

OBSERVER

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- Page 1 Hospital Merger Opponents Speak to Community
 Save Our Services representatives address impact on women's healthcare
 Michael Haggerty
 Dario Fo, Political Satirist and "Jester," Awarded Nobel Prize in Literature
 Meredith Schafer
- Page 2 Hey Yooo Guys... [*Observer* Policy Statement]
 Meredith Yayanos
- Page 3 Just Desserts at Rhinebeck's Quaint Calico
 Stephanie Schneider
 You Go Grrrl: Zine Library Runs Riot in Root Cellar
 Elissa Nelson and Lauren Martin
- Page 4 Post-Post Björk Album Release is oh so Quiet
 Meredith Yayanos
 L.A. Confidential Entertains But is the Cost Too Great?
 Nate Schwartz
- Page 5 Upcoming Events
 The Legendary Band Max Dube Crosses the Street
 Bard band gets gig at townie staple
 Jeremy Dillahunt
- Page 6 Drag Race V
 Abigail Rosenberg
 Reggae Legend Cliff Still Smokes in *The Harder They Come*
 Basil Bouris
- Page 8 Ye Olde Bitchin' Post
 The Nothing at Bard, Witness a New Lifestyle: Simplified, Easy, Boring
 Seasoned veterans of the social scene sing a lamentation
 Seth Gillim and Jen Colasuonno
- Letters to the Editors
- Page 9 The Case Files
 Reduce, Abuse, Recycle
 David Case
- Page 10 Classifieds
 Observer Editorial Policy
- Page 11 By the Skin of the Scrum
 Ruggers' chance to put one on board slips through fingers
 Jeremy Dillahunt
- Scores and Schedules
 Women's Soccer
 Bulls not ready for pasture
 Paige Taylor
- Hockey Schedules
 Near-Perfect Women's Tennis Approached Finale
 Vena Williams

"News is whatever sells newspapers; the *Observer* is free."

The Bard Observer

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Hospital Merger Opponents Speak To Community

Save Our Services representatives address impact on women's healthcare

By MICHAEL HAGGERTY, Staff Writer

Gail Wolfe, Mernie Dempster, and Barbara Harrison, the founding members of Save Our Services, spoke to Bard students in Olin on Thursday evening, October 9. The purpose of their visit was to raise awareness at Bard of the hospital merger taking place between North Dutchess, Kingston, and Benedictine hospitals. The merger has recently caused controversy among the citizens of the mid-Hudson Valley because certain terms of the agreement threaten to impose serious cutbacks in women's healthcare. Because Benedictine is affiliated with the Catholic church, North Dutchess and Kingston, both community hospitals, would be subject to Benedictine's regulations.

According to Wolfe, the merger has essentially become a feminist issue for three reasons: it is "another way we have to fight for control over our own bodies, the people making the decisions [about the merger] are men," and "all women's healthcare has been lumped into abortion." Many students voiced their own concerns over the merger, especially in view of the Tivoli Bays rape this summer. Most concurred that the terms under the merger were unreasonable and that the hospitals should explore other options. Those students will be happy to know that Bard's president also shares their concerns.

President Botstein recently disclosed to the *Observer* a letter addressed to Michael Mazzarella, CEO of Northern Dutchess. Dated June 3, 1997, the letter states that the restrictions on reproductive health care, "if they are imposed, constitute a breach of the proper division in a secular democracy between church and state." The letter proceeds to state that it is the responsibility of the college to assure that necessary medical services are available to students, and then appeals to Mazzarella to find a way around imposing religious restrictions on medical care. Botstein also informed Mazzarella in the letter that "if a satisfactory resolution of this matter is not provided, the college will have no recourse but to consider actions it can take to ensure the preservation of the proper separation of church and state in the provision of medical care." No response was ever received from Mazzarella.

Alan DeForest, president of CrossRiver Healthcare, which represents both North Dutchess and Kingston, said that he "absolutely believes in the separation of church and state" and that "the directives are not a good idea." Yet, their situation is complicated because Cardinal O'Connor, who has ultimate jurisdiction over Catholic hospitals in New York State, is the most conservative archdiocese in the county. "What is possible in the other places is just not possible here," DeForest said.

At the discussion on Thursday, Wolfe commented, "Our hospitals are telling us there are no other ways [around the religious issue]." However, DeForest said that the hospitals have explored alternatives. Six years ago, Kingston and Benedictine entered into a joint venture

CONTINUED ON PAGE 2



PHOTO BY TRIP SINNOTT

MAKING A RACKET...10-1 Womens' Tennis has a lot to smile about. In conference play they boast a 9-0 record.

Dario Fo, Political Satirist and "Jester," Awarded Nobel Prize in Literature

By MEREDITH SCHAFER, Contributor

On October 9, 1997, Italian playwright and performer Dario Fo was awarded the Nobel Prize in Literature for his comic and satirical body of works which have repeatedly fired upon religious, social and political institutions for over three decades. His selection has more than stirred up the world of the arts, especially in Italy and Europe, where he is a well known and controversial artist.

Faculty and students in the Italian Studies program here at Bard have also expressed surprise and scepticism over Fo's selection. Though it brings noticeable attention to Italian culture and literature, for which they are pleased, Fo's obscurity makes him a problematic choice for a figure who inevitably represents a country, its literature, and its sensibilities. There were many other conceivable candidates from Italy, yet it was Fo, whose works' political context is often indecipherable to audiences unfamiliar with Italian politics and culture, who has become

internationally recognized.

His critical and subversive attitudes toward the Roman Catholic Church, prevalent in such plays as "The Pope and the Witch" (1989), in which the Pope, during a news conference, confuses a children's gathering in Peter Square with an abortion rights rally, are no doubt what has brought about "the guarded amazement of Italy's literary establishment and the outright dismay of the Vatican" at Fo being the recipient of the distinguished prize. (*New York Times*, Oct. 10, 1997)

His plays and one-man performances involve such elements as Grammelot, a double-talk language which Fo invented, and a humor and wit likened to that of the traveling players of the Middle ages. His best known play, "Accidental Death of an Anarchist" (1970), was very successful in Italy and England, though it failed on

CONTINUED ON PAGE 2

In this issue...



PHOTO COURTESY BASIL FOLKINS

NEWS

To Protect & Serve: *Observer* Statement of Purpose

A&E

Getting Hooked at Guido's

OPINIONS

Ye Olde Bitchin' Post

SPORTS

Women's Tennis Steam-rolls



PHOTO BY ALISON FLETCHER

CONTINUED FROM PAGE ONE

called KBH (Kingston-Benedictine Healthcare), in which none of the directives were imposed except in matters in which both hospitals participated. Then, three years ago, a project named "North Valley" attempted to put the administrations of both hospitals together, answering to a joint board. DeForest added that many other options have been explored.

KneeCoal Wallenbrock, co-head of Brave and founder of the Womyn's Alliance, said, "I hope the campus gets involved in this." At the SOS meeting on October 9, students talked about canvassing Red Hook and planning an action on campus to raise awareness about the mer-

ger's ramifications. As for what sort of action the hospitals can expect from Bard College itself, President Botstein said that "the college will participate in a legal test," in other words, take part in a trial, and "will use every legal means possible." Botstein also plans to write a letter to the editor of the New York Times in response to an article about the merger in that paper on October 14.

Hospital officials have still claimed that opponents of the merger are too emotionally involved. They say that the implicit changes are not that drastic. DeForest said he wished people would "look a little deeper into these things and [he thinks] they will find they are not as bad as they have been told or they feel they are."

Hey Yooo Guys...

By MEREDITH YAYANOS, Co-Editor-in-Chief

Pardon me for waxing colloquial for a sec. I haven't had the opportunity to do so since abandoning my *Notebook* column from last year, which, beyond granting me the opportunity to print large human turd in bold type in the news section of a periodical for no apparent reason, served no purpose whatsoever and was consequently flushed. Getting to my point: lately, I've noticed quite a lot of you reading through the paper and exclaiming in amazement, "Hey, the *Observer* doesn't suck!" Some of you have even gone out of your way to tell me personally. Thank you. Thank you very much. I'm very glad the *Observer* doesn't suck ("well, relatively speaking," mutter miscreants and skeptics). However, the improvements have little to do with me: the *Observer's* enhancement is due primarily to the staff (more specifically, the fact that we actually have one). The new Section Editors are remarkably dedicated, wonderful people who, if indeed I ever do succumb to a nervous breakdown and am carted off to Bellevue for attempting to eat my own face, are the sort of cellmates I'll wish for.

We are now this close to getting the equipment we need to return to the Tewksbury office (for those not in-the-know, the *Observer* staff still works out of Publications, bugging the hell out of the industrious people who work there). The final step we must take to become autonomous is to submit the following Statement of Purpose, Editorial Policy, and Advisory Board Constitution to the Powers That Be, who in turn are finally going to honor the pledge they made to us a full semester ago and give us what we need.

Don't worry: we're not "selling out." The *Observer* will still do or say whatever it wants. Shoot fuckin' heroin. Puckering anal starfish. Kathy Lee Gifford is the Resurrection and the Light. Whatever. Point being, the administration will never have any control over our editorial content. Moreover, instatement of an advisory board will give us a more effective defense mechanism against any inappropriate interference. Most importantly, you, the community at large, will be assured consistency. If ever again the paper ceases to exist entirely, or succumbs to utter dereliction, or the staff denegrates into a handful of raging alcoholics and proceeds to print the entire paper in Cantonese, the following supplications will ensure a speedy recovery. Please look it over if you care at all about what you're holding onto right now. It's here for your edification, certainly not ours. The same can be said for the *Observer* in general.

Thank you and good night.

The Bard Observer Editorial Policy, Staff Policy, and Advisory Board Constitution

STATEMENT OF PURPOSE AND EDITORIAL POLICY
The following guidelines are being instated to ensure the future stability and structural coherency of Bard College's oldest (and currently its only) student-run newspaper. *The Bard Observer's* purpose is to provide comprehensive, relevant, and entertaining information to our community at large in the format of news, features, reviews, photo-essays, and cartoons. It also acts as a sounding-board for community opinions and concerns in the form of op-ed pieces and letters. All are welcome to contribute, and those with real interest in cultural reportage, desktop publishing, graphic design, or photo-journalism are enthusiastically encouraged to join the staff.

In the past, the *Observer's* presence has been inconsistent, primarily due to a continuing lack of structure, an unclear or restrictive concept of intent, and only tentative support from students, faculty, and administration. In the past year, the quality of the *Observer* has gradually begun to improve, and regardless of lingering doubts on behalf of all those in a position to help it, it will continue to reform.

However, the staff still lacks the equipment or facilities necessary to become autonomous. In order to convince our community that *The Bard Observer* is here to stay and that our request for financing is well-founded, we are writing out these comprehensive guidelines. If the policies outlined below are respectfully adhered to, this newspaper should remain assiduous long after its current staff is gone. Each and every member of this prestigious liberal arts community should find the possibility of its future depreciation per-

sonally embarrassing. That being said, we urge our associates (both at present and in the distant future), to keep this document close at hand--upholding and improving upon our current standards.

STAFF POLICY

Although the *Observer* welcomes contributor submissions, its nucleus is the staff. Positions range from Editor-in-Chief to Advertising Manager to the indispensable beat-reporting Staff Writer. Everyone who joins up is expected to make the paper a high-standing priority. Responsibility, reliability, and respect for the job are prerequisites. Following is a list and brief description of the section editors. All of these are yearly positions appointed by the current Editor(s)-in-Chief. Nominations for all ranks should be received in writing two days prior to the final editorial meeting of the academic year, at which the new staff positions will be announced. A shared position or assistant editorship is often helpful, or even necessary when delegating responsibilities.

Editor-In-Chief: This person is the chief representative of *The Bard Observer* to the community at large. She or he supervises all aspects of writing, editing, and production, organizes editorial meetings, works in close consultation with all other editors, corresponds and coordinates with other organizations, club and committee heads, and is responsible for deciding schedules and deadlines. She or he directs financial affairs, oversees the ad-manager's maintenance of books, and creates the budget proposal each semester.

Design Editor: Establishes and maintains the style sheet and overall aesthetic of the newspaper. Coordinates all aspects of page layout, paste-up, and ad-building. Works in close consultation with the printer and photo/art editors in collecting and presenting images. Schedules production sessions.

Photo Editor: Works in close collaboration with all section editors to ensure that all stories with a photo-op are assigned to a photographer. Establishes and maintains a core group of dependable photographers. Is responsible for photo development and cropping.

Art Editor: Like the photo editor, the art editor works in close collaboration with other section editors, and is responsible for assigning and receiving cartoons, political panels, or any other form of graphic art.

News Editor: Assigns, receives, and edits all news stories. Oversees beat-assignments. Keeps a detailed record of upcoming events and keeps a rapport going with club heads and event-organizers in order to maintain a clear idea of campus events. Appoints at least three or four beat-writers.

Opinions Editor: Assigns, receives, and edits all editorials, columns, political cartoons, and letters. Stays abreast of current community controversies and concerns.

Arts & Entertainment Editor: Assigns, receives, and edits reviews, features and interviews. Keeps a detailed calendar of cultural events such as plays, movies, readings, and concerts. Appoints at least three or four beat-writers (i.e. a music critic, a concert reviewer, etc).

Sports Editor: Establishes sports beats, talks to coaches, stays abreast of sports schedules, works in close collaboration with the photo editor to ensure visuals for each event.

Copy Editor: Edits all submissions for grammar, spelling, coherency, and length.

Advertising Manager: Seeks out and receives all advertisements and corresponding payments, manages the ad-budget and books.

Staff Writers: The meat-and-potatoes of the *Observer* staff, this also includes columnists. After proving themselves to be reliable, staff writers are heavily depended upon to accept at least one assignment per issue. They are also welcome to assign themselves stories, provided that they inform the corresponding section editor ahead of time. Must attend monthly general meetings.

Italian Fo nabs Nobel Prize...

CONTINUED FROM PAGE ONE

Broadway in 1984. The premise for the play is the real events of 1969 when an anarchist fell to his death from a building in Italy during a police interrogation. The death was called an accident by officials, but left-wing activists refuted this, calling it murder.

Fo is a long-time member of the Communist party, and was denied entry to the United States for many years because of laws which prevented visas from being issued to people who took part in anti-government activities or were members of the Communist party. An exception was made twice for Fo and his wife, actress France Rame, so that the couple might attend the premiers of his work in the U.S. in 1984 and in 1986. These laws were altered in 1990.

Fo first achieved notoriety in 1962 for a controversial television sketch about Italian workers which was quickly censored by Italian television. His one-man theater piece "Mistero Buffo" (1969), a comic mystery, premiered in the United States in 1986. A television version released in 1977 in Italy was declared "the most blasphemous show in the history of television" by the Vatican.

Fo's roiling works have earned him considerable mixed attention, as has his being given the prestigious \$1 million dollar Nobel prize. Says Italian literary critic and senator Carlo Bo in last week's *New York Times*, "No one expected this. What does this mean? Everything changes, even literature changes."

The Nobel prize committee has received a great deal of reproach in recent years for ignoring women and authors from Africa and Asia. It says that Fo's art resembles and revives the "jesters of the Middle Ages" who criticized authority and institutions of power by subverting and mocking their role models and doctrines. Indeed, Fo's art does this, as well as acknowledging a sense of responsibility for "upholding the dignity of the downtrodden."

Fo has been married to Ms. Rame since 1953, and they are frequent collaborators. Ms. Rame is the co-author of the feminist play "It's All Bed, Board and Church," a one-woman play.

Last year in *The Guardian*, a British paper, Fo stated, "Culturally I have always been part of the proletariat. I have lived side by side with the sons of glassblowers, fishermen and smugglers. The stories they told were satires about the hypocrisy of authority and the middle classes, the two-facedness of teachers, and lawyers and politicians. I was born politicized."

As Fo was driving home from Rome to Milan, news of the award reached him. A car pulled up alongside his on the highway with a passenger holding up a sign that read "Dario you have won the Nobel prize." Says Fo: "I am flabbergasted. . . I didn't expect it at all."

The Stevenson Library owns two copies of "Morte Accidentale di un Anarchico" (Accidental Death of an Anarchist), both of which are in Italian, as well as "The Tricks of the Trade" (translated by Joe Farrell), a theater arts book of La Comedia Dell'Arte (c.1991).

ADVISORY BOARD GUIDELINES

As of this semester*, *The Bard Observer* staff will begin holding bi-annual meetings with an advisory board. The purpose of this board is to represent an accurate cross-section of the community and to advise the editorial staff about professional development, training, style issues, and to provide suggestions about topics which might be of interest to the community. All members not otherwise specified will be nominated by the board and approved by the *Observer* staff. Editorial and content decisions lie exclusively with the *Observer's* editorial staff, barring mis-, mal-, or non-feasance of the responsibilities placed on them by the community. Under such circumstances, the Board may take action to reinstate.

*Editor's note: Having instated this board, we are ensuring that come hell or high water, *The Bard Observer* will continue to appear on a regular basis and hopefully will reflect the interests of our general community rather than serve as an emotional receptacle unit for a handful of jaded, misanthropic individuals with no clear conception of integrity, journalistic or otherwise.

Voting Positions on *The Bard Observer* Advisory Board

- 1) The Editor(s)-in-Chief
- 2) 1 Student Life Committee member (selected by the SLC)
- 3) 1 Educational Policies Committee member (selected by the EPC)
- 4) Head of the Student Judiciary Board
- 5) The *Observer* Editor(s)-in-Chief of the previous year
- 6) 1 alumnus/ae
- 7) 1 full-time faculty member
- 8) A full-time administrator

The Board has the right to invite other members of the community to their meetings.

For the first election, administrators and faculty members will be nominated by the *Observer's* editorial staff.

Faculty, administrator, and alumni representatives are two-year appointments.

In the first election, the administrator will be elected for one year.

Any board members can be removed by a vote of 2/3 of the board should they fail to fulfill their duties as board members, or should they take actions which are seen as clear violations of the editorial independence of the *Observer*.



EUROPA? Calico Restaurant and Patisserie strives to add a European touch.

Just Desserts At Rhinebeck's Quaint Calico

By STEPHANIE SCHNEIDER, Arts & Entertainment Editor

I must admit, in writing this review, I cheated. Waiting outside for a table, I read a review of Calico Restaurant and Patisserie in *The Poughkeepsie Journal*.

I was excited; the review seemed to be nothing but praise. "I sure picked a winner," I thought. But then I came across the fateful words.

"The owners tried to model Calico after a European cafe." Eeek! I've heard those words before. I thought back to a restaurant in my past that tried to follow the same premise. Of this particular restaurant in my hometown, all I remember is that all the lights were turned off and not even a hundred candles could be sufficient. That place was scary; the bread they served wasn't baked all the way and I practically choked to death trying to swallow whole pieces of dough. I ordered a crepe that seemed like nothing more than an omelet in the dark.

It is clear that my associations with a pseudo-European cafe aren't all that promising so I stood outside Calico, praying that this would be different. I was hoping my prejudices would be proven wrong. The first sign of relief was the fact that at least Calico was well lit. The place had a bright and cheery atmosphere with its black and white checkered floor and blue and white interior. It appeared a bit swank and was definitely exclusive because the place was pretty darn small. I believe there were only four or five tables in the dining room. It was crowded as well, a waiting line extended outside the door.

I sat at my table, still a bit nervous about what was to come and repeated to myself, "Calico will be better, Calico will be better..." The waitress came to our table and helped ease my troubles. Service was efficient and the waitstaff friendly, although seemingly a bit frazzled (understandable, given the restaurant's business that evening).

They didn't have a regular menu, only a tiny chalkboard that the waiters brought around to each table. I chose the angel hair with shrimp and scallops served with an herbed garlic broth. The dish was obviously made with prime ingredients but lacked a little in flavor. I tried the quiche and smoked salmon served on greens as well. Both were definitely more flavorful but nothing really to write home about. It was good, but for the price I wondered whether it was worth it.

What I recommend is to perhaps skip the meal at Calico and go straight for desserts. In the back of the restaurant is a display case filled with fruit-laden tarts, awe-inspiring cakes, pies and many others. I chose the creme brulée that comes close to being dream food. This is the dessert you've thought about having, but no one ever made. The classic dessert, a creamy custard with a caramelized sugar layer on top, was served warm. The juxtaposition of the crisp outer layer and velvet insides seemed like culinary genius to me. If you would like, any of these desserts can be boxed to go or I recommend staying to have a cup of coffee and enjoying the restaurant's ambiance. Pretend you're in Europe or something.

Calico is located in Rhinebeck on Route 9, next to the Wine and Liquor store. Prepare to spend between nine and 12 dollars for a meal. The scrumptious desserts run in the range of three to five dollars. Calico is open everyday except Monday and Tuesday.

You Go Grrrl: Zine Library Runs Riot in Root Cellar

By ELISSA NELSON & LAUREN MARTIN, Contributors

Many of you are aware that there is a subversive zine library right here on Bard campus, literally underground -- in the Root Cellar (a.k.a. the Bard Community Co-op) located in the basement of the Old Gym. Anyone who wants to can go there and be so punk rock -- eat vegan chocolate and read zines while listening to those crazy skaters crashing around over your head. Depending on who's working maybe they'll let you put in a tape from the Root Cellar's vast collection of cutting-edge music: Joan Jett, baby! Led Zeppelin! Or you could bring your own music.

We are here, in our official capacity as co-founders and insanely overworked curators of the zine library, to tell you about some of the zines that make our labors worthwhile. In our experience, zines contain some of the most passionate, thoughtful, politically aware writing out there, on subjects that are not discussed enough in the mainstream press or in academia, partly because the people writing for zines do not play to mainstream or academic culture. Also, zines can be really funny and strange and entertaining. We're going to use this space to review some of the zines we like the best, and the idea is that you will read our reviews and then you'll go to the zine library and read some zines.

If all goes according to plan, this will be a regular column, and you all are welcome to help out -- write something about a zine you really like, or about a specific piece you read that made an impression on you. Top ten lists are good, too. Or top five lists, or top three. Just give us a hand, here! It's your library too. You can leave comments or suggestions in the comments book in the zine library, or you can campus mail or e-mail Elissa about it (en979). Also, if there are zines you want to see in the zine library, let us know, and we'll buy them -- we have a budget, and that's what it's for!

Okay, enough. Here are some zines we like.

Spotlight on: KRISTY CHAN!

There are many people out there who are total zine stars, and the Chan is one of them. Kristy started doing a zine called *Wild Honey Pie* when she was 12 or 13 and you can find the last issue, #10, has some great things in it, including a well-researched article on alternative abortion methods, an essay about being half Chinese and half white (Check one only -- ring any Joel Perlmann lecture bells?) and the dichotomy she feels American racist culture has forced on her, and a rad, silly, brilliant interview with Mark Robinson, who runs TeenBeat Records, was in the band Unrest and now is in Air Miami and Grenadine. Kristy Chan's new zine, which sort of picks up where *Wild Honey Pie* left off, is called *Tennis and Violins*, and is littler and quieter, focusing on personal identity -- race, gender, sexuality and all that stuff. My favorite piece is one about biphobia and lack of tolerance in the gay community, especially the lack of support for kids exploring their sexuality, and the stupidity and lack of support of expecting people to "prove" how queer they are. Yeah, read it yourself. Kristy also has a couple of side projects: *Riot Grrrl Review*, which is a listing of girl-made and girl-power zines and projects, and *Asian Takeover*, which is still in the works. She also has her own fan club; I proudly carry my membership card in my wallet. (Lauren is a member too.) E.N.

CAUGHT IN FLUX #6

If indie rock is your scene, CIF is your zine (heh). Mike Applestein has got mad connections! #6 boasts lots of interviews, including ones with such stars as Bis, Laura MacFarlane, and the I-Live-the-Life-of-a-Movie-Star Secret Hideout. There are also tons of music and zine reviews, as well as hilarious and sad pen pal letters Mike received after posting an and in an '80s teen magazine. "Dear Michael: How are you doing? I am just peachy. I am so excited. Tomorrow is the day of my baptism." You get the picture. L.M.

PEARL TONGUE #6

Beautiful, intelligent writing from a girl who knows what she's talking about. One of my favorite things about zines is the editor's freedom to write about whatever the hell she wants to. *Pearl Tongue* is a mishmash of comics, small and simple joys, love for Elliot Smith, recipes, zine reviews and fiction. Lovely. L.M.

KER-BLOOM!

This is a small zine, created by a person of unspecified age and gender, that is hand-set and printed using a letterpress. Very old-school. Right now the zine library has three issues, which each consist of an essay on one specific topic. The first issue I saw, which is still my favorite, is #4, in which the author explains why s/he chooses to produce his/her zine using such archaic technology. The argument, very well articulated and backed up by the beauty of the final product, addresses the total integration of form and function in zines as a medium and relates zines historically to other forms of political propaganda, which I think is an essential point for zine editors and readers to think about. The other two essays are very thoughtful and well-written, and they focus on the author's experience at a reading and slide show about a book written about graffiti as an "art form and socio-political phenomenon," which turned into a debate about art, the establishment, and the virtues and drawbacks of a self-referential scene. As the author puts it, it is "a socio-political critique of my house, making it into a metaphor so I can grossly generalize in its applications to the System-at-Large." I think this is one of the most thoughtful zines around, and every issue is a tactile, visual pleasure. It's funny to see how, towards the end, the author's word choice is affected by his/her dwindling number of letters to choose from. E.N.

That's it for zine reviews this week! Please come by and check out the zine library for yourself.

Join the Break Beat Dancers

WITH RAY BOOGIE PERFORMING HITS

Live DJ • Salsa • Merengue • House • Reggae • Hip-hop • Techno & more

Old Gym, November 1, 9 p.m.-2 a.m.

\$3 w/ Bard ID, \$4 w/o Sponsored by LASO

Post-Post Björk Album Release is "Oh So Quiet"

By MEREDITH YAYANOS, Editor-in-chief

Björk, that eldritch Icelandic enigma, has done "it" again, and "it" is wonderful and good!

Too bad we can never be too sure of what exactly "it" means with her. The fey 31-year-old has never stayed in one place for very long, squirming incorrigibly under the generalizations employed by critics who would attempt to keep her music, or worse yet, her personality, in check.

It should surprise no one that Björk's latest offering, *Homogenic*, is just as drastic a transgression from pop-chart normalcy as her two previous albums and almost as splendid. But the songs sometimes get too ineffable for their own good: where is the quirky horn

Listeners expecting more of the over-the-top, in-your-face fulminations found on her '95 powerhouse album, *Post*, may have trouble getting comfortable with this quieter, though by no means gentler, Björk.

section, the straightforward come-uppance squealing, those whispered conspiratorial asides which the musician has used in the past to grab her audience by the ears? Listeners expecting more of the over-the-top, in-your-face fulminations found on her '95 powerhouse album, *Post*, may have trouble getting comfortable with this quieter, though by no means gentler, Björk.

Far less collaborative in scope than *Post* and her '93 LP, *Debut*, most of the tracks on *Homogenic* seem to have been written in a warm, microcosmic world inhabited solely by her. Cozy minimal lyrics invite the world-weary to join her: in "Alarm Call," she croons, "the less room you give me, the more space I've got," and on "All Neon Like," she sighs with Sugarcube sweetness, "the cocoon surrounds you/embraces all/so you can sleep/foetus style." Drum and keyboard programming remains quiet and lush. Excluding the song "Bachelorette," with its swelling orchestral arrangement, and the blustery "Pluto," which boasts howling vocals and crunchy techno beats, Björk has mellowed out considerably since recording "Hyperballad" and "It's Oh So Quiet."

Her vocal chords are still versatile: the album is peppered with trademark purrs and growls, and nothing seems tired or boring about her lyrics, but there's no doubt that *Homogenic* is a small and introverted sibling of *Debut* and *Post*. It reflects the inclinations of an artist who, having already blown everybody else's minds, now seems satisfied retreating deep into her own.

Skimmingtons



In the Middle Ages there were five ways to prove your innocence: trial by oath, combat, fire, water, or cheese.*

* 'stuth. Just ask Karen Sullivan.



I came home and one of my lamps was broken. Herbert says it was the cat.

How's the cheese, Herbert?

I think the cat's dead.



L.A. Confidential Entertains But is the Cost too Great?

By NATE SCHWARTZ, Design Editor

Robust orange trees, blood-spattered corpses, an angelic whore and a gaggle of ironfisted mugs—such are the ingredients Curtis Hanson melts into a crucible of anachronism in his recently released film *L.A. Confidential*, a detective story set in tinsel town, 1953. A distillation of a James Ellroy novel, the film plants a slaughter as its narrative bulb from which sprawl a gnarled mesh of thorny tendrils which entangle three of the best coppers the fuzz has to offer: Ed Exley (Guy Pearce), Bud White (Russell Crowe) and Jack Vincennes (Kevin Spacey). Kim Basinger joins the foliage as Arizonan flower Lynn Bracken, a chesty woman of the night; Danny DeVito muzzles his way into the illicit as tabloid smut-king Sid Hudgeons.

The centerpiece killing is pinned on three "colored boys" with criminal records who escape incarceration only to be greased by Exley in a furious dispensation of buckshot. While Exley revels smugly in his seeming success, White goes cantankerously sniffing around the periphery. Extracing information by clutching an informant's testicles, and smashing the faces of hoods and respected politicians alike, White metes out contusions haphazardly like a high-speed auto collision (Exley, Bracken and Hudgeons all take a beating). Meanwhile Vincennes, consultant to a Hollywood cop-show and regular recipient of kick-backs, has an epiphany only to be gunned down. Ultimately, Exley and White uncover a corruptive malignancy grown deep in the cortex of the department. They vow to cut it out, thus inspiring a cop-war. The two mavericks are lured to an abandoned motel where, attacked from all sides, they ice a pod of thugs in a *Moby Dick*-like carnival of carnage replete with plasma-baths and choral death-grunts.

Connoisseurs of Raymond Chandler and the murky shimmer and hothouse pulse of film noir will likely experience revulsion at Hanson's handling of the material. After years of experience in commercial filmmaking, (he directed *Bad Influence*, *The Hand That Rocks the Cradle*, and *The River Wild*) his sense of cinematography is commercially sophisticated, his artistic integrity long ago compromised. Nonetheless, he and his writing partner labored through seven drafts of the script over a year's course to create a consistent, compressed action.

All this may recall Lee Tamahori's recent *Mulholland Falls* (a similar above-the-law-cops-shoot-em-up-thriller) which tried its darnedest to squeeze some green from the polluted soil of the Angels and failed for the same reasons that Hanson's film succeeds: it lacked consistency, the performances were not of uniform quality, the characters were caricatures.

Yet why will *The Big Sleep* and *Chinatown* continue to remain at the acme of the genre while Hanson and Tamahori's work will likely drift into

the realm of the commercial forgettables?

One reason is that, in the case of Hanson's film, the filmmaker apparently doesn't have enough confidence in the quality of the writing, acting and cinematography to dispense with the fashionable. For instance, one is surprised by the kick-boxing sound effects which accompany the various brawls—Sly Stallone and Arnold need these power-fantasy exaggerations, but a authentic, original film that believes in itself does not. The same is the case with gratuitous violence which serves no narrative purpose, but is mainly utilized as crimson spectacle.

Another reason: there is a disparity in quality of commitment to thoughtfulness in questions of accuracy. Hanson is comfortable omitting from the film the standard fedoras which might, as he puts it in a recent *Movieola* interview, prompt the audience to interpret the film as actually taking place in 1953: "Detectives, a lot of them did wear hats in 1953. But I have them not wearing hats because it would remind you." If such a historical fact can be strategically deleted, how can one respond to the treatment of women in the film who are portrayed as either prostitutes, rape victims or secretaries. The film might sacrifice contemporaneity if it were to revise its treatment of "dames" as drastically as it revised its approach to headwear; it might also have been more than an entertainment.

The film never claims rights as a historically accurate period film; nevertheless, the considerations referent thereto are highly relevant in analyzing the work.

Period film, much like the historical novel, challenges filmmakers to painstakingly uncover an extinct cultural moment: a dense locus of information which, beginning as multiple and diffuse, has largely corroded and dispersed. What remains is often misleading and requires intensive investigation if one is to side-step gross anachronisms and distortions.

Unfortunately, the interests of commercial film are in many cases such that study is minimal (enough to plaster up a few holes and maintain the shine of verisimilitude) and in the most inimical instances, history is used as a sort of storehouse of images whose context is discarded to produce something vendable. The end is not education or revealing something of cultural history; it is the assembly of the super-real palimpsest, a jumble of history, a temporary forgetting, a cheap seduction.

L.A. Confidential is a sort of funhouse mirror, at first entertaining and then disturbing, which reveals a great deal more about what sells in 1997 than what once was in 1953 Hollywood.

Written by Diana Oberler. Drawn by Sonja Wilson. Defenestrated by Herbert.

Upcoming Events

Oct. 20, Monday

Model UN Meeting
Kline Committee Room. 5:30 p.m.

Oct. 21, Tuesday

Eucharist Service. With the Reverend K. Mandeville. Bard Chapel. 12-12:30 p.m.

LASO Meeting
Kline Presidents Room. 5:30-6:30 p.m.

Lecture:

"Riding the Tiger: The Middle Kingdom on the Eve of the Clinton-Jiang Summit," by Bard prof. James Chace, on his discussions with Chinese political/business leaders in Beijing, Shanghai, Hong Kong, Xiamen and Taiwan. Olin 102. 7 p.m.

B.B.S.O. Meeting
Olin Moon Room. 6-7 p.m.

Tea with Dean Levine.
Ludlow 202. 6:30-8 p.m.

Oct. 22, Wednesday

"Halqah" Prayer and Teaching Circle.
With Imam Salahuddin Muhammad. Bard Hall. 12-12:30 p.m.

Arabic Table.
deKline. 12-1 p.m.

AIDS Committee Meeting.
Kline Committee Room. 12:30 p.m.

Earth Coalition Meeting
Kline Committee Room. 5 p.m.

Russian Table.
Kline Presidents Room. 5:30-7 p.m.

Student Concert.
Students playing their own compositions and works by other composers. Blum. 7 p.m.

Oct. 23, Thursday

Matins. With Reverend Dr. Bruce Chilton.
Bard Chapel. 9:15 a.m.

Deutscher Stammtisch.
Kline Committee Room. 12-1 p.m.

French Table.
Kline College Room. 12:30-1:30 p.m.

Tavola Italiana.
Kline Presidents Room. 5-7 p.m.

LOCYS LOQVITVR presents Lee Ann Brown. For more info, call 758-7205 or 752-7231. Olin 102. 5:45 p.m.

First-Year Seminar Lecture:
"Art and Politics in Plato and Rousseau," by President Leon Botstein. Mandatory for all first-year students. Olin Auditorium. 7 p.m.

Nicaragua Sister Cities Meeting.
Olin Moon Room. 7 p.m.

Oct. 24, Friday

Film Committee Presents...
Beat Street. Old Gym. 7, 9 p.m.

Weekend-long Forum:
"The Missing Jesus: Rabbinic Judaism and the New Testament," exploration of historical development of ethical instruction and the interpretation of Scripture in the Gospels as illuminated by Rabbinic literature. For more info or reservations, call x7421. Olin Auditorium. 8 p.m.

Student Activities Presents...
Reggie's Red Hot Feet Warmers, a six-piece Dixieland and jazz band. Music and dancing. Bard Hall. 8 p.m.

Dance Theater III 1997.
Runs through Oct. 27. For more info, call x7245. Dance studio, Avery Arts Center. 8 p.m.

Screening:
Nosferatu, the classic 1922 silent horror film by F.W. Murnau. Accompanied by famous organmeister Dennis James on the Mighty

Wurlitzer Organ. Tickets are \$5.00 and can be obtained in the lobby of the theater or through TickerMaster, (914) 454-3388 and outlets. The Bardavon, 35 Market Street, Poughkeepsie. 7:30 p.m.

Oct. 25, Saturday

Parents Day and Alumni Homecoming.
Events throughout the day. For more info, call x7421.

Art Opening:

"New Directions '97," the thirteenth annual national juried fine arts exhibition. Thirty-five paintings, sculpture, photographs, prints, watercolors, and collage. Runs through November 22. For more info, call (914) 471-2550. Barrett House Galleries, 55 Noxon Street, Poughkeepsie. 4-6 p.m.

Oct. 26, Sunday

Sunday Worship.

With Reverend Dr. Bruce Chilton and community. Church of St. John the Evangelist. 10 a.m.

Victorian Studies Presents...

Oscar Wilde, Spendthrift of Genius, an Irish documentary based on Richard Ellmann's biography. To be followed by a short reading from Wilde's writings. Olin 102. 7 p.m.

BiGaLa Meeting.

Albee Social. 7 p.m.

Film Committee Presents...

Manny & Lo. Old Gym. 7, 9 p.m.

Oct. 27, Monday

Blood Drive.

Sponsored by Hudson Valley Blood Services. Appointments suggested, but walk-ins are welcome. Old Gym. 11 a.m.-4 p.m.

Lecture:

John Szarkowski, a noted photographer, historian and curator, will speak about his work. Olin Auditorium. 8 p.m.

Oct. 29, Wednesday

Lecture:

"Jews and New Christians in the Atlantic Slave Trade," by Seymour Drescher, University Professor of History and professor of sociology at the University of Pittsburgh. Sponsored by Bard's African and African Diaspora Studies and Multiethnic Studies programs. Olin Auditorium. 7 p.m.

Oct. 31, Friday

Halloween Storytelling.

Manor Lounge. 9 p.m.

Nov. 1, Saturday

Ecological Musical Comedy:

"Wolf at the Door." Old Gym. 8 p.m.

Art Opening:

for Diane Elizabeth Jones, plein air landscape painter. Coffey Gallery, 37 Front Street (2nd floor), Kingston. 5-7 p.m. Exhibit runs through December 3.

"Through the Looking Glass: A Mad Hatter's Halloween Ball."

Fundraising event with Alice in Wonderland theme. For tickets and info, call (914) 471-2550. Bowdoin Park Community Center, Wappingers Falls. 8 p.m.

Nov. 2, Sunday

Scarecrow-making event.

To celebrate the end of the "Spook House" exhibit, and followed by a costume party, 4-6 p.m. Procession of the scarecrows to the river, 6 p.m. March with your scarecrow, bring lanterns and music makers. Bonfire at the river. Surprises... For more info, call 757-2804. Tivoli Artists' Co-op, 60 Broadway, Tivoli.



PHOTO COURTESY BASIL BOURS



PHOTO COURTESY BASIL BOURS

A MEMORABLE HOEDOWN... Students flocked to Mariners Harbor to stir it up.

The Legendary Band Max Dube Crosses the Street

Bard Band Gets Gig At Townie Staple

By JEREMY DILLAHUNT, Sports Editor

A new chapter has begun in the everpresent conflict between townies and college kids. Frank Guido, owner of the popular-but-unfrequented-by-Bard-students Mariners Harbor Inn Restaurant, opened the doors last week and gave Bard students another option in their search for entertainment. The Bard band Max Dube signed a multiple-gig deal reportedly worth an estimated \$300 and a limited number of discounted beverages.

Approximately two-hundred students packed the largest dining room of the restaurant in their show of support for the local girls and boys doing good. They grooved down and cut the carpet to standards like the Jackson Five's "ABC," as well as other original material. At first the separation of locals and Bardians could be discerned by simply walking from the bar to the room where the band was playing. The two groups were slightly wary of each other until everyone got drunk. Then, after the appropriate amount of social lubrication, it became more difficult to distinguish the geographic boundaries between locals and students. On the dance floor isolated pockets of hipsters decimated into a thriving homogenized mass shuffling its feet and pursuing the original goal of the evening: having fun.

During the Dube's first breather some members of the band got together with Mr. Guido to secure the gig deal. Max Dube will reportedly play every other Thursday in October and then start a weekly Thursday gig in November. Mr. Guido was all smiles and hearty hand-pumping as he congratulated the band on the turn-out. "I didn't put up any signs or anything. I was expecting like fifty people. But this, this is great," Mr. Guido said during the band's break.

When the Dube, named after Bard security guard Max Dube, returned from their break it was to hoots, hollers, and cheers from a completely integrated audience. For the next hour and a half the division separating towny from student and student from towny was erased as both groups figuratively answered Rodney King's immortal appeal, "Can't we all just get along?"

Admission to the Dube spectacular was three dollars (which included a complimentary beverage); this fee is subject to change at a later date. At the upcoming shows, the doors will open at 4 p.m. for you hardcores; the Dube lights it up at 10:30 p.m.

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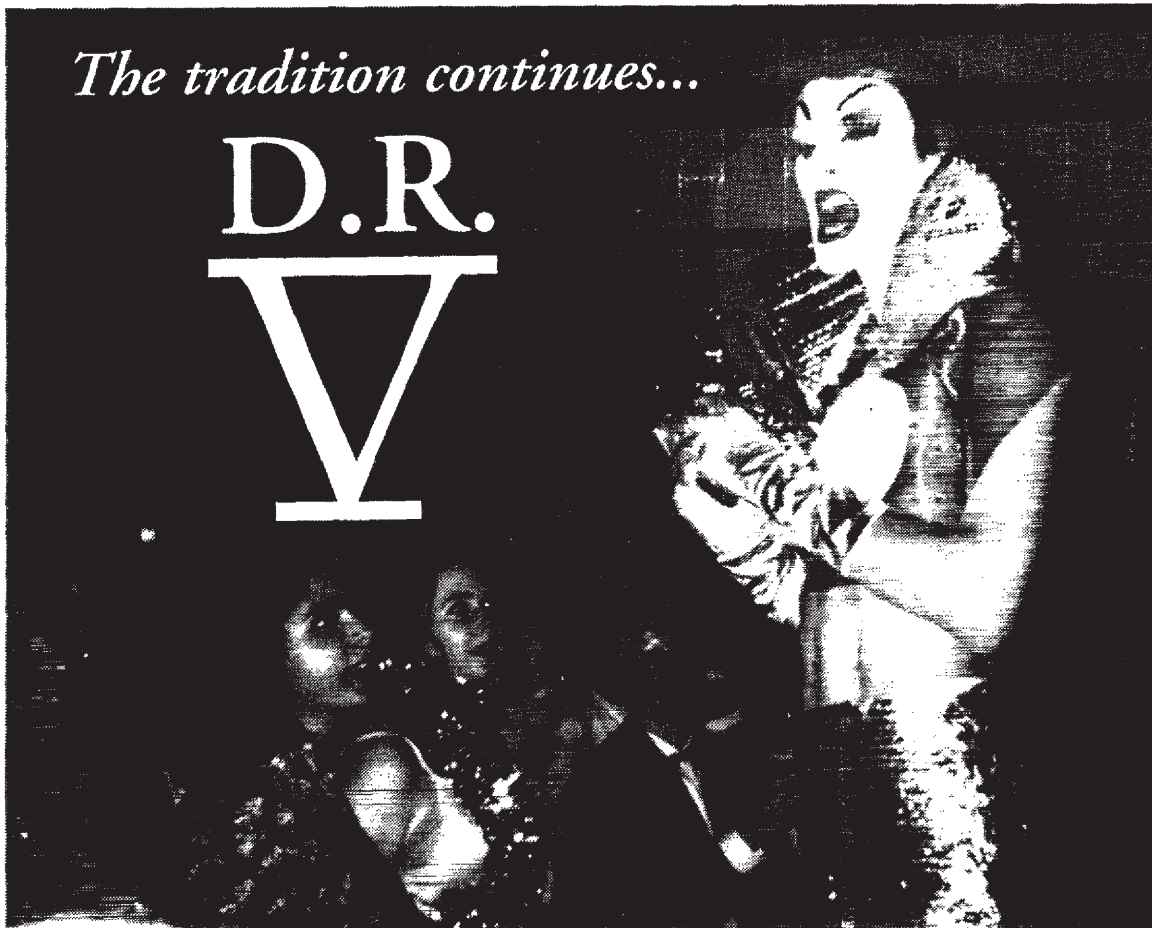


PHOTO BY ALISON FLETCHER

STIR THE YOUTHS TO MERRIMENT... Last year's "Drag Race in Space" which took place, as will this year's, on Parents' Day, was a rumpus.

By ABIGAIL ROSENBERG, Opinions Editor

Get out your mom's old high heels, the 5th annual Drag Race is happening this Saturday night, October 25. In keeping with tradition, the event is happening during Parents' Weekend.

The Drag Race, known this year as "DR5," is the most well-known party of the fall semester and students as well as other people from the area converge on the Old Gym for 'til-dawn partying, live djs, and larger-than-life divas.

Initially founded by the now-defunct S/MACES,

The Drag Race has traditionally been a coming-out party of sorts, a debutante ball for the fabulous. Costumes range from the average cross-dressed, to celebrity impersonations, to the electrically wired, tailored ensemble. Last year's celebration, "The Drag Race In Space," featured hundreds of Bard students, tons of Wet n' Wild makeup, a throbbing dj, a catwalk, two nuns, and the MC's parents. Plans for this year are being kept relatively low-key, but traditions such as catwalk contests for the queen, king, prince, and princess have been staples of the previous parties. For all of you unfamiliar with the Drag Race, noth-

Preparations

A Short Guide to cheap make-up, tasteless fashion, and fake eyelashes

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Walgreen's, Kingston.

One of the only stores currently selling fake eyelashes. Located in Kingston Plaza, near Artcraft.

The Hudson Valley Mall, Kingston.

For cheap, trendy dresses and accessories, "Deb" and "Rave" have cornered the market. Visit the halloween stores for colored fake eyelashes and pancake makeup.

Reggae Legend Cliff Still Smokes in *The Harder They Come*

By BASIL BOURIS, News Editor

Thick clouds of marijuana smoke and the popularization of native Jamaican culture have made *The Harder They Come* a cult favorite in the 25 years since the movie's original release. This feature-length story of a success-seeking young reggae artist does not, however, owe its popularity to any sort of technical precision behind the scenes or anything that even vaguely resembles acting. This is not an attempt to downplay Perry Henzell's directing or reggae legend Jimmy Cliff's acting, for the film's low-budget imitations of Hollywood action and dramatic movie-making conventions ironically allows for a kind of naked truthfulness on screen.

Although far from a documentary, *The Harder They Come* does examine some very real cultural issues which were, and in many ways are, relevant in both Jamaican and American cultures. The movie is partly concerned with the Jamaican music industry, whose success depended largely on the acceptance of reggae in the United States and overseas. The industry presents a familiar yet unique place, riddled with corruption and competition, a place where business, religion, and politics converge. *The Harder They Come* should receive much credit for exposing the reggae music world to a mainstream audience.

To spite sound difficulties in the original feature, difficulties for which it would appear no modern technology can compensate, the soundtrack is, hands down, this movie's greatest asset. Jimmy Cliff's own "The Harder They Come" is heard at least eight times during the film. Toots and the Maytals lend their support to the cause and the great Desmond Dekker, among others, made his way onto the soundtrack as well. The music was the driving force behind the movie 25 years ago, and it is the music that keeps people wanting to see the movie today. *The Harder They Come* is playing this week at Upstate Films, the only place in the entire country currently showing it on the big screen.

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The Senior Project Guidelines
and.... other items representative of Bard life

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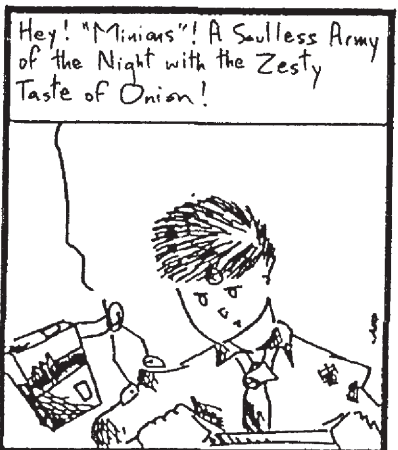
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Ye Olde Bitchin' Post

The Nothing at Bard, Witness a New Lifestyle: Simplified, Easy, Boring

Seasoned veterans of the social scene sing a lamentation

By SETH GILLIM and JEN COLASUONNO, Columnists

Campus life is dead. How many times have you walked across main campus on a Saturday night and seen nobody, heard nothing save the obnoxious squeaking of that godawful water fountain in front of Fairbairn? When was the last time that students put a lot of energy into having a good time at a major campus social event? There has been a noticeable crackdown on public drinking on campus over the last three semesters or so, and one hears talk, sadly, of parties being "busted," but has anyone rallied a constructive response? A lot of student energy has been channeled into complaining about Bard's more stringent alcohol and tobacco policies, and the resultant lack of a campus social life, but very little energy has been expended in trying to do something about it. Why not use our energy (and our intellects) more constructively? The purpose of this week's column is neither to subscribe to the complicit kvetching, nor to offer solutions to the lack of a social life on campus. Rather we aim to address what we believe to be ill-formulated administrative policies toward recreational activities whose injuriousness to the community has been over-estimated.

We feel that the administration has ignored our responsibility and above all our freedom as adults to make choices regarding alcohol and tobacco. What they seem to have forgotten is that college is a time for experimentation, when one must be left with the option to do something or not to do it, to drink or not to drink, to smoke or not to smoke. Admittedly, sometimes students make an ill-thought out decision, for which they suffer the results. But this process, true to the ideal of a liberal arts education, is a learning experience. It seems that as of late efforts have been made to prevent students from having to make these choices. The administration has opted to play mommy and decide for us whether or not we will consume substances that many of us have the legal right to consume. Doesn't anyone find it odd that the same people who expect us (as they damn well should) to behave like adults when it comes to academics suddenly treat us like children when it comes to social activities? Let us blatantly express our belief that the Bard administration is here to play an encouraging, educational role. However, they are not paid nor invested with the right to decide for students how we may socialize.

What we find exceptionally disconcerting is that these policies, no doubt instituted to improve Bard's public image, are often laid down without explanation. Or when an explanation for the new rules is offered, it often fails to justify the stringent nature of the policy. Students probably would have had a lot more respect for the administration if, instead of declaring "NO MORE PUBLIC DRINKING," they had told us, "You guys are slob, you trash the campus every weekend. Act like adults and clean up your goddamn mess or deal with the results." Instead we get handed down rules, so that the campus is declared neat and tidy to the outside world, instead of made that way by students. Besides, what's this fascination with public image as of late anyway? I thought that we came to Bard because we believed it to be a community where we can experiment intellectually and socially regardless of what the rest of the world thinks. Apparently not.

Another justification for more stringent policies has been that public drinking and smoking imposes upon the rights of those who would rather not be around drunken students and secondhand smoke. Perhaps if we were part of a larger community, one which depended upon rules instead of common human decency and cooperation, this excuse would be justified. But in coming to Bard we have accepted the responsibility of dealing with each other face to face. Part of this experiment called liberal arts is learning how to deal, point blank, with lifestyles, behavior, and attitudes one may find distasteful or uncomfortable. It's not always easy to do this, but whoever told us that dealing with other people as individuals was easy?

The point is, we strongly feel that the ol' folks in Ludlow are not encouraging social responsibility. Rather, when the priority of administrators is to plan social activities in which few students have an interest in participating, an opposite effect is had. Stricter policies do not translate into less drinking, they only push drinking behind closed doors. While we used to socialize freely with alcohol at the Old Gym, Robbins, and even Manor, we now hide in our dorm rooms with the intent of getting drunk. Creating a rule about alcohol or tobacco does not change the way many students feel about them. The result has been a marked increase in closet drinking, in bored, unhealthy nights with a few buddies and some cheap liquor, instead of a socially satisfying, relieving, even stimulating party which makes all of the bullshit of school more palatable.

Another response has been to forsake campus life altogether and head to the local bars where we can drink unmolested. Doesn't anyone find it strange that Bard students feel safer getting drunk in Red Hook or Tivoli than they do on their own campus? Because we cannot drink peacefully on campus, students who choose to do so elsewhere often end up drunk and behind the wheel of a car. What kind of administration encourages this kind of behavior? A school that was really concerned about alcohol abuse instead of its public image would expand shuttle service on weekends, would allow students to socialize without having to get in their cars and go elsewhere. Whatever their intentions may be, those who have instituted these new policies have been encouraging irresponsible behavior by failing to recognize that rules about drinking do not change students' desire to drink. If anything, these laws may encourage more drinking. When you can't have a beer with lunch or on a sunny afternoon without being scolded by someone, often the response is that when you finally can drink, you do so with gusto.

O.k., so we've made the point: administration needs to play a positive role, encourage social responsibility, and they're not doing so. But what about us? Instead of organizing smoke-ins, instead of telling the administration that we don't appreciate their using security guards and Kline employees as pawns in their objective to make life on campus more mainstream, we grumble and bitch and ignore the rules. There's been a lot of talk lately about "Old Bard" and how much better it was. Well guess what, baby, this ain't Old Bard, so let's find a way to enjoy the way things are now, instead of lamenting a past that few of us have experienced. One of the purposes of a liberal education is to promote the doubting of intellectual authority. So take some of what you read and learn in class and use it to criticize the unfairness or the nearsightedness of campus policy. Tell them "Thoreau says that I can drink wherever I damn well please and it's not going to hurt anybody!" Channel some of that griping into understanding that the administration has overstepped its responsibility to us and let them know so.

One last thing. Not that it's been a huge problem, but let's not forget that the people who for the most part enforce these policies are not the ones who created them. Most security guards and Kline workers don't care whether we drink or not, they're just doing their jobs. Don't blame them for being complicit to enforce the rules when you're being complicit to follow them. Giving Security a smart-ass response may seem appropriate, but it doesn't solve anything. They're here to protect us, so let's keep tensions between us and them at a minimum. Part of the luxury of being an administrator is that you can make whatever rules you want and somebody else who gets paid a lot less than you will be the one who deals with the brunt of the response. Go to the source, baby, not to a security guard who's just trying to do his job at three in the morning, cause he'll tell you the same thing we are: shut the fuck up! React civilly to rules you don't like, that's the only way we're going to get treated as more than infants. Oh yeah, whoever the dumb shit was who threw a bottle at an administrator at a Robbins party a few weeks ago, this means you.

Letters to the Editors

Dear Editors,

Congratulations on your obvious success in publishing *The Bard Observer* on a more regular basis. Issue 2, Volume 8, made for much enjoyable and worthwhile reading. This even holds true for Basil Bouris' article entitled "Security Gives Student the Boot." The boot is a wheeled vehicle immobilizer designed to be affixed to a motor vehicle. The equipment was acquired by Safety and Security so that vehicle operator's might be held responsible for excessive numbers of outstanding parking tickets.

Vehicles parked on Bard College property, whether operated by a student or not, are required: 1) to be registered with Security, as per the Student Handbook--new stickers became effective September 1; 2) to be parked legally, as per the Parking and Traffic Handbook; and 3) to have all parking tickets paid at Student Accounts, as per the Student Handbook.

The Student Handbook, p. 65, states that "Any unregistered vehicle may be booted or towed at any time." *The Parking Handbook*, p. 2, states that "After a second infraction, vehicles may be booted or towed at the owner's expense." Hence, the primary purpose for Security's use of this new "top-secret weapon" is to ensure accountability.

The boot is not meant to harass normal users of

"It is my intention to utilize the boot against all would-be corrupters and neglecters of our fine institution's parking regulations... Yes Basil, the boot does help to 'alleviate any feelings of inadequacy that Security may have along these lines.'"

Bard's private property; rather it is meant to dissuade irresponsible individuals who are continual violators of Bard's parking policy from taking advantage of campus parking regulations. These same regulations are followed by 90 percent of all students, faculty, and staff at Bard. The boot is directed toward the other 10%, and not for just a "second infraction"; but those with a large number of outstanding infractions, perhaps six or more. Especially those who have not bothered registering their vehicles in the hope that they can outsmart Security. Well, it can't be done! We're smarter, cooler, and more intelligent than your average Security Department.

It is my intention to utilize the boot against all would-be corrupters and neglecters of our fine institution's parking regulations. If 90 percent of all users of our roadways and parking lots are cooperative and responsible individuals, then I ask the readers: What shall we do with the remaining 10 percent who thumb their collective nose at us? We can boot them! Yes Basil, the boot does help to "alleviate any feelings of inadequacy that Security may have along these lines."

Bob Brock,

Department Director of Safety and Security

Dear Editors,

I am opposed to the merger of Northern Dutchess Hospital, Kingston, and Benedictine hospitals as currently proposed. The two nonsectarian hospitals have agreed to a merger in which they will be restricted by the religious doctrine of the Catholic Archdiocese of New York.

I am concerned about the Catholic Bishops' directive which bans contraceptive counseling. The ban

CONTINUED ON NEXT PAGE

prohibits the hospital R.N.s to provide contraceptive and safer sex counseling to members of the community. There are many diseases that are sexually transmitted that can have long lasting and even tragic consequences. AIDS and hepatitis B are examples of two sexually transmitted diseases which can be prevented by safer sex practices such as the use of a condom. Hospital R.N.s are professional health educators; this directive is in conflict with their role as healthcare providers. They should not be silenced from counseling their patients about the prevention of serious diseases.

I am also greatly concerned about the future availability of emergency contraception, also known as the morning after pill. Emergency contraception is a critical component of the medical treatment of a female rape victim. I am not at all reassured by the fact that Benedictine's rape crisis unit currently dispenses emergency contraception. They circumvent their directives by calling emergency contraception an "ovulation inhibitor." Any knowledgeable healthcare clinician knows that emergency contraception is a short term, high dose prescription of oral contraceptive. The fact that Benedictine Hospital currently chooses to ignore this is no assurance that, in the future, the Catholic bishops could not force them and all of our community hospitals, to adhere to the directive which clearly bans the "promotion of contraceptive practices."

Medical services in the mid-Hudson Valley should not be limited by the guidelines of any religious doctrine. The choice should not be between for-profit healthcare or limited reproductive services for women. There are many creative examples of affiliations where the economic survival of nonsectarian hospitals and the services they provide are protected, while at the same time, allowing the Catholic entities to remain true to their beliefs. I urge the hospital boards to find another solution.

Sincerely,
Marsha Rial Davis, R.N., F.N.P.
Director, Bard College Student Health Service

Dear Editors,

As stated in the guidelines for the SJB in the *Student Handbook*, The purpose of the SJB is to enforce, protect, and preserve, within the limits of its jurisdiction, the rights of all Bard Students. The SJB hears cases involving alleged violations of college social and residential rules, including, but not limited to, violence, theft, property damage, public disturbance, alcohol and drug offenses, weapons offenses, harassment, and assault (including sexual harassment and sexual assault).

Many members of the community are unaware of the existence of the Student Judiciary Board, whereas many of those who have heard of it, are unaware of its function. These two unfortunate facts make the Board virtually pointless, as its reason for existing is inseparably bound to its protection of community members' rights. Yet it cannot protect the rights of those who know neither of its existence nor purpose. You see, the SJB does not come to you, you come to them.

The Board is made up of representatives of the community, and exists to hear both complaints made by community members (students, faculty, etc) against students and to hear any cases that fall under its surprisingly wide jurisdiction. In the latter, the board is responsible for discovering whether a student violated any community guidelines, and depending on the decision, assign appropriate sanctions.

If the SJB did not exist, there would be limited (official) recourse for students against students, and even less of a chance for students to receive a fair hearing over allegations brought against them by the administration. Many of the recent incidents that led to protests over the questionable enforcement of school policies fell under the jurisdiction of the SJB as stated in the *Student Handbook*, yet they were not referred to the SJB. Never could or should the SJB replace collective action. Rather, it should exist in the place of unimpeded administrative reaction.

The SJB exists to safeguard the enforcement of the community guidelines by providing a judicial body representative of that community (including students, faculty and administration), and its purpose is not served when its existence, function, and jurisdiction

CONTINUED ON NEXT PAGE

The Case Files

Reduce, Abuse, Recycle

by David Case, Columnist

Yowhatsup fellow intellectuals!

Tired of making excuses for not asking your PC what they have done about the rise of paternalism on campus? Well, between that and debating whether or not you should have gone to that Big University you also got into, it must have been a busy Reading Week. Now it's back to the grindstone of playing "buzzword bingo" with DOSO and contemplating whether 'tis nobler to work hard or slack off.

One of the most common complaints heard from students is that Bard is not like the other schools they got into. Well, although no one professes that Bard is identical to "Big State U" or "Snobby Private Ivy," many of the things that I was looking for at those "other" colleges can be found inside our quiet world. I say "yay" - this way, one can come to Bard, and get the same education that one would have gotten at the other schools while not being harassed by matrons sticking coathangers under the thresholds of dorms while looking for the tell-tale towels that are assumed to conceal the smell of the "cleansing grass." When I first came to Bard, I was so gratified to learn how many professors will gladly step down from their "Liberal Arts" pedestal to help me take advantage of opportunities that I lost when I circled "Decline" on my form acceptance letters from those "other" schools.

After the good people at Publications took the time off from partying, firing webmasters, and squabbling with the computer center to mount the page which announced that "Choice, flexibility, and rigor are the hallmarks of the Bard education," I was gratified to learn that at least Bard would give me the opportunity to experience things that I would have done at the other schools. Indeed, these three "hallmarks" are present at Bard - thankfully not in the way that the "academic students" intend.

However, the only required rigor at Bard is the rigor of avoiding rigor itself (and, unless you read this column, it can be rather rigorous).

One of the most important choices to make at Bard is the choice to be educated in the easiest way possible. Indeed, taking advantage of Bard's flexibility you can chose to "gut" in the fashion of the most pretentious of schools - unfortunately you might not be able to engaged in the co-requisite of the "naked beer slide" that the "others" boast. Even if you are in a supposedly "hard" major, college can be the most carefree and mindless years of your life, as well. Fear not about getting into graduate school. With a little manipulation, whining, favoritism, and taking advantage of the color of your skin or the formation of your genitalia (whatever they may be), you can do anything (save developing a comprehensive knowledge of the universe around you).

The first choice at Bard that one makes is whether or not to work hard. Many choose not to work hard, but instead to make it self-defeating for the nerds who do want to work as hard as possible for the sheer "intellectual benefit" of it. Let's face it: who really cares about working hard, when rubbing some professors the right way will ensure a good grade? I mean, who wants to spend many hours in front of a computer, or achieve Zen with the Stevenson Library, and ultimately have their project criticized by professors who might accidentally read it, and since they don't know the student (as he was in the library when they were getting to know the other students), will give the student a lackluster grade anyway? Quite frankly, I don't want to risk getting lukewarm references from professors who are absolutely sick of reading (or watching, or viewing, or listening to) my work. Remember: at most schools "quantity and quality" is not really appreciated, but "public relations" is. So, at all possible opportunities tell professors that you are working "very hard" on completing that five-page paper that was due a year ago.

The only difference between Bard and schools whose athletic capabilities make Paul Marienthal jealous, is that at Bard, some of the terminology is different, and the norms of behavior are somewhat different. Indeed, with the alleged closeness of the students to the faculty, the public relations aspect takes on added value - there are success stories of Bard students who, by virtue of their Public Relations prowess, were elevated to near intellectual sainthood, despite a lack of passion for the subject and the inability to complete the smallest task. Simply tell everyone how smart you are, and soon your halo will shine out not only to your "friends" but to professors, who will not dare blaspheme such an acknowledged intellectual saint either on a crit sheet, to you in person, or to other professors.

The two most common tactics at those "other schools" are 1) Gentlemen A's and 2) "sucking up" to the teaching assistants. Believe it or not, one of those people who everyone assures me is "very smart" clued me in that at Bard we eliminate the middleman and expect you to "suck up" to professors. At Bard, we have a choice, to either be rewarded with "Gentleman A's" or receiving one of the infamous "incompletes." Incompletes, like impotence, have a way of staying with you for your time at Bard. Most professors will never fully comprehend how the presence of incompletes, like impotence, negatively affect your ability to produce. So don't worry, you can get awards for scholarship if you have more incompletes than the IMF has outstanding loans. (Note: If you have financial aid, it looks like you have to actually hand in something - but many have found ways around this.) However, when you graduate, many professors are known to magically make these "I's" change to Pass or even submit your midterm grade as a final grade! So, to summarize - professors are not to be taken literally: if a professor says, "there will be no incompletes given in this class," they really mean, "if you don't want to do the work, feel free." Only the stupid take the professors (and this column) literally. Likewise, if some moral compulsion makes you actually want to waste time and write a paper, reduce its length by 30% (the professors won't notice - and they might appreciate your brevity) and use 14 point type.

When writing a research paper, most professors do not appreciate it if you delve into theory that was not explored in class. Rather than appreciate your hard work, this often makes them nervous, and makes them hallucinate grammatical errors rather than give real criticism about your knowledge of difficult theoretical issues that the volumes in the library speak of. Make it your goal to go four years at Bard without getting a library barcode on the back of your ID.

Occasionally, you have to differentiate yourself from the gullible ones who have stupid problems like illnesses or hard-drive crashes. The simplest way to do this is to make up stories about your personal life (if you don't have an adventurous personal life, make your stories as wacky as possible - if necessary, relate your personal life to the latest Danielle Steele novel.) Mixing in salacious details will help to keep the professor distracted from the fact that you have never submitted anything. If you are on student or class government, the increased knowledge of the Bard bureaucracy will enable you to pressure some professors to do almost anything short of honestly evaluate you. Indeed, history tells us that playing the "government card" has caused extremely high-ranking members of the administration to valiantly intercede on students' behalf. Even if you are not on student government, it is still possible to earn valuable brownie points or credits in some of the most contrived ways such as tutorials that never meet or playing on certain teams. So, if you are a few credits behind in your senior year-just remember the three keys to success at Bard 1) Booze with students 2) "Lose" all your work 3) Schmooze with faculty.

From time to time, some annoying professors have suggested that such students were lazy idiots. Tell the professors that they were being insensitive to your ethnic group, your sex, your sexuality, and that you are very busy with something involving the "liberation of the oppressed peoples in Wegonia."

Hint: If you really need to actually hand something in (especially if you are on financial aid), go ahead and download a paper from <http://www.geniuspapers.com/>. Alternatively, no Bard career would be complete without submitting the same paper at least three or four times. Although it usually has to be to different professors, it does not necessarily have to be written by you. Remember: only nerds write papers. Although this behavior is technically against the rules, the gratitude shown to the most aberrant practitioners of this is demonstrated in the section of the Commencement Guide reserved for academically-deserving students.

Of course, there are professors who in misguided attempts to educate students, have attempted to objectively evaluate them. The trick with such professors is to take advantage of the aforementioned flexibility and never take a course with them. Simply just ask around if someone is "hard." Any teacher who is "hard" obviously doesn't want to play the Bard game.

So folks, let us rise up, and cheapen the education of those "elitist" fools who do work! Let be it known to all that although someone might have done an awesome senior project and really cared about their work, that the person who sat next to them in class never did any - and carries an identical degree, and similar transcripts and references.

CONTINUED FROM PREVIOUS PAGE

are hidden deep within a rarely read *Student Handbook*.

Read the *Student Handbook*, page 56. Members of the 1997-1998 SJB include: Shuli Ariei, Jeanette Estima, Patrick Maguire, Archana Sridhar, Rachel Sussman, Mark Todd, Leah

Gilliam, Allen Josey, Katharine Vande, Jonathan Becker, and Muni Citrin (Chair). Please do not hesitate to speak with any of the SJB members if you have further questions, and speak with me if you would like to file a case.

Sincerely,
Muni Citrin x7454, SJB Chair

Classifieds

Announcements

The Woodstock Guild is expanding its exhibition schedule and is accepting individual and group proposals from local and regional artists, artisans, craft persons, curators, historians, etc. for the 1998 season at the Kleiner/James Art Gallery. **Deadline for submissions is October 30, 1997.** Application forms are available by mail. Send a SASE to The Woodstock Guild, 34 Tinker Street, Woodstock, NY 12498.

PHOTOWORK '98: Eleventh Annual Photography Exhibition, March 21-April 25, 1998. Juror: Lisa Dennison, Curator of Collections, Guggenheim Museum, NYC. Cash awards/exhibition opportunities. Slide deadline: January 24, 1998. Send SASE for prospectus: Barrett House Galleries, 55 Noxon Street, Poughkeepsie, NY, 12601; fax (914) 471-2678; or call (914) 471-2550.

Academic-based group leaving for the rainforest of Kalimantan (Borneo) on December 27 and January 15 to study orangutans. Space is limited. If interested, call 1-800-510-4578 or e-mail AllApes@aol.com

Internships & Job Opportunities

Putting Earth Day to Work: Earth Day comes and goes, but the Environmental Careers Organization focuses on making the spirit of Earth Day last not only all year long -- but all career long. The Environmental Careers Organization (ECO) is a national non-profit organization based in Boston that has spent the last twenty-five years developing environmental professionals and promoting

environmental careers. Working with the organization's regional offices in located in Boston, Cleveland, Seattle, and San Francisco, ECO places over 600 new environmental professionals directly each year into the workplace with short-term, paid internships in corporations, government agencies, and non-profit organizations. The organization is host to the nation's premier environmental career conference each year, and will draw more than 1,500 students. In its thirteenth year, the National Environmental Career Conference (NECC) presents sessions that address all levels of environmental careers including a networking event for those ready to enter the workforce. The 1997 conference will be in Boston, MA on October 24-25. For more information on ECO, NECC in Boston, or how to start a career in the environment [sic], visit the organization's web site at <http://www.eco.org> or call 617/426-4375.

Services

Tutor, specializing in study and organizational skills. Very experienced with excellent references. Linda Dosio, (914) 757-5006.

Wanted

U.S. and European chess magazines 1996-1997. Also looking for chess video, for free if possible. Send any or all to Miss Margarita Broymann, 715 East Rand Grove Lane, Apartment 2A, Palatine, IL, 60074.

All classified ads are printed free of charge to the advertiser. The Bard Observer "reserves" the right to edit them

Luna 61

Vegetarian Organic Cafe

914-758-0061
61 East Market Street
Red Hook

Voted "Best Vegetarian Restaurant"
by Hudson Valley Magazine Readers

for length and clarity, however. Please try to keep your ad to a maximum of 75 words. Students: send your ad(s) to The Bard Observer via campus mail. Others: send your ad(s) to The Bard Observer, Bard College, Annandale-on-Hudson, NY 12504. The Observer will also accept classified ads via e-mail at observer@bard.edu.

5

DO IT FOR A DIME

5

Cheap Rubbers

The Dime Store would like to welcome you all back! For those of you unfamiliar with us, The Dime Store is the only place around to get cheap rubbers. Forget paying high prices at the Bookstore or X-tra Mart, we'll send them to you at cost, 10 cents each!

Here's the drill: pick up an order envelope at the post office, next to the campus mail drop off, or make up one of your own. Write down what you want, how much money you've enclosed, and your box number. Send it through campus mail to The Dime Store, box 774.

Please don't include your name since The Dime Store would like to keep things anonymous.

We have lubricated Lifestyles, lubricated Rough Riders, lubricated assorted colors, non-lubed Gold Coin, non-lubed Kiss of Mint, mint-flavored condoms, and non-lubed Lifestyles originals.

We're here to keep all Bard students and their partners safe and satisfied. If you have any questions or comments, please write them down and send them to box 774.

Do it for a dime!

Observer Editorial Policy

The Observer is Bard College's only student-run newspaper. It is published every other Monday and is distributed free on campus and in nearby communities. Everyone is welcome to submit.

The deadline for all submissions, be they stories, cartoons, photographs, statistics, or advertising, is 2 p.m. on the Wednesday prior to publication. Late submissions (with the exception of late-breaking news articles) will not be accepted for any reason. Submit all writings on a labeled disk (or else we claim them for ourselves) in

Macintosh Word format (no PC files please!) along with two hard-copy printouts. Send submissions via campus mail to the corresponding section editor.

All letters go to either Lilian Robinson or Meredith Yayanos. Submit developed photographs if possible, preferably in the commercial 4X6 print size. We strongly discourage anonymous submissions. If anonymity is absolutely necessary, you must reveal your identity to the editors. *The Observer* reserves the right to edit for spelling, grammar, length and coherency.

Observer Staff

Editors-in-Chief
Meredith Yayanos
Lilian Robinson

Design Editor
Nate Schwartz

News Editor
Basil Bouris

Opinions Editor
Abby Rosenberg

Arts & Entertainment Editor
Stephanie Schneider

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Art Editor
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Scott "the sloth" Commerson

Advertising Manager
Dan Desmond

Staff Writers
Michael Haggerty

Contributors
Meredith Schafer
David Case
Elissa Nelson
Lauren Martin
Seth Gillim
Jen Colasuonno

By the Skin of the Scrum

Ruggers' chance to put one on board slips through fingers

By JEREMY DILLAHUNT, Sports Editor

On Sunday, Oct. 19, the Bard College Rugby team lost a squeaker to the lucky Columbians from Columbia University. Emotions and testosterone ran high as the Bard Ruggers played and lost their fourth game of the season. With only one game left in the rugby regular season Bard has one last chance to fend off a complete shut-out.

Kimani "Kimo" Davis played an excellent game against the Columbians; he had one try (touch down) and one assist (assist). Kimo's game yardage was somewhere around 800 and the juke meter lost count at 647. The other try (goal) off of Kimo's assist came from Nick Westlund. Nick received the ball from Kimo at the five-yard line, and facing several defenders, he ran a special play called the "Annexation of Bogora." The defenders stood dazzled as Nick danced past and laid the ball on the vestal goal zone of Columbia. Daren Commons completed Bard's first-half dominance with two successful conversions (field goals). His kicks had the surgical precision of the much-touted Patriot anti-missile, missile and appeared to seal the fate of the beleaguered Columbians from down south.

In the second half it looked as though Bard was to continue the devastation begun in the first. For a while it seemed as if the Columbians were going the way of the Medellin cartels, but late in the second half they returned recharged. Playing like they had received a full night's sleep, back rubs, and pasta dinners somewhere in between the start and middle of the second half, the Columbians rallied for a successful last-ditch effort. As Bard continued to play the "brick wall defense" that had been successful so far in the game the Columbians played the "wrecking ball offense." Where only a few moments before the Columbians lollygagged around the field, like they had been drinking Budweiser, Ripple, and Viva Villa all morning, they suddenly tore through Bard in a spastic spurt of ferocious energy. The Bard defense crumbled in the withering attack from Columbia like bleached flour in front of a vacuum cleaner. The Columbians completed their drive with a try (home run) and completely repulsed the Bard attempt to counterattack. Sensing a weakness, the Columbians were whipped into a manic frenzy and turned around, playing with the vigor and ferocity of men caught in the grip of adrenochrome, to successfully complete another drive with a try (basket). Looking like they had been caught with their pants down in a confession booth, Bard attempted to account for two tries (holes-in-one) by playing the "flies on shit" defense but Columbia countered with the "U.S. invasion of Panama" offense. Bard's second string couldn't hold the line and the Columbians made a successful kick (googly).

At the end of the conflict Columbia emerged victorious and defeated Bard 17-14. Next Sunday, Oct. 26, is the last regular season game for Bard. PETA (People Eating Tasty Animals) will be present to cook up a pig, and many parents will be on hand to witness the greatest Rugby upset ever as Bard looks to defeat conference leader Drew. It is a do-or-die situation for Bard as the Ruggers need to win to qualify for the tournament they are holding on Nov. 2.

Scores & Schedules

	WOMEN'S:	MEN'S:
Soccer	6W-7L	1W-10L
Tennis	11W-1L*	
Cross Country		0W-2L
Rugby	0W-2L	
Volleyball	11W-10L*	

* Lead Conference

Women's Soccer

Oct. 21 vs. Nyack (Home, 4 p.m.), Oct. 23 vs. Manhattanville (Home, 4:00), Oct. 28 vs. Bridgeport

(Home, 3:30), Nov. 1 vs. Jersey City (Away)

Men's Soccer

Oct. 25 vs. Webb Institute (Home, 3:00), Oct. 27 vs. Vassar (Home, 3:30), Oct. 30 vs. Southern Vermont (Away), Nov. 2 vs. Hartwick JV (Home, 1:00)

Women's Tennis

Oct. 22 vs. Mount Saint Mary (Away), Oct. 25 Hudson Valley Conference Tournament (Home)

Cross Country

Oct. 25 Hudson Valley Athletic Conference (Away), Nov. 1 Halloween Classic (Away), Nov. 8 vs. Westfield State (Away)

Rugby

Oct. 25 vs. Drew (Home: Pig Roast on the field), Oct. 2 vs. ? (Home)

Women's Volleyball

Oct. 23 vs. New Paltz (Home, 7:00), Oct. 25 Hudson Valley Athletic Conference (Home, 9:30am), Oct. 28 vs. Thomas Aquinas (Home, 7:00), Nov. 1 vs King's Point (Away)

Women's Soccer

Bulls not ready for pasture

By PAIGE TAYLOR, Contributor

The Bard Women's Soccer team's winning streak has come to a temporary standstill after its last four games.

In a home game against Vassar (one of the top-ranking Division III teams) Bard played one of its best defensive games ever and its best game ever against Vassar. Still, the match ended in a 1-0 loss. Maybe next year.

The game against Stevens Institute of Technology is the exception of Bard's last four games. The Women's Soccer team executed much of what it has learned from two-year Bard coach Jeff Dezago. The players won the ball defensively, made one-and-two touch passes and attacked SIT with shots throughout most of the game. Bard won 3-0. With as many shots taken on goal the score could easily have been a 10-0 shut-out. Nevertheless, a 3-0 victory makes the Women's Soccer team happy anyway.

Last Wednesday, October 15, Bard went to Mount Saint Mary College for a night game under lights. Mt. St. Mary's is a fast-attacking team with quick transition that Bard had a tough time fending off. Leftback Becca Brown and others continuously defended our goal with enduring speed and fierce aggression, which makes a 7-0 loss even harder to bear.

The game against Southern Vermont College this past Saturday was the most exciting game of the last four. SVC scored early with a penalty kick. In the second half Bard came back with a header by Paige Taylor, assisted by a cross from Bridget McCarthy. And so Bard entered its third sudden-death overtime of the season. The fight got intense in overtime until a deflection off of a Bard defender shanked into the back of the net.

The Bard Women's Soccer team has four games left in the season and is hoping to turn their 7-6 record into a 10-7 record, and to set a record for the first winning season for Women's Soccer.

Come watch the next home game against Nyack College on Tuesday, October 21.

Hockey Schedules...

Tuesday, Oct. 21: 8 p.m.: Bleucher Bruisers vs. Flik Flyers
9 p.m.: Bard Big Daddies vs. Snooze Crew

Thursday, Oct. 23: 8 p.m.: Puspaka vs. Nocturnals
9 p.m.: Chiefs vs. Andrew's Gonna Die
10 p.m.: Spunky Do Gooders vs. Mother Puckers

Tuesday, Oct. 28: 8:30 p.m.: Flik Flyers vs. Snooze Crew
9:30 p.m.: Bleucher Bruisers vs. Prince Albert All Stars

Thursday, Oct. 30: 8 p.m.: Mother Puckers vs. Andrew's Gonna Die; 9 p.m.: Spunky Do Gooders vs. Puspaka
10 p.m.: Chiefs vs. Nocturnals

Tuesday, Nov. 4: 8 p.m.: BBD's vs. Flik Flyers
9 p.m.: Prince Albert All Stars vs. Snooze Crew

Thursday, Nov. 6: 8 p.m.: Spunky Do Gooders vs. Chiefs
9 p.m.: Mother Puckers vs. Puspaka
10 p.m.: Andrew's Gonna Die vs. Nocturnals

Tuesday, Nov. 11: 8 p.m.: Bleucher Bruisers vs. Snooze Crew; 9 p.m.: BBD's vs. Prince Albert All Stars



ESPRIT DE CORPS: Captain Hazel Gurland with Debbie Whittaker.

Near-Perfect Women's Tennis Approaches Finale

By VENA WILLIAMS, Contributor

Nine wins and no losses? That successful a conference record in the Bard Athletic Department is unheard of. The 1997 Women's Tennis team that Coach Fred Feldman recruited this season has proven its talent and its dedication to a sport that enjoys worldwide popularity outside of Bard, but up until now has had little attention within the Bard community.

Coming from a 3 win, 5 loss record in the 1996 season, the core players of last year's team returned: Captain Hazel Gurland, Shannon Insana, Laura Cockson, Maia Gambis, Elia Johns, and Melka MacCloud. Coming in as first-year students or beginning their tennis careers as upperclassmen, Debbie Whittaker, Katherine Wamsley, Abby Rosenberg, Ruthie Lafonde, Maya Boncza, Julie Bindeman, and Nicole DiSalvo have supported the returning players with enthusiasm.

Fred Feldman, a modest man, attributes the success of the team to whom else? Himself. In addition, the power of the top players and the depth of the team have had a positive effect on the record. "The talent of the players that play the top matches allows for the other players to play at their own level. Everyone has been playing and winning competitive matches, no one has been playing out of their league," says Feldman.

There are 14 players on the team this season, and while it is not the largest one that Feldman has fielded, it is one of the most dedicated. "Last year we had 19 players and sometimes only five would show up for an away match," says Feldman. This year a strong group of players is available for every game, home and away. Captain Hazel Gurland, who has played in every game this season, is the personification of the dedication that is prevalent on the team. Following her example, standards have been set and the team has remained organized and cohesive, Feldman points out. He also takes into account this year's scheduling of the games. Thanks to the toil of Athletics Director Kris Hall and Administrative Assistant Guru Jamie Schultz, a majority of the matches were at home, which makes it easier for players and coaches alike to attend. The beautiful weather this fall has also made playing tennis a pleasure.

The large coaching staff, including Trip Sinnott, Peter Angarola, and Tom Brenner, a truly dedicated, tennis-loving group, allow for all the Bard players to get individual attention in order to improve their game. Members from the Bard Men's Tennis team also came out to play, boosting the competition to levels that are sometimes higher than conference matches offer.

Feldman cites the administration's new-found support of athletics and Kris Hall's unceasing promotion of women's sports at Bard as the reason behind the success of the tennis team.

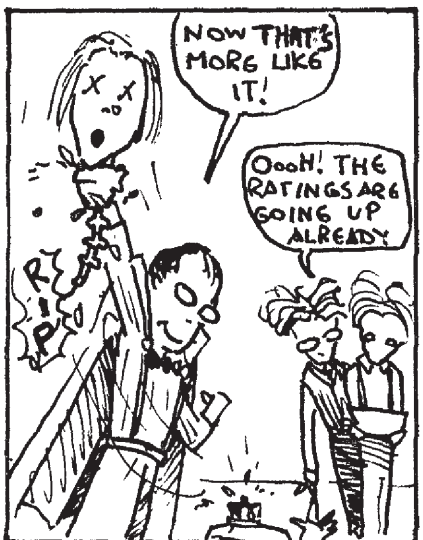
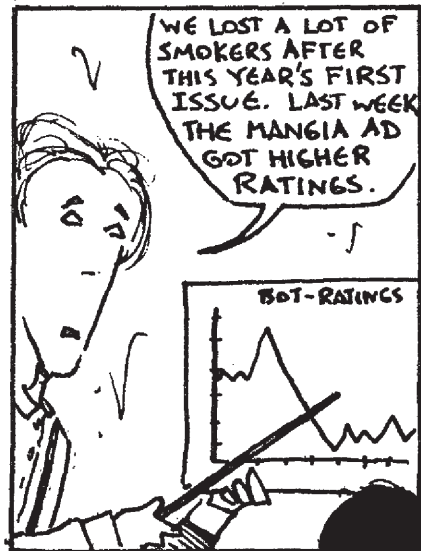
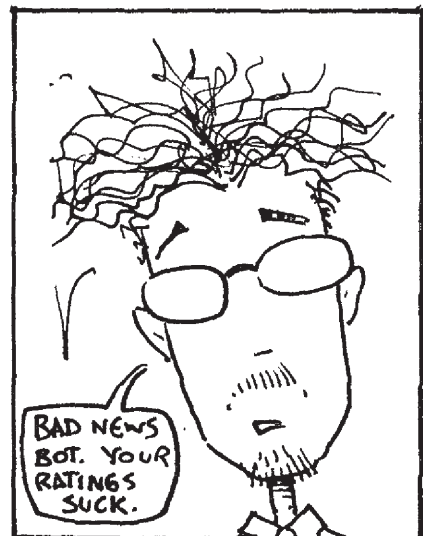
So if you see a Women's Tennis team player around campus, congratulate her. With only two more conference matches and the Hudson Valley Women's Athletic Conference Tournament (Saturday October 25, at home) to go, the team is pushing for an undefeated conference record. Unheard of? We'll see.

TALES FROM the Bot-Cave!

Volume 2, Issue 3

DISCLAIMER:
The following events are completely fictitious delusions dreamt up by the authors. Any resemblance to any people, living or dead, is purely coincidence.

PLEASE DON'T SUE US.



TUNE IN NEXT TIME: SAME BOT-MAN, SAME BOT-CHANNEL!

Created by Chris VanDyke, John Holowach; Written by Chris and John
Drawn by Chris; copyright Chris VanDyke, John Holowach

Special thanks to Ellen, I Love Lucy, The Bull Moose Party, America's Funniest Home Videos and Scott Baio