim for their huge databases of jobs are CareerWeb (<http://www.cweb.com>) and CareerNet (<http://www.careers.org>). Their size and popularity, however, make them ponderously slow to use. Also, their pages and search interfaces look corporate and sterile.

You can increase the speed at which these two pages, or any Web pages, load if you fiddle with the Web browser before you go to them. Click on the "Options" pull-down menu at the top of the Web browser screen, and select "Load Graphics." This turns off all the annoying logos and ads which can take so long to appear.

The E-Span site (<http://www.espan.com>) has a large set of job listings with a more friendly face. You can even post your resume here for free! Transcribe your resume in Pine, as if it were an electronic mail message. Send it to yourself first, to see what it looks like. Then, zap it to (resumes@espan.com). The subject line of your E-mail resume is important, because this is what potential employers will see. Putting "Resume" here is redundant. Instead, make it a short sentence composed of key words, like "Divinity scholar looking at the Atlanta area," "Musician seeks internship," or "Will write for food."

When you look at Internet job listings, you'll quickly notice a pattern. The overwhelming majority of employers advertising here are computer software companies looking for programmers, quality assurance engineers, or technical writers. Not surprising for a computer network, perhaps, but still frustrating for most Bard students.

To offset your frustration, keep in mind the many strengths of Internet job searching. It's easy and it's free, and you can look for jobs all over the world or search in special regional databases. Remember that this article only begins to describe what the Internet can do to help you find a job. Try E-mailing your resume to potential employers. Use the world's biggest computer network to network with people who might have job leads for you. Be flexible and creative. And if you run out of ideas, don't forget Career Services in the basement of South Hoffman. I hear they're user-friendly.

"I Survived The Human Condition"

by Meredith Yayanos

The Tuesday sun was setting as students entered Preston, toting pillows, potato chips, and vodka. They eyed each other nervously, knowing a good portion of the class wouldn't last through the night. Promptly at 7 pm, the wall lamps dimmed and professor Adolfas Mekas stepped into his customary spotlight.

After soberly welcoming the sixty-odd students, he prefaced the film with cautions not to spill anything on the carpet or to attempt leaving for long lengths of time if you wished to be readmitted. He then cracked a joke at which the class laughed heartily. A little too heartily, maybe, considering what they were in for: Japanese filmmaker Tekara Kobayashi's eleven-and-a-half hour saga of pain and suffering entitled, *The Human Condition*.

"Those of you who do make it will walk away from this film changed," proclaimed Mekas. "You will never again complain about Kline food, your dorm conditions, or life in general." *The Human Condition* would mark the apex of his (in)famous Cinemagic film class.

Offered every four years, Cinemagic is a college-class which examines historical, experimental, and narrative films, each screening prefaced by Mekas's eccentric lectures. Students had been counting down the weeks since the semester's outset, and expectations were high. Whether or not the film lived up to the anticipation, those who endured the night were highly affected.

"It was a religious experience," said Crecia Cipriano. "And I'm not holy at all. It's definitely made me Pro-Mekas." Leah Bailis remarked, with no small amount of cynicism: "It changed my life. I'll never be the same, ever, ever, ever again. Ever." When Brandon Weber was asked to recount his experience, he responded by saying, "...I just don't think I could do it without at least a hundred hours of thought."

Some students seemed to have been dazed, even rendered witless by the ordeal. Nick Rucka had this to say afterwards: "...It doesn't help one get a grip on one's zarf." He then wandered off, repeating "...Ich blau, blau, blau, blau...der lager ist gute." Apparently, alcohol factored largely in the survival of many students. As Bryan Shelton remarked with incredulity: "He got lost in the woods for three hours...luckily I was drunk for those three and a half hours."

"But it was definitely a good film," said Lara Messersmith, "though it kind of stopped being about the movie and turned into the idea of just being able to say 'hey, I sat through a twelve hour Japanese epic,

subtitles and all."

The film follows its main character, the ill-fated Kaji, through endless trials during the second world war. A valiant anti-hero, Kaji struggles to maintain his rigid humanist ideal, passes the time fighting for and against governments, loving and leaving his wife (a lot), and spending hours (literally) swooning, fighting, and lamenting his errors.

Ultimately, he sees everyone and everything he believes in crumble, and he is himself, destroyed, but only after his audience is dragged with him through ordeal after carefully orchestrated ordeal. "When someone asked me what the film was about all I could say was, 'Well, basically it's about this guy who gets shit on for ten years straight,'" said Messersmith.

Proof of the film's monotony came before midnight, by which time fifteen percent of the class had already dispersed. At the halfway point, remaining students were rewarded with a twenty-minute cigarette break, Kline coffee and donuts. Then they returned to the dank theater to be barraged by grisly panoramic images of Kaji as he staggered through military life, was tortured, ate tree snails, etc.

Mekas had promised at the film's outset that the survivors would "really fall in love with the main character." And he was right: by the time Kaji reached the heart of the war, those who had stayed could only have done so because they caved in and accepted the man in all his idealistic, socialist glory. Although, by the end, when Kaji finally perishes from exposure after struggling for an hour or so through endless snow, there was little left to do but laugh and applaud. As one hysterical student remarked: "...What took him so god-damn long?"

And so, it ended. Early Wednesday morning, it was finally over. The thirty-odd students brave enough to have endured the experience signed their names and were congratulated at the door with a handshake from their beaming professor, who, incidentally, has seen the movie at least six times.

The students staggered from Preston and blinked with disbelief at the rising sun. A girl collapsed on the front steps and lit a cigarette. "Well, we made it," she said. "We survived *The Human Condition*." Shaking their heads, the motley band dispersed, heading home to catch a couple hours of sleep before registration. (Mekas denied having arranged for the film to be shown the night before registration.)

"I'm really amazed by that man. He has such a rich history, a unique way of looking at things...you can never peg him," said Cipriano. "I'm glad I made it."

Hey, is this thing on?

Is anybody out there? Well, just in time for the summer, here is the last *Observer* issue of the semester. A few old and new staff members put it together. Many of the old members, however, graduate this month.

To keep the paper running next semester, those who remain on the staff will need help. Please stop by the office, send a note through campus mail (care of the *Observer*), speak with a staff member, or better yet, join us! The fate of the Bard newspaper depends on the participation of Bard students. This is supposed to be a campus of writers. Prove it (and artists—this means you, cartoonists and caricaturists!); step off the path of least resistance.

Students Express Outrage at Treatment of Professor

Last October, Assurbanipal Babilla was first called into Dean Stuart Levine's office and was told that his ability to teach and create a supportive workshop was grossly lacking (was a terrible teacher). It was in this particular meeting that Babilla (Bani) was informed that charges of "sexual harassment" had been filed against him. The charges had been made by a female student which caused Bani, and those who knew him, much confusion. Bani is the first to admit he has never been attracted to a female in his lifetime. The charges stemmed from a classroom conversation, in which the young woman was asked whether her boyfriend was circumcised. The woman became embarrassed and proceeded to close herself off from the discussion. She refused to answer the question. Bani then asked the class to observe the woman and asked questions about why they thought the student became closed off. The context of Bani's workshop is one that is open: where confronting controversy and political correctness is used as a tool for reflection on our personal preconceptions. Such questions as "Is your boyfriend circumcised?" are used to question social and cultural values. The female student did not discuss the incident with Bani but did go to both Jean Churchill and Shelley Morgan with a complaint.

It was apparent after the initial meeting that Stuart Levine wished to terminate Bani's contract. He was soon after approached by large numbers of students during his infamous "teas," explaining that while Bani is an unusual professor, he is also an invaluable presence within the drama department and loved by many, many students. There was a petition given to Dean Levine, signed by every student in the young woman's class, stating that the incident was not sexual harassment. Dean Levine appeared to be very sympathetic to all of the students' opinions. By the end of the semester the issue had more or less been dropped, but the students were very angry about the treatment their professor had received and it was a struggle to stop gossiping tongues from discussing the topic in the classroom. Over January, the same young woman had heard that she had been discussed in the class and quickly placed another complaint. Stuart Levine then took it upon himself, without questioning Babilla about the matter, not to renew Bani's contract after the end of the spring semester.

The news of Bani's non-renewal came very late to Bani's attention. Because of performances he had on the west coast over intercession, the certified letter explaining this ordeal did not reach him until after the beginning of the spring semester. The letter had been read to him during a phone conversation, but the non-renewal clause was not clear to him, due to verbal rhetoric. It was not until after a meeting in person with Dean Levine and William Driver, senior head of Drama/Dance, that Bani was made aware that he was being fired. It was at this point that he also realized Stuart Levine's behavior during the meeting was snide and sarcastic. When Levine was approached by two students, Nathan Reich and Eli Andrews, he was asked to discuss how the role of the petition and letters of support helped determine Levine's decision. Levine could not recall a petition or any letters, but said that maybe they were in a file somewhere. Andrews and Reich then asked if Dean Levine had considered William Driver's opinion. Levine replied that Professor Driver had given no indication of support for Babilla, while previously, William Driver had said to Andrews that he had walked out of a meeting with Levine stating "You are being unfair to Bani and you are being unfair to me!" When this was relayed to the rest of the students, Susan Larsen and Sarah Smirnoff made an appointment with President Botstein to discuss the possibility of overturning Levine's decision.

During this meeting the two students were informed that the terminology defining the situation had changed from "sexual harassment" to "humiliation inside the classroom." Both students discussed sexual harassment and humiliation with the President, and Ms. Larsen brought up a personal experience she had with the president in 1994. Dealing with the trauma of date-rape at Bard College, she had gone to the President in hope of support and instead received a callous statement, which Susan Larsen in turn felt was humiliating. President Botstein immediately became defensive and apologetic. He then agreed to a hearing about the Babilla situation.

The hearing was attended by Stuart Levine, Shelley Morgan, William Driver, Jean Churchill, Susan Larsen and Sarah Smirnoff. Stuart Levine brought up a previous incident dealing with another young woman. During the meeting he spoke of the woman in high regard, while previously, during a private meeting, with Sarah Smirnoff and Rebecca Levenfeld, Levine described the woman as "unstable and insane" and stated that her complaint held no validity. This woman does not presently attend Bard College. Next, the Dean stated at the hearing that the term "sexual harassment" was never used by the administration. Sarah Smirnoff quickly reminded him that the Dean had definitely used this term in her presence and more than once. Both Shelley Morgan and Jean Churchill agreed that Bani's non-renewal should stay intact, while William Driver spoke in favor of keeping Babilla. Driver also said to Botstein that Dean Levine's behavior was inappropriate and, above all, nasty when it came to dealing with Bani on a personal level. The President received numerous letters of unsolicited support from the student body pleading with the President to overturn Levine's decision, plus a second petition stating that the allegations were exaggerated. During the debate, President Botstein brought up the discussion he and Larsen had during their private meeting, dealing with his handling of her rape in 1994. Botstein began to discuss the fragility of an administrator in these situations. Botstein promised his decision in a week's time. As the two students were leaving, Botstein once again assured all was well with Ms. Larsen and their relationship. During this encounter, Ms. Larsen said to Botstein that she wished he had not brought up her personal situation in front of such a large group without her permission. At this point Botstein became furious. He called Ms. Larsen a "hostile young woman" and a "wall of resentment." Both Smirnoff and Larsen exited the office outraged and weeping. Two weeks later President Botstein sent a fax to Babilla stating, "I reluctantly overturn decisions, even though I reserve the right to do so." President Botstein upheld Dean Stuart Levine's decision. Babilla was not only insulted by the President's decision but also outraged. Bani no longer wants to teach at Bard and feels a great injustice has occurred. In Bani's words: "Finally, Evil has triumphed. . ."

Sarah Smirnoff
Susan Larsen
Eli Andrews

The Importance of a Leftist Alternative During Social Crisis

The specter of Buchanan as a contender for the presidency has passed, but it is his ideas that we should still be worried about. His popularity is substantial and points to particular feelings amongst the American population. Buchanan is about placing blame. He wants to stop illegal immigrants from taking jobs; he uses scapegoating and bigotry in order to give people's anger a target.

Why are these sorts of tactics working? Over the past 20 years, corporate profits have been soaring and real wages have been steadily shrinking. In fact, the Gross Domestic Product, a measure of America's ability to produce wealth, has grown 29%, while the average wage has fallen 11%. Through the 60's and early 70's, corporations carried 39% of the tax burden, today they carry close to 10%, and the average American has had to pick up the slack. While tax breaks for the rich, subsidies for multinationals, and spending on the military have increased, people have found it harder and harder to get a quality education, decent housing and affordable health care. Most recently, the old motto 'what's good for Wall Street is good for Main Street' has been shattered by the trend in corporate downsizing while profits are at record highs. Robert E. Allen of AT&T received a \$16 million bonus in stock options for engineering the merger which cost 40,000 employees their jobs.

All of these figures point to a steadily-mounting social crisis, the type of crisis which seems to be a mainstay of our political and economic structure. In the '30s, and then again in the '60s, people reacted to blatant injustice and rose up to fight for social equality. The benefits gained by these actions—Medicaid, social welfare, public healthcare, public school funding, affirmative action, funding for the arts, the 8 hour work-day, workplace safety—have been steadily eroded and now we see people's anger rising once again.

This anger, though, can have two outcomes. People are looking for someone to blame. On the one hand, people can fall into the race-baiting, immigrant bashing, sexism and homophobia of a political leader like Pat Buchanan. Through a conscious, top-down creation of bigotry, Buchanan tells us he will ban gays from the White House. He will build a wall along the Mexican border to keep illegal immigrants from taking our jobs. This sort of active encouragement and creation of hate divides people and turns their anger inward. More importantly, though, it shifts the focus away from the disparity between the classes in this country. Buchanan and the Right send out the message that it's not Donald Trump or Rupert Murdoch or Bill Gates who are hoarding all our money, it's those welfare mothers who are living high on the hog. Fight them. Fight the petty thieves and the small time drug dealers, the crack addicts.

On the other hand, through an organized movement, people can be swayed to the Left. Each and every time something good has been achieved in this country, it has been done through organization. From the worker's struggles of the early 1900's, through the Black Power movement, the fight to end the war in Vietnam, to women's liberation and the organized struggle for gay rights, people have discovered that it is not by fighting as individuals, but as a group, which has given them power. Through meetings, communication, literature, protests and strikes, people can begin to understand that the way forward lies in solidarity, not division.

A good example is the recent strike of building workers in New York City. The janitors and maintenance workers of the city were, of course, incredibly diverse. There were Eastern Europeans, Latinos and Blacks, women and men. However they did not let ethnic and gender differences come between them. Through their struggle, they discovered that it is not blacks, or gays, or welfare mothers, as the media and politicians would have us believe, that were the cause of their suffering. They discovered that they all had a common goal: to fight the Rockefellers and the Trumps, the people who were making billions of dollars in profits while cutting the building workers' salaries in half. At one union meeting I attended, a Yugoslavian woman stood up and asked why there were no Spanish translators at the meeting. This is the kind of unity which presents a threat to the right wing.

However, people cannot be swayed to the Left if there is no Left. There has to be Leftist information and leadership out there. Right now it is people like Buchanan and Dole who are tapping into people's anger, filling the political vacuum. That's why it is important, now more than ever, to join an activist organization and begin to fight the attacks coming down from the politicians and the corporations.

David Bates
International Socialist Organization