

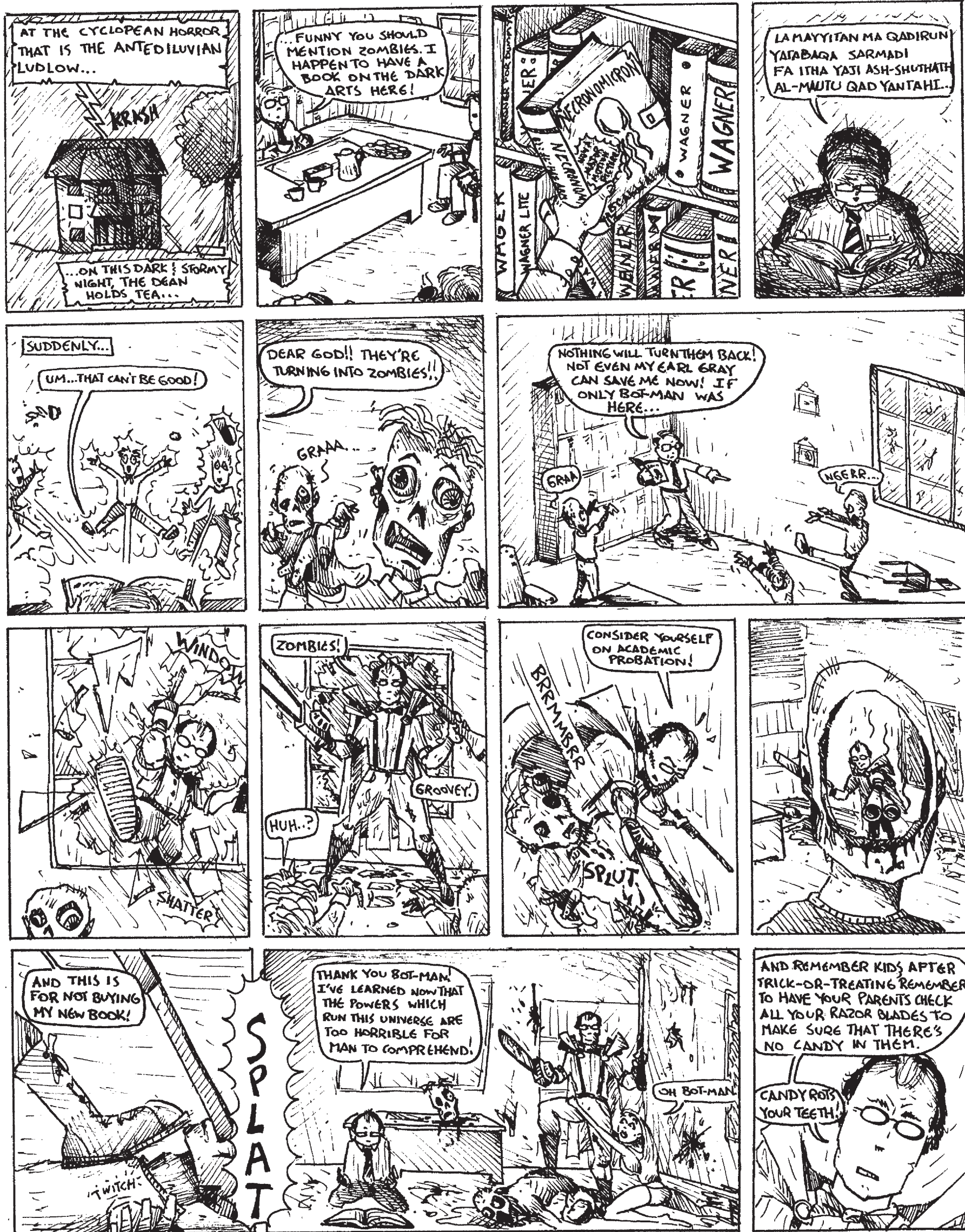
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# The Bot-Man Halloween Special

## The Horror at Red Hook

Bot-man, Volume 2, Issue 4

"There are sacraments of evil as well as of good about us, and we live and move to my belief in an unknown world, a place where there are caves and shadows and dwellers in twilight. It is possible that man may sometimes return on the track of evolution, and it is my belief that an awful lore is not yet dead." - Arthur Machen



Created by Chris VanDyke, John Holowach; Written by Chris and John  
Art by Chris; Copyright Chris VanDyke/John Holowach

Special thanks to Howard Phillips Lovecraft, Bruce Campbell, Abdul Al-Hazard, and random scantily clad females everywhere.



"News is whatever sells newspapers; *The Bard Observer* is free."

# The Bard Observer

ANNANDALE-ON-HUDSON, NY, 12504 NOVEMBER 3, 1997 ISSUE 4, VOLUME 8

## First-years: Fire-eaters, Chess Pros, Athletes

*Diverse if not different*

By SCOTT COMMERSON,  
Copy Editor

A concert-mistress, an Eagle Scout, a national chess champion, a fire-eater, a juggler and a cheerleader. While many colleges twice Bard's size could not claim such an eclectic array of characters in their freshman classes, our secluded little college once again has attracted a diverse, if undeniably quirky, group of first-year students.

This year's 320 first-years and 34 transfer students represent 36 states, as well as Washington, D.C. and Puerto Rico, and 28 foreign countries. 16 members of the class have some kind of familial tie to Bard, with either a sibling or parent who graduated from the college.

While there is little chance Bard will ever be mistaken for an athletic powerhouse, roughly a fifth of the class were varsity athletes in high school. And though many students here have characterized themselves as anomalies in high school, 16 first-years served as president of their senior class.

The class is accomplished in the academic realm as well. Fifty-eight percent of students graduated in the top tenth percentile of their classes; 34 first-years received National Merit recognition.

Director of Admissions Mary Backlund, in her fourteenth year working in the admissions department, said that what makes this year's first-year class distinctive is its well-roundedness. "Over the years people have thought of Bard as a place for a different type of student: marching to the beat of his or her own drummer or skilled in the arts. What I find interesting is that students now seem to be broader than that definition. What is reassuring is that serious students are looking for

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NICE WAND... Gabe Hindin shakes his money-maker at the DRV, October 25.

## Collaboration Begins With Smolny College

*Bard forges partnership with  
"early college" in St. Petersburg*

By MICHAEL HAGGERTY, Staff Writer

This semester the Smolny College in St. Petersburg opened its doors to some 270 Russian students. The liberal arts college, the first of its kind in Russia, is largely a result of efforts made by Bard faculty and administration, specifically Gennady Shkliarevsky, professor of Russian history. The idea for the college originated when Shkliarevsky's colleagues at the University of St. Petersburg showed him the Smolny campus. He had "never seen anything in Russia that would conform to the idea of a campus."

The next two years will serve as a sort of incubation period for the college and its curriculum. Currently the college offers fourteen courses within four different programs and has twelve faculty members. The students in Bard's Russian Immersion program this spring will be going to

CONTINUED ON PAGE 2

## Planned Parenthood Offers Clinic for Students

*Range of services available,  
including free contraceptives*

By CAITLIN JAYNES,  
Assistant Arts & Entertainment Editor

There is something new happening at the local Planned Parenthood which could be of great interest to many Bard students. As of this October, the local branch of the national non-profit organization focusing on women's health care and family issues, started offering a program called the Teen Clinic, and will continue offering it for the next eight months until June of 1998. This clinic is available for anyone between the ages of 18 and 22, and provides, free of charge, each of the following: birth control, condoms, gynecological exams, pregnancy tests, STD tests, HIV tests and counseling.

The Teen Clinic is the result of a grant from the Hudson Valley Foundation for Youth Health Inc. This area of the Hudson Valley was selected for the project owing to the lack of accessible and affordable medical services for young people in the northern parts of counties such as Ulster, Columbia, Green, and Delaware, including Red Hook and Rhinebeck. Before this program was implemented, one had to drive to Poughkeepsie, Hudson, or Kingston to receive such medical attention.

The Teen Clinic aims to have a relaxed and inviting atmosphere. Deloras Thompson, the person in charge of the clinic in Red Hook, says that it is the program's goal for the Teen Clinic "to really be manned by young people." Planned Parenthood recognizes that peer education is the best way to encourage good health among the younger contingent of the adult community. Peer educators, approximately at the ages of those accepted to the clinic, have attended a ten-week training session where they have learned how to support, and how to deal with the emotional needs of those seeking the clinic's services.

The Teen Clinic held at the Planned Parenthood located on Prince Street in Red Hook is open every Wednesday between the hours of 3 and 6 p.m. Both males and females are invited to receive any of the services offered. People can make appointments by calling 758-2032, or simply visit the clinic on a walk-in basis. The Teen Clinic boasts that in addition to receiving free medical goods and attention, one will also leave with a free "gift" in his or her hand.

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STEPHAN SCHNEIDER



## Sizing-up the first-years

CONTINUED FROM PAGE ONE

places like Bard over namebrand Ivy League schools," Backlund said.

Considering Bard's long-standing reputation as a haven for writers and artists, the class' high proportion of literary sorts is not surprising. Of the first-years, 28 were editors on their high school newspapers or literary magazines; eight were editors-in-chief of their yearbooks and nine won various literary awards. "I came here because I wanted to build my own major and I knew Bard had a strong writing program which would allow me to do that," said Andy Newman of Houston, Texas.

Newman will have plenty of company among his fellow first-years. Thirty percent of the incoming freshmen indicated on their applications that they plan to major within the Languages and Literature division. Arts is the only division rivaling it in popularity, comprising another 30 percent of the class. Of the remaining first-years, 25 percent plan to major in the Social Sciences, 10 percent in Natural Science and Mathematics, and 5 percent are undecided.

Many students identified the flexibility and unique character of Bard's curriculum as one of the college's chief attractions. "I came to Bard because I knew [the curriculum] would allow me enough freedom to do what I want, but provide enough structure to keep me from going down the downward spiral," said Jonathan Metnetsky of Brooklyn.

"I came to Bard because the curriculum will allow me to double-major in Physics and Music," said Amanda Holt of Bedford, Virginia.

Kim Fish of New York City expressed a more concrete, albeit unusual, reason for choosing Bard.

"I worked at a production company and my mentor there told me to visit Bard. I'd never heard of the college before... [but] once I saw the water fountain sculpture [in front of Fairbairn], I knew this was the place for me," she said.

## Understanding and Education

### Five recent alcohol-related deaths on college campuses had strong impact on recent Awareness Week

By NICOLE COOK, Contributor

Recently you may have noticed posters and bulletin boards around campus disseminating information and warnings related to alcohol. The stimulus for this influx of data on drinking is in belated observance of Alcohol Awareness Week which, signified by a banner in Kline, took place the week of October 20-24. Alcohol Awareness Week is five days designated by Alcoholics Anonymous (AA) for programming and community awareness about the use, abuse, and effects, of alcohol in the community. The primary goal of the week is to promote an understanding of the substance, its responsible consumption, as well as ways in which the community handles its abuse of alcohol. The week came at a particularly relevant time for college communities, as there have already been five reported alcohol-related deaths on college campuses around the country this fall.

Nathan Frank, a Purdue University student, fell to his death from a fraternity house window in September of this year after drinking with some friends. Scott Krueger, who was a freshman at MIT, died in August after downing sixteen shots in an hour at a Greek Week celebration. The technical cause of Krueger's death is either that his blood thinned to the point that oxygen could not reach his brain, or that he choked on his own vomit. Benjamin Wynne, a student from Louisiana State University, also died in August from what ABC News cites as binge drinking during a pledge party.

Binge drinking is defined as having four drinks in a row for women, or five in a row for men.

## Smolny partnership struck

CONTINUED FROM PAGE ONE

Smolny. In 1999 the college will officially open and accept its first class.

Smolny has its roots deeply imbedded in history. Founded by Catherine the Great in the 18th century as Smolny Monastery, it was the first institution of higher learning for women in Russia. In 1917, it became the headquarters for the Reds in the Communist Revolution. After the dissolution of the Soviet Union in 1991, Smolny was given to the University of St. Petersburg. Keeping with this historical dynamic, the first graduating class will be in 2003, which marks the 300th anniversary of the establishment of St. Petersburg by Peter the Great.

Shkliarevsky hopes that the creation of Smolny College will help to change the educational system in Russia. He feels that the current system is in need of reform and a more dynamic structure. Since 1991, there have been several reductions in government funding for education. In addition, the system offers very little choice to students, whose course plan is, for the most part, prescribed to them from the beginning. By starting a liberal arts college, students will have a choice between systems. Instead of allowing students to do something with the information they learn, "to construct reality," as Shkliarevsky referred to it, Russian schools rely on passive absorption with little interaction between students and teachers. Being the first to offer students a choice in their education, Smolny could serve as a model for other institutions who want such change.

For Bard, whose students will have priority in going there, Smolny will be very important. In a global environment it is vital to learn other languages and come into contact with other cultures. "You have to move along with time," Shkliarevsky said. Although studying abroad is enriching, Shkliarevsky sees several problems with the experience as it is now, which might be solved by Smolny. He says that most of the students' contact with other cultures takes place in daily life, which amounts to a sort of isolation. Putting students in classrooms together would make the experience interesting in that the student would be interacting with people from other cultures in his education. Not only would Bard students work with Russians, but with students from all over the world. The goal is to have between a quarter and a third of the student body, approximately 300 students, be of foreign origin.

Henry Wechsler conducted a study of college drinking at Harvard last year and found that 44 percent of students and 86 percent of fraternity residents are binge drinkers. Wechsler's results, as well as the drinking-related deaths on campus, have prompted some colleges and national fraternities to propose outright bans on alcohol. The Massachusetts Board of Higher Education voted in October to ban alcohol at all 29 public colleges in the state.

There is much debate, however, over whether prohibition is a cogent or effective policy. David Hanson of SUNY-Potsdam has been studying campus drinking for 30 years and believes that alcohol-free campuses have actually compounded drinking problems in some cases. He notes that many schools used to have campus pubs where students drank in a controlled environment, whereas now students drink off-campus, where universities have little or no control. An editorial in *The Wall Street Journal* has gone so far as to call for a lowering of the national drinking age from 21 to 19, in hopes that tolerance will reduce the "mystique of college drinking."

Most experts agree that education is the key in preventing alcohol abuse. Resident Directors, Peer Counselors, and representatives from the Counseling Center planned on bringing Alcohol Awareness week to Bard through a variety of programs, though many of the plans were delayed because of midterms. Eric Keller, how-



LIVING HISTORY... Smolny College is the first of its kind in Russia.

Although one doesn't have to be a Russian Studies major to study at Smolny, fluency in both English and Russian will be a prerequisite.

Up to this point, Bard's role in this joint project with the University of St. Petersburg has been to work very closely with the faculty in Russia to help decide exactly how the college will be run. President Botstein was well received when he visited the University and spoke to faculty there. Shkliarevsky commented that a mutual trust has developed between the faculties of both administrations; he said it's been a matter of "creation and experiment for everyone." Although there is a planning and curricular advisory committee stationed at Bard, the Smolny faculty will form their own curriculum and have their own administration. Once the college is going, Bard will serve as a center to direct North American students to Smolny.

Shkliarevsky thinks that going to Smolny is not only important because a student would experience a different culture and learn in a new environment, but "for the sake of their own development." Being immersed in foreign culture forces a person to reevaluate their own. A student would have to rethink their own identity and world view. This is perhaps the most vital aspect of the experience. "They will have to make choices [about themselves]," Shkliarevsky said. And in the process of doing so, "they will become freer and more individualistic."

ever, appeared at Tewksbury on October 23 to discuss with students the physiological effects of alcohol. In his talk he pointed out that the process of becoming drunk is the same exact process as that of becoming anesthetized before surgery. It begins with a gradual loss of consciousness, and continues to a point where one reaches a state that, in neurological terms, is very close to death. Keller also made note of the stigma attached to the word "alcoholic," and assured the listeners that if they felt that they had a problem with alcohol, even a minor one, or just wanted to take some "see-if-you're-a-problem-drinker" tests, they should stop by the counseling center.

On Tuesday, October 29, a little-advertised but insightful program was held in Olin. It consisted of a discussion with eight residents of the Daytop Therapeutic Community who talked about the effect of drinking on their life. The men were all 19 to 21 years old and had experienced serious run-ins with the law. For most of them, Daytop was a lucky alternative to prison. Illile Sawady, a freshman who attended the program, was impressed with "how brave the men were" in speaking so candidly to strangers about their problems.

RD Katharine Vande said she hopes that "the sentiment behind Alcohol Awareness week will continue in the weeks to come." A potential future event is a forum, involving students and faculty, to discuss issues concerning alcohol.



## Meeting of Health and Counseling Advisory Committee Considers Expansion

### Current space deemed inadequate

By CAITLIN JAYNES,  
Assistant Arts & Entertainment Editor

The Health and Counseling Advisory Committee for the 1997-1998 school year met for the first time last week. The purpose of this first meeting was to define the goals of the committee, and address present health and counseling issues which affect the Bard community at large. Present members included students - Eva Bodula, Larry Ffrench, Steven Foster, Seth Goldfine, Caitlin Jaynes, Coleen Murphy, and Nicole Maccarone; administrators of Stevenson Gym - Kris Hall, Director, Athletics and Recreation, Scott Swere, Assistant Director, Athletics and Recreation, and Kim Conally, Athletic Trainer and Wellness Director; Barbara-Jean Briskey, Associate Director of the Health Services; and Dorothy Crane, Director of Student Counseling.

Essentially the main purpose of the group is to act as the voice of Bard students in dealing with health and counseling issues on campus. It is the goal of the students on the committee to gather information from their peers and address problems, concerns, and possible solutions, pertinent to the physical and mental well-being of the student body as a whole. Members encourage students to make their opinions known so that the committee can know best how to serve the community.

One of the main issues discussed at the meeting was the expansion of the the physical space for the Health and Counseling Service. The services' offices are located in Robbins Annex, and currently provide inadequate space necessary for the services' productivity. Various proposals for the renovation of the space have been considered.



TO CLEAVE THE SOD... Heinz and Lilo Bertelsmann (left, under umbrella) join in groundbreaking for the Bertelsmann Campus Center, October 25.

One involves the addition of a second floor to the existing space. Another plan would involve possibly building a wing onto the annex. Scott Swere offered a new proposal where The Health and Counseling Service would take over a portion of the first and second floors of the Robbins connecting wing, which is space now used for dorm rooms. Dates for meetings with administrators have been scheduled to discuss more concrete plans for the project.

The other main topic discussed at the meeting was a grant of fifteen-thousand dollars. This money was given by a friend of the college for the programming of drug and alcohol abuse prevention. A portion of the money is already being used to establish a theater group at Bard in conjunction with the Playback Theater troupe out of New Paltz. Playback Theater performances are based on improvisational expressions of emotions and personal stories, which come from group members

during rehearsal, and then audience members during performance. Eight Bard students have been involved in the project so far, and have been meeting since the beginning of the semester. As a way of serving the surrounding community, the group plans on performing at some of the local elementary schools.

There are varying possibilities for the expenditure of the remaining grant money. One possibility involves having Patrick Reynolds, grandson of R.J. Reynolds, come speak to the Bard community about issues concerning the heated health and tobacco debate. Another idea is to possibly offer a two-credit course on addictions. This course would be patterned after the current AIDS course, and as a rigorous and critical approach to addiction in our culture. The Health and Counseling Advisory Board is soliciting student opinion on these ideas, and encourages those with other ideas to make them known.

# Alcohol Policy Still Hotly Debated

*Revision Committee has met twice to consider the policies and their implementation*

By BASIL BOURIS, News Editor

Despite feelings within Bard's student body that decisions regarding alcohol policy and its implementation have been forced outside the sphere of student influence, the Alcohol Policy Revision Committee (APRC) held its second meeting on October 21 in the Kline Faculty Dining Room.

The committee, comprising students, faculty, administration, and security, was assembled by Allen Josey, Director of Student Activities, at the request of Jon Becker, Dean of Students. "We tried to get a wide range of people that would represent as many areas of campus life as possible," said Josey. Both representatives from the Student Life Committee and the Party Planning Committee, have attended the biweekly APRC meetings. Bob Brock, Director of Security, was present at the October 21 meeting, as well as Professor Jonathan Kahn, whose presence, Josey felt, would be important considering that Kahn lives in Albee Annex, and could therefore provide a faculty perspective along with a residential awareness of campus life.

The aim of the committee is to facilitate an organized, systematic discussion of alcohol-related issues on campus. Among the issues discussed at the first two meetings were "what should happen at a 'substance-free' party when students show up with alcohol," and the creation of a "safe space" such as an on-campus pub, where students of age could drink. The latter issue took up much of the time at the October 21 meeting. It was suggested that after the new Student Center is complete, and deKline is abandoned, perhaps that space could be used in such a way.

All members of the committee who were present at the second meeting felt that an on-campus pub could be very beneficial to the community. Bob Brock thought that it was "a great idea." A student-run pub could help put responsibility "onto the shoulders of the students," something that Brock believes is necessary for the community as a whole.

Discussion of this issue, as encouraging as it may be to both students and others alike, embodies many of the problems which must be confronted before such drastic change takes place at Bard. There are, for example,

issues of competition involving the space that is now deKline. There is talk of converting the space into a faculty lounge, and this does not begin to take into account the biggest issue of all, money. Insurance alone for such a venture would be astronomical, and from whence this hypothetical capital might come is, at this point, impossible to say.

Each issue under debate necessarily leads to another. This has made the committee's focus very wide, and it has proven difficult, according to some, to discuss certain issues without entering into theoretical and abstract subject matter about the nature of prohibition or why there was ever any change in enforcement of Bard's Alcohol Policy in the first place.

Some students said that there is a feeling within the community that there are financial concerns underlying many administrative decisions about alcohol consumption on campus, such as the "open container" policy, which have not been vocalized as true reasons for past administrative decisions. The idea here seems to be that if students are told that they should not be seen with alcohol, it does not necessarily mean that they won't drink. Many feel such policies ultimately force people, along with their alcohol and their problems, behind closed doors or off campus. One student who had participated in the discussions said later that "we should work to promote openness about why some decisions regarding student life are made."

"While our last meeting did not resolve lots of issues," said Josey, "I felt that a very productive and healthy conversation took place." Issues that the committee plans to tackle in future weeks include "liability concerns, the definition of public and private space, policies on hard alcohol, which dorms can host events where alcohol is served, safe spaces for those who want a substance-free place to socialize, and security procedures when confronting students." All those present at the committee meeting encourage the participation of the community at large. Aubrey Stimola and Allen Josey in particular have said that they wish to make themselves available for comments, concerns, or ideas regarding revisions to Bard's alcohol policies. The next APRC meeting is scheduled for Tuesday, November 4 at 5:30 p.m. in the Presidents' Room in Kline.



# Bard's Universal Human Rights Society Organizing Diverse Array of Activities

November 10 through 16 punctuated with speakers, a film screening, and a raffle

By STEPHANIE SCHNEIDER, Arts & Entertainment Editor

Sit for a minute and try to think of all the student organizations at Bard. Think of all the interests that are represented and you might have to sit for two minutes; there are quite a few.

There is one club that perhaps you have thought of that doesn't seem to represent a particular interest or sector of the Bard population. Instead, it's based on a premise that automatically includes all Bard students, not just those who are interested in Scottish dancing or rock climbing. It is based on the premise that everyone is a human being.

The Universal Human Rights Society is an organization founded on the principle that "serves to unite every member of the community. . .It attempts to 'unite' the community on the common ground of being human," as described in the UHRS's proposal to the Planning Committee. One way UHRS plans to meet its goals its first semester is in the organization of Human Rights Week which will take place November 10 through 16.

Activities for the week include many speakers, such as Michael Parenti, who will speak Tuesday, November 11 in Olin Auditorium. Parenti, author of *Against Empire*, will discuss "The Hidden Costs of US Empire at Home and Abroad." Other speakers will include James H. Ottaway, Bard trustee and chair of the World Press Freedom Committee.

Ottaway, who is also Senior Vice-president of Dow Jones & Co., will be presenting the topic, "Press Freedom: A Universal Human Right," on Wednesday, November 12.

The week will be kicked off by presentations by members of UHRS on topics ranging from environmental racism, and reproductive rights to child labor and the situation in Bosnia.

Other goings-on for the week include a raffle, movie night and an open mic.

The co-founder of this organization, Sabina Khan, is quite enthusiastic about the upcoming event. She wants the purpose of UHRS and Human Rights Week to serve as an opportunity to educate people and make them aware. Her interest in forming UHRS came from her desire to have an organization that unites everyone. She said there are "a lot of organizations at Bard. Why can't I be part of a group just because I'm human?"

Her interest in human rights also strikes a personal chord. She described it as "a cause that is very meaningful to me," citing the many human rights violations that occur in her home country of Bangladesh and the work she did there this summer.

"I worked with a group Aih-O-Shalish in Bangladesh, educating women, children and men in villages about their rights." She said the group created links between lawyers and those whose rights were being abused. The group, she explained, would work on different campaigns dealing with different issues and would basically try to create awareness of what is going on.

That reflects the goal of UHRS. Monday, October 27, UHRS hosted a joint-forum of students and professors in which the Universal Declaration of Human Rights was discussed. Khan said that this document was chosen only as a starting point from which to spread awareness of human rights in general.

"We are not trying to promote or put down the UN. We need a document to start with, where we can think, criticize and evaluate our fundamental human rights."

Khan pointed out that the examination of this document is quite timely considering that next year will be the 50th anniversary of the Universal Declaration of Human Rights.

**James Ottaway, who is also Senior Vice-president of Dow Jones & Co., will be presenting the topic, "Press Freedom: A Universal Human Right" on Wednesday, November 12.**

## Senior Class Officers' Statements of Purpose

*Editors' Note: Dean Levine called a meeting of the senior class last Monday, October 27. After much deliberation, attendant members of the class decided to choose class officers. Following are the Statements of Purpose of self-nominated candidates. The voting will take place in the Pool Room (basement of the Old Gym) on Thursday and Friday of this week.*

**Samir B. Vural for Position of Senior Class President**

This is it. Our last chance to do something collectively as the graduating class of 1998. While it is important to me to throw a better tent party than we've had in the recent past, with a full bar and phat performer, it is also important to me that we set ourselves apart from the past senior classes and we expand beyond the sole purpose of pulling off the seniors' last party at Bard. This year we need to leave a senior gift and more importantly leave our mark on this school. We need to light a fire under Career Development's ass to better prepare us for the workplace and grad school, employment expos, resume assistance, etc. Bard is full of talent and brilliance, but we rarely even know how great the person sitting next to us is at graduation, unless they were in our department; let's change that through senior project exchanges throughout the second semester. Let's be proud of ourselves and our class, proudly sporting a senior class t-shirt working together to raise money to ensure that this year, we don't have to rely on the emergency fund. Let's do something, leave our mark, then celebrate our accomplishments at the best tent party we've seen at Bard. Let's set a legacy that other classes will want to live up to.

Samir for Senior Class President

**Basil Bouris for Position of Senior Class President**

My name is Basil and recently I have decided to run for Senior Class President. Everyone perceives change in our midst, and this in itself is not a bad thing, but it becomes dangerous if we sit by complaining, singing a thousand different songs of discontent, but never speaking as a unified voice; never acting as a single body. I have been around long enough to have a good idea of how things were just a few short years ago, and I believe that I am perceptive enough to see where this school is going, and maybe even where we can make it go if we try.

See, here's the problem: (I'll try to make this as brief as possible.) We get here as freshmen and everything's just dandy with happy L&T and no parents to answer to. What more could one ask being fresh out of high school? Somewhere during sophomore year the hang-over starts to subside a bit, and heads begin to emerge from fragrant clouds of green smoke. Oh shit. Moderation. By junior year most of us have come to our senses enough to say "Wait a second," "some of this isn't so great," or "who are you in my bed", or even "who makes these tenure decisions anyway?" By senior year, if you're not too busy with your project and other resume-builders to scratch your ass, you're screwed. Then you're gone; graduated, and doing carpentry somewhere in the midwest. So nothing ever gets done. That's the problem. What's the answer? Organization.

I am, believe it or not, very involved in many different aspects of life at this school. I have seen it from many perspectives, from within the cloud and without. We need someone who is willing to listen to people's problems and ideas, whether it be with administration or, well, administration. There must be someone to see how specific problems and ideas fit with those of others. I am willing to be this person if you will have me.

Reason number two is this. BEER BEER BEER BEER BEER and GOOD MUSIC. Do you hear? After we all come together and actually make a difference, I'll be damned if we aren't gonna leave this place the same way we came, drunk. Here are some specifics: Sam Adams, Sierra Nevada, Anchor Steam, Pyramid (you like, yes? want more? thought so) Guinness, Harp, Bass, Bud, Genesee and Golden Anniversary. And for all of you old-school stoop-squatters out there. Forties of O.E. or all!!!

**Shuli Arich for Position of Vice-President**

Being the v-p of the senior class is about 3 things: representing the class of '98, throwing a kick-a-tent party, and giving a nice gift to Bard so we can all be remembered after we leave. I have been an active member of the Bard community for the past three years through my participation in BRAVE, BiGaLA (as treasurer for the past three years), and most recently the Student Life Committee and the Student Judiciary Board. Further, as a result of my participa-

tion on the Drag Race Committee of 1996, I know what it takes to throw a really successful party. Lastly, I think I would be a good vice-president not only because of my past experience but because I am energetic and can get the job done. Let's do it up right, y'all. Vote for me.

**Kate Massey for Position of Secretary**

My name is Kate Massey and I am running for the position of Secretary. As someone who has been looking forward to the tent party for a long four years, I would like to see our class put together a memorable event. I have been involved in student organizations as well as student government for many semesters. This experience has served me well because I now know how to effectively organize activities and maneuver through our administrative bureaucracy. If elected to the position of Secretary, I would do my best to support the other elected senior class officers in collectively working together to organize an unforgettable tent party.

**Bryan Shelton for Position of Treasurer**

I know money. I am already Treasurer of the Student Association. Whoever is Senior Class Treasurer will have to work with me anyway. It is sensible that I be Treasurer. The Senior Class' bank statements are already being mailed to me. Thanks.

**Abby Rosenberg for Position of Secretary**

Deciding to run for anything? I don't have enough time to watch *Melrose*, let alone take on any extra responsibilities, but I promised myself that before my Bard career was over I would be involved in throwing a great party.

I've decided to run for Secretary. It's about time we had some female representation around here and it's too bad that the office that I've decided to run for is so gender specific, but sometimes you just have to go with it.

I've been involved with campus activities on both ends of the spectrum; from organizational aspects such as being an editor of *The Observer* and managing the Dime Store to participating in deviant, socially unacceptable, typically Bard behavior. I will do my best to incorporate both sides of my experience to create an atmosphere for the Senior Class worthy of all the hard work that has gone into getting us here.



# LASO Forum Leads the Way in Process of Securing New Prof

*Latin American history, Atlantic Basin issues professor ought be hired, forum concludes*

By ARIANA OLMO-STOKAS, Contributor

On Monday, October 27, sixteen people gathered in the Kline Committee Room to determine the future of Bard's Latin American Student Organization (LASO). It was an open meeting for anyone who cared to have a say in the LASO organization. Several individuals proposed the creation of a committee, in place of elections (which were suggested at a previous meeting the week before), consisting of the individuals who would run for office, as well as any others willing to dedicate themselves to making LASO an effective presence on the Bard campus. A consensus on this idea was quickly reached and the committee members were agreed upon. Mary Molina (sophomore), Aisha Crossland (sophomore), Danny Alago (sophomore), Jennifer Brown (freshman), and Marcos Tejeda (freshman) will comprise the committee.

The first important issue concerning the establishment of a strong Latin American presence at Bard, an issue that LASO and others have begun to pursue, took place the following evening at 7 in room 115 of the Olin Language Center. This forum, conducted by Professor Lourdes Alvarez, mainly concerned the creation and fulfillment of an additional position in history for someone specializing in Latin American history and Atlantic Basin issues. Atlantic Basin issues would address the slave trade, as well as colonialism and politics of the Caribbean. The position would deal with multicultural and multi-ethnic aspects of these areas and be an integral part of the Multiethnic Studies program (MES).

The new position must be approved first by the Committee on Vacancies, which then sends its decision to President Botstein for final approval. If approved by both parties, a search committee (including students) will be established to find someone to fill the position. If the position proposal is approved it is hoped that inter-

views would start in February and the position would be filled by fall of '98. The position is being strongly supported on the faculty side by the LAIS program. The need for vocal student support was also expressed as a necessity for the establishment of this position.

The discussion and need for this new position also brought to surface frustrations about the lack of support that serious

**Students pointed to the deficiency of Latin American representation in many of the disciplines. The need and desire for literature classes, not only in Spanish, were expressed along with a desire to see Latin America represented more in film and art history classes at Bard.**

scholarship in Latin American Studies is given at Bard. Students pointed to the deficiency of Latin American representation in many of the disciplines. The need and desire for literature classes, not only in Spanish, were expressed along with a desire to see Latin America represented more in film and art history classes at Bard. One individual stressed the importance of showing that other countries have a rich history that extends beyond their political relationships to the United States. In conclusion, Professor Alvarez described the necessity of the MES program and related classes for bringing diversity and cohesiveness to our perspective of the world.

## Bard/Mid-Hudson Sister Cities Dance Garners Plaudits

By STEPHANIE SCHNEIDER, Arts & Entertainment Editor

As the first guests arrived at the Bard/Mid-Hudson Sister Cities Dinner-Dance on Saturday night, November 1, Sister Cities members still bustled around, trying to get the food on the tables. But as more people came, the lights were finally hung, the servers were ready and things fell into place. The rushed atmosphere was replaced by one of festivity.

This is an annual event for the organization which works as a friendship exchange with Larreynaga, Nicaragua. As its newsletter explains, "The point of friendship exchange is to realize that there are many similarities between the people of Mid-Hudson and the people of Larreynaga, and through a partnership we may improve all of our lives in some way."

The evening, according to Sister Cities members, was a great success. The number of people in attendance seemed to surpass that of past years. Fred Nagel, one of the community members involved in Sister Cities, worked the door and said, "They never stopped coming."

The event's success was evident from the empty pots and pans of rice and beans, the warm reception of the latin band (whose members included Bard students, Bard alumni, and guests from New York City), and the estimated \$1,100 profit from ticket sales.

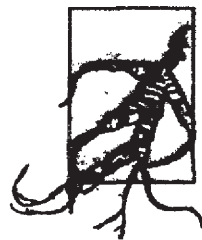
The money earned from the event mainly will go towards the consortium share for the representative who coordinates six different pairs of Sister Cities. The coordinator, Pamela Townson, recently visited Bard when the Bard/Mid-Hudson project held a walk-a-thon on October 4.

Her position is basically one of communication, she explained. She works with the committee in Larreynaga and also communicates with the participant cities in the United States. "I serve as a bridge," she said.

Townson is now in the US traveling, educating at churches and schools, explaining what exactly Sister Cities is. For instance, Townson, after visiting Bard, gave a presentation for the Vassar College Latin American Student Organization and some Vassar students were among the crowd at Saturday's dance. Townson gave information during her visit, to both Bard and Vassar, about conditions in Nicaragua and the value of an organization like Sister Cities. She told of her own experiences and showed a video which depicts the hardships that children in Nicaragua face.

Due to the economic despair in that country, many children, especially young girls, are forced to work as early as ages 7 and 8. While some may work and attend school, others must forgo education because they cannot afford school or because employers will complain of labor loss.

The Bard/Mid-Hudson/Larreynaga Sister Cities group plans to rectify this with its next project, which is to supply students (from pre-school up to high school) with uniforms, shoes, and materials such as backpacks, notebooks, and pens, etc. The group is also planning on trying to involve the greater community in this project by perhaps having schools, churches or other organizations sponsor the children for years to come.



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# Director, Founder of "Bosnia Theatre": Sometimes Art Wins Out Over Politics

*A conversation with Hadzija Hadzibajramovic, actress, educator and activist*

By IRMA DEDIC, Contributor

Mostar, the most divided city in Europe, is often called Bosnian Berlin. Its two main groups of inhabitants, the Muslims and Croats, hardly interact since they live in separate parts of the city, divided by the river Neretva. This past October, during Reading Week, while driving through the eastern Muslim-populated part of the city on my way to meet the director of the Mostar National Theatre, Mrs. Hadzija Hadzibajramovic, I realized how well this comparison actually describes the city: the eastern side reminds too much of eastern Berlin with its sad-looking streets and houses covered by the veil of poverty while the western side prospers. Only a tiny 8.5x11" flyer for this evening's performance of *It's Not the Man Who Does Not Die* tells me that I have reached my destination. Nothing else posted on this forlorn building with no glass in the first-floor windows gives that impression.

I find Mrs. Hadzibajramovic in her office. The walls are covered with the photographs of previous performances which she directed herself. I sit next to a massive, decrepit wooden desk. I pull out my notebook, eager to find out some more about this amazing woman and her work.

*Mrs. Hadzibajramovic, I understand you founded this theater in 1993 when the war was raging in Mostar. How did you come up with that idea?*

I am a professional actress, and I performed a lot before the war. In that time we had only one theater in Mostar and I was quite popular among the people who had interest in the theater. When the war started, all cultural activities stopped. As I have great love for the theater and music, it hurt me a lot to see that. Hence, I came up with the idea to found "Bosnia Theatre" and within it, the theater workshop, where I tried to pass my knowledge of acting onto the young people of all nationalities. I set up a rule: my theater will have nothing to do with politics. The war was a reality, and I wanted us at least while in the theater to escape from that reality. I organized the poetry readings, musical events, and performances. I even involved the children, who, while in the theater, were not exposed to the shelling and it was definitely much more interesting for them than to spend all their time sitting in the cold shelters. There were

actually a lot of refugees expelled from the western part of the city, whom we accommodated in our theater building as they had no place to live.

*What kind of plays did you do during the war and who were the actors, the audience?*

The topics of our plays were mostly love and other human values. We performed the famous comedy, *Run Away From Your Wife*, by Jean Claude; then *Tavern-Waitress* by Purini; an adaptation of *Train-Spotting*, which talks about AIDS and narcomania, by Irvin Welsh; Brecht's *Quartet*; Shakespeare's *Othello*, and other classics. We wanted to attract the audience of all ethnic backgrounds, trying not to connect our plays to the war and politics. My actors were very dedicated to their work. They risked their lives to come, avoiding sniper fire, running away for a while from the daily problems of how to get food, how to survive. Some of them even fought at the frontlines, and when they got a few days' break they could not wait to come here to act and to "relax" as they said. The theatre was for them the place where everything was possible and everything could come true. Once they stepped into this building, they stopped being soldiers. The whole new world opened up and it looked as if they were far from the horrors of war. I specifically refused to prepare any play, which had some patriotic or political message, because I wanted to involve everybody. That is why some of my friends, actors who live on the western Croatian side of the city, used to secretly come to see some performances here. They would usually spend the night here, because it was too risky to return to the other side late in the evening.

*You are saying that the people from the other side used to come to the performances here on this side! That's quite amazing, knowing that the only exchange between the two parts of the city were the mortar shells and bullets! What made them risk their lives?*

Well, these are the people who love theater, like me, and some of them used to work with me. I think that in this case art wins over politics. By crossing on this side they risk not only to be killed by the shells in the dangerous area around the bridge connecting the two parts of the city, but they also risked being seen going to the other side and being labeled as betrayers.

I never allowed anybody to identify them as enemies or anything close to that, because they had to think about the safety of their families who lived on the Croatian side. I am very optimistic that this gap between the two parts of the city will be bridged, that the old Mostar bridge, which was destroyed, will be rebuilt. Nobody thought that the Berlin wall would go down, but it did, thus we must hope...

*I hear that you are working on the new play called Emigrants and what differentiates this play from the previous ones is that it is a joint project where the actors from both side will be actually performing together. Can you tell me something more about this upcoming event?*

*The Emigrants* is a play written by a Polish writer, Morzek. The entire play requires only two actors and one is from the eastern Muslim side and the other one from the western Croatian side of Mostar. The Croatian actor asked permission of the local authorities on his side to participate in this project but was denied it. Despite it he is willing to do this with us and I hope that he will have no problems. Some of the international agencies working here offered their help in case some problems come up or if somebody threatens his family. *Emigrants* will succeed! Our joint project will succeed, because we have enormous will to do it. We'll show the politicians that we actors can find the common language - the language of art.

*There is a rumor in Mostar that Luciano Pavarotti, the famous opera star, is coming to Mostar on December 21 of this year. Is this truth?*

Yes, Pavarotti is supposed to be here to open the Musical Center, which will be named after him because he is the main donor. With his two concerts in Modena, he collected more than five million German marks. The English humanitarian agency "War Child" contributed as well. Along with Pavarotti, Paul McCartney and David Bowie will perform at the grand opening. We here are all very excited and are looking forward to this great spectacle. Mr. Pavarotti, with his reputation, will make Mostar known all over the world and the musical center will mean a lot for the culture of this divided city.

## The Zine Scene

# Curators Offer More Reasons to Zine-out

by Elissa Nelson & Lauren Martin, Columnists

Here we are again, with more great reasons to visit the Bard Zine Library, located in the Root Cellar, in the basement of the Old Gym. All these zines are in the zine library, waiting for you.

*Cubist Ants Shall Inherit the Earth #5* "A Practical Guide to *Saved By the Bell*." Okay, I admit it, I've seen every single real episode of SBtB (not counting the lame-o episodes of *Good Morning Miss Bliss*, *The College Years* or *The New Class*). If you are a fan--loud and proud or secretly watching in the closet--you will appreciate this zine, which includes photos, a complete episode guide, character bio's, essays, and more. I stayed up late one night to finish this full-size 51-page zine. Yeah I'm a geek, so kill me why don't you? At least I admit it. And while I'm at it, I watch *90210* and *Sweet Valley High* too, so there! (L.M.)

*Hey Mexican!* Bianca explores her ethnicity, the duality of being "Mexican and European displaced since birth in America." Chicana plus gringa equals mestiza, "light skin and a Spanish last name." Personal writing from an intelligent, complicated, angry girl. Bianca's writing, especially this zine, has made me think hard about identity and about the many impressive incarnations of American racism. A great example of why zines can be so essential to our culture, to our education: here is a clear, articulate, important voice that isn't exactly echoing through the halls of academia, and it's not because what she's saying isn't relevant to our lives. (E.N.)

*Plotz #8 "Jews in Hollywood!"* This is funny, funny, funny. Jews and

Gentiles alike will get a kick out of *Plotz*. Barbara used to do *Hey There, Barbie Girl!* a zine all about America's favorite miniature plastic lady, but was sued by those humorless poor sports at Mattel. Now she focuses her efforts on *Plotz*, where she regularly "outs" celebs, interviews famous Jews, and throws around Yiddishisms. In #8 Barbara tells us about an encounter with snobby WASP's playing croquet, interviews Ethan Coen, Jerry Stahl, and Janet Weiss, and includes lots of other fun Jewish-relevant stuff by contributing writers. The zine library copy also includes a tiny zine, *Plotz Lite*, in which Barbara interviews her own private mensch--Ben Stiller. (L.M.)

*Puberty Strike #2* Seth is NOT gonna grow up, and this zine is full of good reasons to join the Puberty Strike cause. It's propaganda for the Puberty Nation. He covers all the bases here, with articles about acne, cigarettes, whoopee cushions, fun dip, *The Goonies*, and teen stars of the 80's (ooh, Corey Haim!); a kiddie brat quiz; and lots of great pranks (two words: BIBLE TAPES. This is the greatest free-stuff secret of our time, I'm serious). There's a lot of other stuff, too, including band interviews and information about Seth's own rollerskating gang, The Scorpions (sic). Seth's writing is passionate and weird and very funny, and man, does he ever believe in kid revolution. Go teen, go! (E.N.)

If you read a zine you really like, please review it for this column! Also please send your top ten or top five lists to Elissa in campus mail or by e-mail (en979).



# Collaborative Colony Installation Buzzes with Ingenuity, Ambition

By MEREDITH YAYANOS, Co-Editor-in-Chief

People shivering under cold starlight outside of The Chocolate Factory in Red Hook on October 30 were probably reacting as much to sensory-overload as to the bone-chilling weather. Having swarmed to attend *Colony*, an ambitious and highly inventive student installation, spectators were treated to a rare experience at Bard: well-executed, powerfully affecting collaboration. A dark, twittering vespiary that combined striking elements of dance, film, sculpture, sound, and light into a comprehensive whole, *Colony* was one of the most triumphantly unique student works that this writer has seen in at least three years, owing much of its success to an intense collaborative process that is rarely accomplished on such a large scale at this college.

The recently acquired Milton Avery Building for the Graduate Arts (more commonly referred to as The Chocolate Factory), is a cavernous brown wooden space with high rafters, damp stone floors and a spooky turn-of-the-century industrial ambience that the group of artists used perfectly, working with and against it to transform the place into the inner workings of a vast, alien hive. Wandering through the first and more sparsely adorned of two adjunct barn-sized rooms, observers were bathed in blacklight and picked their way through odd shadows cast by wood, thread, wire meshing, and glowing fibrous sculptures hanging from the beams. Sculpture and lighting designers Emma O'Donnell and Nick Emmet intensified their efforts for the inner room, where similarly chitinous effects were densified and elaborated upon with thicker, more tangled structures and dim, organic lighting.

The densifying influence within the focal room was compounded by a presence of insect song provided by sound designer Christian Sutter. Wearing headphones adorned with bug antennae, Sutter crouched behind an array of cords and equipment, busily mixing loops and samples into a lush ambient landscape replete with crickets, bees, ants, beetles and other less identifiable noise. At times, its presence was subtle, at other times, overwhelmingly intense. Film and video organizer Laura Chipley, whose projections of chthonic (a juicier word for biotic goo) found-footage upon walls, beams, sculptures and crowd alike, aided as an active counterpart to the three-dimensional visual effects, and would later burgeon the movements of five dancers choreographed by Iris Alper.

Though the introduction of dancers was at first perceived as the focal interest of the space, it soon became apparent that they were only an integral part. Crawling slowly through the crowds (there were approximately 200 attendees) to a centralized position, the remarkable restraint and control



BUGGING OUT... The *Colony* performance of Laura Chipley, Suzanne Schulz, and three other dancers at the Chocolate Factory in Red Hook on October 30 reflected tremendous concentration. The choreography meshed with eerie insectile lighting, sculpture, film projection, and sound to create a darkly artistic hive.



THE PUPAL STAGE: Dancer Kathryn Johnson comes up for air.



HANG TIME: At least 200 people attended the installation.

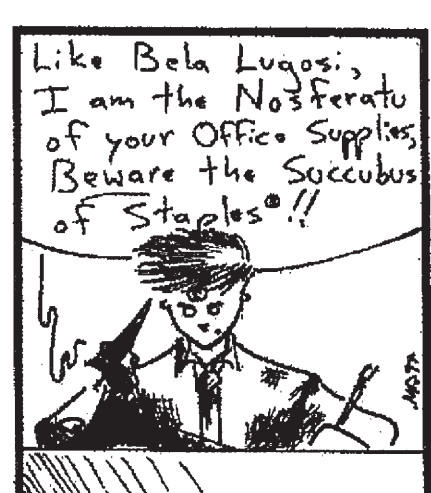
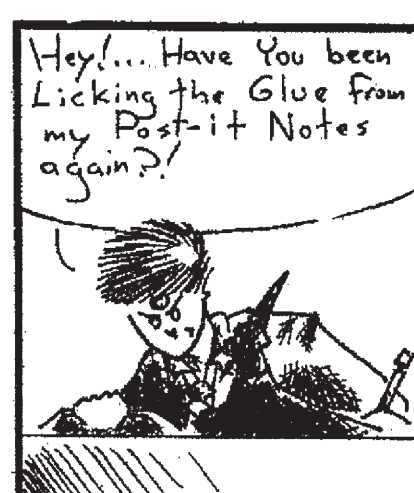
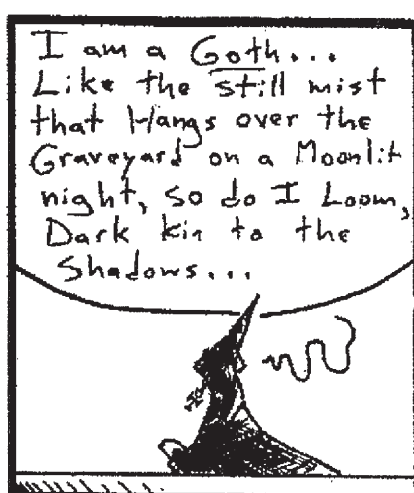
of these five women was established immediately. Kristin Solomon, Suzanne Schulz, Anna Barker, Kathryn Johnson, and Chipley spent a time moving in an pupal heap on the stone floor between five rope swings into which they would later climb with seemingly mindless confidence. The dancers would maintain calm, instinctual stances in the elevated swings for over an hour, revealing an astonishing level of concentration. Initially transfixed by their languid movements, the audience eventually realized they could move freely through the space instead of standing immobile with their attention focused on a particular part. In fact, audience members seemed to be absorbed into the space, becoming yet another facet of its complex whole.

Alper aptly commented that the group effort resulted in something "profoundly different than

what would have been expected of us as individuals" and believes wholeheartedly that for her, the collaborative process was the installation's most rewarding aspect. "The way [*Colony*] happened...it yanked our individual potentials away from personal agendas. We were 5 different people with five different ideas that combined into this one amazing world."

It's a startling realization: that the potential for something akin to *Colony* is unlimited in a place like Bard, where the resources, spaces, and talent exist. The only remaining question is, as one spectator asked, "Why don't things like this happen more often?" Hopefully, rather than dwelling on the question of why, students who attended that night will be galvanized into acting upon who, what, where and how in attempts to create more communal art of similarly intense beauty.

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# Seasoned Connoisseurs Conclude: To Hell With Corporate Radio

Survey of radio stations available at Bard, from the totally geek to the totally chic

By DEVON LUDLOW & LAURIE ALLEN, Contributors

This is a brief report and review of every radio station that you can receive on the FM dial on campus. Of course, I'm sure there are a few isolated folk with HAM radios and three-story antennae out there who can receive every radio signal broadcast from Afghanistan to Las Vegas, NM, but for the rest of us, this is a fairly complete listing. Take into account the fact that the compilers have their own taste (relatively speaking) in music and radio, so you may find that some stations are not as thoroughly researched as others. Also, not all stations have a single transmitter (or are satellite broadcast), and so their broadcasting source is therefore omitted. And of course if you have any problems please don't hesitate to tell the editor, sweeties.

**88.7 WCBS** - The CBS radio station. This is a great station. They play a mix of TV shows, radio plays, and CBS news. Highlights include the CBS evening news at 6:30 (with Dan Rather), David Letterman, movies (I heard Robin Hood, and Top Gun on here) and soap operas (*Guiding Light* is at 9 a.m.). Always entertaining.

**88.3 WFSO** (Clivebridge, NY) - A solid and fairly entertaining religious and conservative talk station. They really know how to stretch Biblical interpretation to the limits. Very little music here.

**88.7 WFMP** The Edge (satellite) - Pop and new tunes. Music "from rap to Sinatra." One may hear such bands as Oasis, Blur, the Chemical Bros., Puff Daddy, Morphine, Atari Teenage Riot, or any combo of the above. Good Hip-Hop show on Friday evening. Basically "MTV on the radio."

**89.1 WRHV** - A purely classical station. Occasionally broadcasts some NPR, especially the news.

**89.7 WFGB** (Kingston, NY) - Christian radio. "Some talk, some news, all with a Christian twist," as they say. That about sums it up.

**90.3-90.9 and 105.1 WAMC & WAMK** (Kingston & Catskill) - NPR affiliates. For those unfamiliar with the NPR (National Public Radio) broadcasting format, it's mostly real news and seriously discussed issues. Programs include "All

Things Considered" (opinions and news), The BBC news (with an English accent!), "Car Talk," "Jazz Fest," "Operas from the Met," "Thistle and Shamrock" (Celtic and Irish music), and lots of other good stuff not to be missed.

**91.7 WFRH** (Kingston, NY) - "Non-profit, non-denominational, non-commercial, family radio." Christian radio. Lots of EZ listening Christian music.

**92.1 WRNQ** (Poughkeepsie, NY) Q92 - Plays soft hits and light rock. Whitney Houston, Amy Grant, Rod Stewart, Michael Bolton, Mr. Mr., etc.

**92.7 and 96.9 WRRV** (Poughkeepsie, NY) The Rock Alternative - The name says it all. Groups like Nirvana, Alanis Morissette, Grief, those Australian kids, Fiona Apple, and Stone Temple Pilots.

**93.3 and 95.3 WBWZ** (New Paltz, NY) Z93 - "The Hudson Valley's Greatest Hits." A mix of 80's and 90's with an occasional older tune. A-ha, Boy George, U2, Genesis, Rod Stewart, REM, Led Zeppelin, and so on.

**94.3 WBPM** (Kingston, NY) B95 - The club station. Plays disco, techno, some R&B, and club/dance tunes. Haddaway, Snap, The Real McCoy, and guys like Puff Daddy.

**95.1 WRKI** (Brookfield, CT) I95, The Home of Rock n' Roll - A mix of Classic Rock and 90's stuff. Aerosmith, Pink Floyd, Tom Petty, U2, Steve Miller Band, the Beatles, Beck, etc.

**95.5 W237AV** (?) (Kingston, NY) B95 as well - "The Dedication Station" - If you have a heart-throb and want to play 'em a song, this is the place to go. Lots of Whitney Houston, Elton John, Bryan Adams, Taylor Dane, Luther Vandross, and Rod Stewart (who is, coincidentally, the most frequently mentioned artist on the radio; try counting some time - it's eerie). Try Late Night Love songs (late at night, every night) for dedications.

**96.1 and 96.5 WIND** (Poughkeepsie, NY) - Modern country. "Country and crossover, talk and entertainment." Folks like Garth Brooks, and Trisha Yearling. All new stuff.

**97.3-97.7 WCZK** (Hyde Park, NY) - The oldies station. Pretty self explanatory, and pretty good. The Beatles, The Turtles, The Animals, The Byrds, and Richie Valens.

**98.1 WKZE** (Salisbury, NY) - A lot of variety. One can always find something different here (besides I didn't hear R. Stewart mentioned once!). New stuff, old stuff, classical, pop, and just plain weird music. Music you've probably never heard before. Check it out.

**98.5 WCTW** (Catskill, NY) The Cat - A solid 50/50 mix of 80's and 90's pop music. They play the kind of music you only hear on the radio. Here they play George Michael, Paula Abdul, Jewel, Dave Matthews, etc.

**99.3 WTHN** (Allenville, NY) - see 96.1 WIND. Basically the same music. All new country.

**99.5 WRVE** The River - "Rock n' Roll with the hard edge" Except not really. It's classic rock generously sprinkled with some 80's and 90's pop. Led Zeppelin, Creedence Clearwater Revival, Fine Young Cannibals, the Cars.

**100.1WDST** (Woodstock, NY) - All about variety. Like 98.1, always something new here. Programs include: Blues, 9-11 p.m., Sunday; an Indie show, 10-11 p.m., Thursday; and a world show on Monday night. Check it out.

**100.7 WHUD** (Peekskill, NY) - Plays an odd mix of soft rock, EZ listening, and new age music (and Billy Idol!?).

**101.5 WPDH** (Poughkeepsie, NY) - Pure classic rock. Queen, the Rolling Stones, Led Zeppelin, Pink Floyd, etc.

**102.3** - badly received Christian radio. I have no other info on this one.

**103.3 WQQQ** (Sharon, NY) Q103 - "The hits keep on comin'." Classic 80's and 90's rock. Some good bands, but bad songs. Santana, Duran Duran, Stevie Wonder, Meatloaf, and Hootie and the Blowfish are here. Also broadcasts a weather report every 15 minutes.

CONTINUED ON NEXT PAGE

## Seven West Café: Cheesecake

By STEPHANIE SCHNEIDER, Arts & Entertainment Editor

Seven West Café is perfectly located, nestled among the antique stores in Red Hook. This is the kind of place where I imagine the little old ladies stop in for some coffee and sweets after a hard day of junk-hunting. I can see them now, in their sequenced American flag sweaters, discussing the ins and outs of using tacky glue on felt or poring over the most recent Lillian Vernon catalog...

This is the definite feeling I got once inside this fairly new café, which opened only a few weeks ago. Surprisingly, though, there were no other patrons besides me; I was the only customer at high noon, prime lunch time. Where were all the brownie troop leaders? Where were the Lionesses or lady Kiwanas? Oh man, this was getting weird.

Even though I could see I had my choice in seating, I didn't quite have the gumption to sit down of my own accord. I approached the counter and the only other person in the place. The counter was quite a delectable sight, looking like a quality bake-off had just taken place. The sweets ranged from fruit pies and m&m cookies to baklava and tiramisu. "Are you dining in?" the lady asked.

"Uh, yeah, I guess," I answered. I felt almost obligated to stay so she would have some human contact for the day. I thought it would be really great and atmospheric if I sat down at the table right by the window and in the sunlight, but it turned out to be sweltering and bright and I couldn't read the menu because I kept seeing those dust particles floating on the retina). Despite that, once I became accustomed to the light, the window seat did have a nice view of the Extra Mart across the street, a place of high traffic and interesting goings-ons. I did feel weird sitting with my back to the rest of the place. I kept craning my neck around, trying to figure out what

this place was all about and was afraid I just seemed impatient to the lady behind the counter.

It's definitely a cozy little place, very sunny, with its yellow walls. It's got that craft-fair feeling with hotel-room oil paintings and sponge-paint landscapes on the walls.

I tried to read the menu, which offered mostly desserts averaging about two dollars and hot drinks such as coffee, tea, hot chocolate, cappuccino and espresso. I ordered a cappuccino and an egg salad sandwich as well. As far as food, sandwiches are basically it along with the soup de jour.

The most curious thing on the menu, I thought, was the cheesecake versus the fancy cheesecake. My curiosity wouldn't rest and I had to ask, what was the difference? What made it so darn fancy? The counter lady, whom I later found out was the owner, answered by explaining that the fancy cheesecakes, which her husband usually brings up from New York City, include some kind of fancy ingredient, such as chocolate or fruit, whereas the regular cheesecake was just your regular run-of-the-mill cheesecake.

My sandwich came quickly and was delicious. I certainly was thankful that she warned me the egg salad has a tendency to "jump right out" as it did and I was ready for it. The sandwich came with Sun Chips and one of those neon green pickles which taste so great and preserved.

When I went up to pay, I stayed a few minutes to stare at the baked goods, finally choosing a piece of baklava to take home. I asked for my cappuccino "to-go" 'cause I only drank half of it while sitting in the hot-glaring-sun seat and the owner, if this gives you an idea of the friendly service, even made the cappuccino frothier.

Seven West Café is open during the week from 8 a.m. to 5 p.m., and on Fridays and Saturdays from 11 a.m. to 9 p.m.



## Horoscope

## Mars in Sagittarius

by Nicole DiSalvo, Columnist

As some of you may remember, last year I wrote the horoscope for the *Observer*. Now, horoscopes written for sun signs tend to be annoyingly vague, and thus don't serve much of a purpose. Writing them irritated me, because in serving the format I had to sacrifice exploring any of the issues in depth. This semester I thought I would try something different; instead of sun sign horoscopes, I am going to write, each issue, about one planetary position or issue, and how it affects all of us. In addition, if any of the esteemed readers of the *Observer* has specific astrological questions that may prove to be of general interest, I'd be happy to answer them in this space. (Send queries to [nd286@bard.edu](mailto:nd286@bard.edu).)

This week: MARS IN SAGITTARIUS, or Energy Diverted to a Higher Cause.

I chose to talk about this position because Mars is an important planet. Mars rules the sign of Aries, which in turn rules the first house of the natural zodiac, which in turn rules the outlet of enthusiasm and energy. Mars is called a "masculine" planet, which indicates that energy connected with the planet is positive; that is, it reaches ever outwards. The placement of Mars governs how we go about getting our desires as well as our attitudes toward work. Mars governs outwardly directed energy, and the sign Mars is in tells us where our energy is going to be directed.

Until the 9th of November, the Martian energy is coming to us through the sign of Sagittarius. On an

abstract plane, the constellation Sagittarius is connected to ideas of the "higher" realms of philosophy, spirituality, and wisdom. Sagittarius is also connected with the truth, in all its forms. But how does this affect us on a practical level?

First off, it will be the Sagittarians and the Aries who are most strongly affected by this planetary position. The Sag will be charged with more energy than usual, and have no problem in completing her required tasks. The Aries will find herself questioning things more than usual, particularly regarding issues of purpose and meaning.

This takes us to what is perhaps the most important issue of what Mars in Sagittarius can do for us. In addition to ruling the higher paths, Sag also rules higher education, including college. Not only does Mars bring energy to your work, but the planet can help awaken you from metaphysical sleepwalking. Now is a good time to ask yourself exactly why you are studying what you're studying. What are your true motives? Where are you going? Are you serving a higher purpose in the work you do? If not, are you satisfied with that kind of life?

On the 9th, Mars will move into Capricorn, which will change our focus from the philosophical to the pragmatic. We will find ourselves working harder, but with more actualized, material goals in mind. With the move into Capricorn, the real winter begins.

## Veterans' Radio Report

CONTINUED FROM PREVIOUS PAGE

103.9 WQFM The Edge - That is to say, the other Edge. Not the same Edge as the 88.7 Edge but basically the same music.

104.7 WSPK K104 - Like the Edge but with more of a hip-hop pop twist.

105.7 - Has a very poor signal. Sounded to me like Las Vegas lounge music.

106.5 - Heavy rock from the 70's and 80's. Led Zeppelin, Black Sabbath, Metallica, Guns n' Roses.

106.9-107.3 WRWD (Highland, NY) - Basically another new country satellite. None of the country stations play anything but the new stuff.

And that's basically it. If anybody out there knows of any great shows that we neglected to mention, please drop *The Observer* a line. In other news, rumors are flying about the possible acquisition of new antennae for a college radio station. However, I have no idea who to contact or who is the source of these rumors might be, so all interested folks ought to talk to the administration (might be a good use for the laundry fund). For those who don't know, Bard used to have a radio station (in the basement of Manor) until the equipment was stolen last year. So now, no radio. Otherwise that's the radio report, folks. The radio is definitely worth listening to; especially here where we are relatively cut off from the events of the outside world. It's nice to have at least one source of accurate and up-to-date information.

And down with corporate radio.

## ALBUM REVIEW

A Mournful Cry:  
Resurrect Air-guitar

By JOEL HUNT, Contributor

After a short, um, absence, I'm back at the keyboard, pounding out this poorly written exercise in futility. I've got to suddenly remember all the good new stuff I've bought lately, and - with my extraordinary powers of recall - I must think of witty things to write. No problem. Yet after mind-numbingly long trips across the Midwest for Reading Week, and a short weekend excursion to the Bay State, I'm having trouble concentrating on this, my work (if I can dare call it that). So consider this column a blessing, because I'm only writing it for you. That's right, you. The kids come first in my book. Always rocking for the kids. Oh yes. I remember back when I was about ten-years-old or so, and I loved to put a record on my parents' machine, stand on the couch, and air-guitar into the livingroom mirror. I always thought that air-guitaring (like air-drumming, air-bassing, and air-keyboard-playing) was a wonderful activity that one should continue past adolescence, but it seems that even ten-year-olds don't do it anymore. Bring back the air-guitar!

The album that has received the most air-guitar action lately in my house happens to be *Shapes* by Polvo (available on Touch and Go). Like many of my other favorite adolescent air-guitar records (1984 by Van Halen, *Synchronicity* by The Police), it kicks out the jams! It sounds just like Led Zeppelin as introverted sitar freaks from North Carolina. Of course, it came as no surprise to those of us who read the Dave Brylawski (he's Polvo's guitarist) interview in *Tuba Frenzy* magazine. I suggest picking that issue up as well. It comes with a snazzy Trans-Am/Wingtip Sloat split 12" that might just be worth your ducats.

While we're on the air-guitar tip, as it were, I guess that I should discuss *Tusk*, the new album by, no, not Fleetwood Mac, but New Zealand's own Dead C. That is, you should never attempt to air-guitar to it, 'cause your arms will fall off. Which is not to say that it is not a perfectly awesome album (it is). Just don't try to duplicate the dual guitar madness of Bruce Russell and Michael Morley, 'cause you just won't be able to do it. This is the Dead C's, like, ten-millionth album, and is further in the direction of last year's *Repent*, which was itself a step away from the liceties of *The White House* lp (all three of which are available on Siltbreeze). Confused yet? Well, just to make it interesting, these guys are in, like, twenty bands each. Michael Morley is



TUSK by the Dead C. It's a scrape and splatter kind of thing.



THE ARK by The Tanaka-Nixon Meeting; it's a hum and drone kind of thing.

also in 2 Foot Flame and Gate (I think), and Bruce Russell is also in A Handful of Dust and Tanaka-Nixon Meeting. And just to make things interesting, the new lp by Tanaka-Nixon Meeting (entitled *The Ark* and available on Giardia) has no cover information. This "group," made up of Bruce Russell and the ill-named Danny Butts, does a really intense hum-and-drone kind of thing, which is much different from the scrape-and-splatter thing that the Dead C does. Either way, it's still great. But if you're going to become a completist, get ready to spend some real money.

Continuing on the Siltbreeze vein, that fine label has just released a compilation entitled *Tard & Furthered*. This collection documents a few of the finer moments from seven-inch records by the Dead C., Halo of Flies, V-3, Alastair Galbraith (one-half of A Handful of Dust), Sebadoh, Guided By Voices, Thomas Jefferson Slave Apartments, and many other greats. My favorite track has to be "Tiny Creatures" by the Shadow Ring, probably the best "band" from the other side of the pond that I've heard in years. But, uh, again they're not so easy to air-guitar to! Fortunately this compilation features plenty of good 'merican rock bands that we can all feel proud about as we pump our fists to their meaty riffs while collectively forgetting anything of real import. Yeah! Uh-huh!

The latest release from those Chicago funsters Shellac only I can air-guitar to, because they released it as a private pressing "for friends only." So if you ever want to hear it, you'll have to get in good with me (and become a "friend of a friend"). It's entitled *Futurist*, and was commissioned by a Canadian dance troupe. This all-instrumental piece varies between noisy bits (including some radio thrown in) and power-trio rock that stylistically sounds like Steve Reich as played by ZZ Top. It's definitely some of the best music Shellac has ever made, and they're no slouches. The fact that they spent the money to press the record themselves and to give it away is pretty damn nice. I'm still overwhelmed by the idea.

Last but certainly not least on the agenda is the self-titled debut double lp by Storm & Stress (on Touch and Go). As you may or may not know, this trio includes Ian Williams from the invincible Don Caballero. But Storm & Stress is an entirely different beast. Preferring to shy away from "rock" song structures, S&S rely on a limited sort of improvisation. The result is not entirely within established idioms, but rather is an entirely new creation. Thrown into the traditional guitar-bass-drums mix is a few sparsely sung/spoken vocals. It's all so very abstract, as should be obvious from titles like "Guitar Cabinet Stack Way High Is Freedom." If you try to air-guitar to this, you'll be confused ten seconds in. That is a recommendation.

Anyway, it's now very late, and I've got to deal with staying awake in class tomorrow. And I'm tired of dragging through this four a.m. syntax (as you, dear reader, must also be by now). But I must implore you to keep the air-guitar alive! Yes, you at Bard College! You there in South Hall! You there in Tivoli! You there in Manor! Keep hope alive! And Leon, if you happen to be reading this, well, keep air-conducting alive! Really, Dr. Botstein, because no one knows the difference anyway.





PAGE TAYLOR

# Catwalk on the Wild Side

*Drag Race V provokes gyrating nudity, and a cross-dressing extravaganza*

By ABIGAIL ROSENBERG, Opinions Editor

"Please clear the catwalk," the MC's voice reverberates over the chatter that replaces the pulsating, bass-heavy music. "We have someone special here tonight. Wendy, Wendy, will you please step up to the catwalk?"

Bright orange pigtails and a baby blue house dress mount the walk. As the performer looks out at the crowd, the cheering reaches fever pitch. His orange beard is now visible. He is the transvestite incarnation of Wendy, namesake of the fast food joint. As he begins to gyrate, the music begins. "Man Eater," one of the theme songs from the '80s movie hit *Flashdance* envelopes the crowd. From a black leather bag, Wendy pulls out hamburgers and hot-dogs, ketchup and mustard. As his lower half undulates to the music, Wendy spreads the condiments on the meat, lustily ingests, and beckoningly licks his fingers as the crowd goes wild.

This is just one example of the entertainment that the fifth annual Drag Race offered its participants. According to Bob Brock, Bard Security Director, approximately 450 partygoers showed up to partake in the cross-dressing, overtly sexual atmosphere of the night. A team of students headed by Cameron Hickey transformed the Old Gym into a mecca of delight. "It didn't even look like the Old Gym," said one queen. A four-foot-tall catwalk was erected, bordered by white Christmas lights. An enormous rainbow flag covered a quarter of the wall space and a juice bar was nestled in the corner, quenching the



JEREMY DILLAMONT

*Sweaty bodies danced along as the race continued, cheering loudest when the actions of the competitors transcended the cliché traditional cross-dressing and reached an erotic plateau of explicit sexuality.*

drained bodies of the passionate dancers. White, plastic paper covered the entrance to the gym, initiating the newcomers from the outside world into the underground, throbbing world of "DR5."

Bard students as well as members from the outside community, who showed a surprising affinity for cross-dressing and S&M gear, danced nonstop from 10 p.m. to 3 a.m. The catwalk was crowded with dancers, in all stages of undress, grinding to the music and each other. Throughout the night the crowd was treated to skits and dances by enthusiastic participants. Gyrating and stripping were the act du nuit with plenty of nudity and stage-diving thrown in for good measure.

The night culminated in the actual Drag Race. Dozens of contestants competed for the coveted crown in four categories: Queen, King, Prince, and Princess. As the hopefuls walked the catwalk, the noise level rose to a constant shrill. Sweaty bodies danced along as the race continued, cheering loudest when the actions of the competitors transcended the cliché traditional cross-dressing and reached an erotic plateau of explicit sexuality. Unlike last year, many people from the surrounding areas showed up, although few were in drag this year. Like other large parties, there were some participants who didn't know when to say when. According to Brock, "three or four ambulances were called," but none of the people needing attention were Bard students.





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## What Are the Critics Saying?



“Perfection”

*Bard Observer*, 10/2/97  
Student Reviewer

- ★★★★ Food
- ★★★★ Service
- ★★★★ Value

*Poughkeepsie Journal*, 10/10/97  
Brenda Buchbinder Sacks,  
Chef & Restaurant Critic



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Written by Diana Oberer. Drawn by Sonja Wilson. Unlabeled by Herbert



## Cruz's *Dreams of Home* Invites Viewers into Fantasy, Pre-Brechtian Indulgence

By ROSALIE PURVIS, Contributor

When the audience was let in to the dance studio five minutes before the actual start of Migdalia Cruz's play, *Dreams of Home* (directed by Bard student Julie O'Brien) we were given the choice of waiting or soaking in the ambience of the already active set. Two sleeping figures in rags lay in the background near four rectangular pillars, covered in graffiti, an authentic New York City trash can, and some pretty convincing subway benches. The program told us that we were now at 103rd street and Lexington Avenue, "Time: The present," and indeed, with a recording of clamorous noises and voices playing in the background, we were there.

The sound faded as the play began. Dolores (Abigail Marlowe) entered. She really was the "Mexican movie star - angel of Death" the script called for, with her sleek black hair and pale skin, made even paler by make-up and dim but hardening lights. She entered and exited the stage three times, presenting the now awakened figure on the left with three different trays of food. The silent vignette, broken only briefly by a gentle and eery breath from Dolores, was a bewitching one. Her red smile was larger than life in a plastic-clown-in-a-haunted-amusement-park sort of way.

In Dolores' fourth entrance, she presented, on her tray, the head of her assistant, Hobie (Seth Gillim), his legs dragging as she tugged him on. The script describes Hobie's character as "an odd looking angel," which he certainly was with his shaved head entirely painted green. Some audience members made reference to *The Mask*, which I saw as an understandable comparison, recalling the expressive face and zany musical voice of Jim Carrey in the title role of that movie. It is Hobie's voice that opens the play: "It takes great strength to plunge a knife through a man's heart..."

The person to whom Hobie makes this utterance, is a homeless man called Pedro (Nicolas Bodkin). Mr. Bodkin's rendition of Pedro revealed a psychological insight absent from the last part he played, a troubled but quite normal young man in *Hotel Baltimore*. I was most impressed by the ease and grace with which he pulled off the crazed monologues of, saying lines like "Can I suck on your eyes?" with the right balance of nonchalance and emphasis.

Aziza Omar played Sandra, a homeless woman, and "a ruined beauty," as the script tells us. Ms. Omar's physical rendition of the lame woman was very convincing. The poses she took - seating herself forlornly on the ground with legs outstretched, standing and reaching her head towards Pedro when they talked, balancing on her healthy foot - were with a sophisticated understanding of her character's handicap.

Sandra and Pedro are involved in a bizarre love affair, which is terribly sad but beautiful and moving in the world of the streets and nightmarish hallucinations of Dolores and Hobie.

In one of these hallucinations, Dolores wheels out two sheet-covered corpses on a table, both of whom rise to tell a story. The first corpse, Lettie (Marguerite Sarfaty-French), is an engaging waif-like apparition, shaky on her feet and quivery in her voice as if she was speaking not voluntarily, but with breaths that entered her body arbitrarily, or by sheer force of her words alone. The other corpse, Jaspas (Luis Moreno), wore the peaceful expression of a dead man, his eyes always half-closed, childlike smile intact, with a startlingly voluminous voice.

Visually, at this point, the scene waxed a bit Victorian, as one would not expect to see in a Lexington Avenue hallucination, at least not one on 103rd street. I suppose, on a bad night, one might encounter Victorian ghosts along Fifth Avenue or at an East Village party, but it is unlikely that these ghosts would wander that far uptown. The lack of consistency in the script's suggested slang dialect added to this sense of displacement. Sometimes the accents of the characters sounded a tad British and breathy, which then made the odd "ain't" or "jus'" a sound the way graffiti art would look on the walls of Manor lounge: out of place. It is unfortunate because the slang in the dialogue would have really supported the specific poetic language of the homeless couples and the other four ghostly characters.

The stage and set, however, were so effective, and the actors maneuvered so skillfully in and around the decor, lighting, and occasional sound effect, that I completely forgot where I was at points, and had several moments of sinful pre-Brechtian indulgence. I was able to enter the complex fantasy world of the play as easily as if it were a popular film, and yet I left the theater feeling nourished by the story.

## Dance Theater III: Amusing, Original and Precise?

By DEIRDRE FAUGHEY, Contributor

On Saturday, October 25, the Bard College campus was quite a bustling scene. Alive with artful activity, as the evening began, excitement came in with the rain and the wind. You might have been at the ISO cultural show or busy preparing yourself for the Drag Race, or, hopefully, experiencing Dance Theater III.

Inside the theater building at that last event, the atmosphere was similar to that of any theatre before any show. People mingled around the table for coffee and tea in the hall, parents talked about their children, and students engaged in their usual banter. Then it was time to remove our shoes before we entered the theater. On this rainy night it was hard to refuse and I placed mine at the end of the line of wet sneakers and pumps. Once everyone was inside the theater, the lights went out and the show began.

The first piece, "Immanent," a dance for three women in red costumes, was choreographed by Bard Student Marina Smerling. Marina is a strong dancer and it is refreshing to watch her precise technique. All three dancers performed with control. Clare Amory's strength was wonderfully displayed as well, especially in the beginning of the piece. Mayumi Ando brought gracefulness to the movements and made them look especially smooth. Overall, this piece was very well done and not even the incredibly dramatic

*While there were funny moments in Clare's dance, like when she described how bored she was when she first saw the Nutcracker or how her sisters used to pull her hair, the fact that people found the topic amusing was troublesome to her.*

music by Dead Can Dance distracted the audience from the dancers.

Bard Student Owen Moldow choreographed an amusing piece entitled "Up and Down." This lighthearted piece followed several serious ones, and had people in the audience laughing as they enjoyed contrast. The most difficult technical part of the piece was the amount of times the dancers fell to the ground. It is not easy to do this from a straight standing position, but as dancers often do, they made it look easy. There was also a good deal of acting in the piece, which made it less like a dance and more like physical comedy. These dancer/actors made a lasting impression on the audience. "I liked...the tension between the audience and the dancers," one audience member said. Set to Bach's "Goldberg Variations," the piece proved to be one of the more enjoyable ones of the evening.

Clare Amory's piece, "Seven Dancers Including Me," was different from every other one in Dance Theater III, being original in many aspects. First of all, there was no music. The dancers spoke words written by Clare, but on which they had all collaborated. Second of all, this dance piece was about the absence of dance. It focuses on dancers who had stopped dancing. In the beginning Clare was alone and she told a story about when she had started to dance. Gradually, other dancers came on stage, and each one added to her story. They spoke about the difficulties of taking ballet class; they spoke about feelings of inadequacy. Towards the end we were made to realize that Clare's story became that of all the dancers on stage. Combined with representative movements, some of which were painlessly smooth and others disturbingly heavy, this piece was effective. I have not seen a Bard dance piece that is as meaningful.

Some people laughed during Clare's piece. "I was shocked that people found it funny," she said. While there were funny moments in her dance, like when she described how bored she was when she first saw the Nutcracker or how her sisters used to pull her hair, the fact that people found the topic amusing was troublesome to her. In retrospect she said, "It might be a piece that strikes non-dancers differently. I probably feel the weight of the topic more because I am a dancer."

Kathryn Johnson, another dancer in the evening's program, said that Saturday night was perhaps one of the best performances, but complained about the audience, saying it was "deadly." "There were these two girls sitting in the front row and talking and laughing the entire time...but I think it helped us dancers to come together and put on one of the best performances we've ever had of this show."

The next Dance Theater production will take place November 22 at the Avery Arts Theater.

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# South Africa's Transition to Democracy: a Big Myth?

By MICHAEL CANHAM, Contributor

South Africa is regarded as a hive of intense democratic activity by the rest of the world. Everywhere and at every turn, the black majority is being invited to exercise its newly-found rights witnessed in everything ranging from the passing of the new constitution, a product of four years of long negotiation between the African National Congress (ANC), led by President Nelson Mandela and the former Apartheid Regime (National Party), to participation in the local government structures, to the building of the local Reconstruction and Development Program (RDP) committees. At the same time a closer look at the democratic process reveals a wave of strikes and a variety of social protests. These activities reflect the worsening poverty and living conditions of the black populace, along with their frustrations with the slow pace of the black-led government to deliver basic material needs such as housing, jobs, health care, and education. A very stark contradiction of this democracy in South Africa is the growing tension between the formal freedom and democracy on the one hand and the continuing poverty and deprivation on the other. A poster at a recent march in South Africa reflected this kind of anger: "Democracy does not pay the rent and we voted for a better life, not a bitter life!" The international mainstream media hails the so-called "miracle" of a non-violent transition to democracy. The whites who feared black-on-white revolutionary violence saw that it did not happen. At the level of the ordinary white folk, anticipation of the much vaunted "race war" never materialized. For the white capitalists, the class war over who owns the means of production has largely been deflected into the farce of "democracy." But the violence continues, violence generated by the cycle of poverty, illiteracy, high child mortality rates, to mention but a few. Therefore, to the South African capitalists, revolution actually did not happen and that is the "miracle" that they applaud. As one academic from the University of Cape Town said, "The miracle of this non-violent transition was necessary if South Africa is to remain a haven of democratic expression."

Underpinning the "miracle" is the fact that for the "fat cats" and the middle classes, very little has changed with regard to important things like their ownership of the factories, farms, mines, etc. There is now a black-led government indeed and certainly the social amenities and services once regarded as for "whites only" are now formally desegregated, but this does not affect the rich. For the rich and the middle classes, most of the material benefits that they had during the epoch of Apartheid remain. Even more disappointing is that today, both the South African constitution and the black-led government are committed to protecting private property and personal wealth, along with the free market and the profit motive which makes it all possible. But given the levels of political consciousness today, it is undoubtedly a miracle for capitalism in South Africa. Yet how real is this peace for an unemployed squatter in a peri-urban ghetto of shacks with no running water and facing the constant threat of forced removals? Are we back to the dark ages of the 1950s, a period when such was the status quo? Concerns became even more widespread as the black government failed to deliver adequate relief to the "mass condition" through its RDPs. For the black middle class, life in South Africa is a dream come true. They are able to escape the squalid conditions of the Townships and move into decent housing in white suburbia with its over-resourced schools, universities, and colleges. For the black majority, the "miracle" has meant many RDP promises but, as yet, little has changed in their daily reality. For the black working class, the oppressed black majority, who dreamt and fought for liberation, the "miracle" hides enormous dangers. These dangers come from the normalization and consolidation of post-Apartheid

democracy for the rich, the very things that the upper classes applaud as the "miracle." The organized working class, which saw the demise of Apartheid as the beginning of the end of exploitation, have discovered that the normalization of social democracy runs against their historical demands for decent housing, jobs, education, and working conditions. Above all, the South African Bill of Rights entrenches private property, meaning that exploitation is a right under the new constitution.

Today, the black government in South Africa is calling on the workers to stimulate the economy and raise their productivity levels in the name of progress, freedom, and democracy. The argument put forth by social reformists – that workers will "share in the prosperity" through higher wages and that capitalism will be transformed into socialism – remains a dangerous illusion. This belief in social reformism is already working against the material interests of the South African working class. The main working class federation, the Congress of South African Trade Unions (COSATU) has compromised these interests by involving the workers through tripartism, for example, with the National Economic Development and Labour Conference (NEDLAC) in joint responsibility for the health of an economy which they hardly own or control. South African-style democracy has come to represent the largest obstacle barring

**Even more disappointing is that today, both the South African constitution and the black-led government are committed to protecting private property and personal wealth, along with the free market and the profit motive which makes it all possible.**

progress toward genuine freedom.

I have no illusions that even a majority ANC government would consistently carry through reforms that will fundamentally change our social system. Under current conditions in South Africa, it is clear that the drastic cuts in social services, black education, pensions, child welfare grants, and denial of black youth access to decent and quality education are all strategies of the wealthy and powerful to further erode the gains registered by the youth and workers after many years of intense battle against the Apartheid state, which saw the ultimate release of President Nelson Mandela and the legislation of previously banned black anti-Apartheid forces. On the other hand, despite the rising wave of strikes and the continuing land-grab campaigns, not to mention the general disillusionment with the black government's ability to deliver, it is only a matter of time until it becomes obvious that the government remains unwilling to institute radical reforms to bring relief to the victims of Apartheid racism and degradation.

Finally, to feed the hungry, to clothe the naked, to cure the sick, to house the homeless, to protect the children and the elderly, to educate the illiterate, there must be a revolutionary revival of the economy, but to go beyond the narrowness and greed of capitalism, to meet these burning demands implies that there must be a redistribution of at least 70 percent of national resources.

If this doesn't say it all, isn't democracy just another myth?

# The Whole Is Greater Than Its Part

By ANDY VARYU, Contributor

*"Since reason demands nothing contrary to nature, it therefore demands that every man should love himself, should seek his own advantage (I mean his real advantage), should aim at whatever really leads a man toward greater perfection, and, to sum it all up, that each man, as far as lies in him, should endeavor to preserve his own being. This is as necessarily true as that the whole is greater than its part." --Note to Proposition 18, Part IV of the Ethics. Baruch Spinoza, c: 1670*

It was a major decision for me, last Wednesday night, to leave Bard for a day and purposefully separate myself from suffocating study. Perhaps others would have made the decision differently – many had made it long before the start of Reading Week, and by then were long gone. But I cannot think that anyone from this place is unfamiliar with the pressures and expectations I confronted head-on in my decision to find rest.

The break was miraculous for me, even though I only left for a day. Physically the week had taken such a toll on me, that for the sake of my health I had to keep myself from even thinking about work during the interlude. I sped on Metro-North toward Aubrey whom I love and laugh with, who eases my brain and warms my heart. And leaving this way was the right choice. Purposeful, responsible neglect gave me the perspective I had been searching for. The ability to relish the solace found in the autumn trees. Most importantly, it made me think that being able to access this peacefulness was maybe more important to survival than academic success.

Back at Bard I'm a bit wary of a new stubborn side of my motivation which has refused to allow me to get worked up in the way I usually do. The panic attacks, waking from dreams unable to breathe, and the stress in my head which came to me before Reading Week, are physical dangers to which I cannot seem to convince myself to return. But one day in Kline I found my breath short again and my appetite gone. I feel stalked by the stress now, and no amount of external motivation will make me forget that if I don't breathe, I die. So I keep moving to push through it, and when the stress hits I make sure I am walking, laughing, at very least breathing.

Yet what worries me most is that many people tell me they too feel crushed by their work this semester, in a way more powerful than ever before. I see professors hit by this same desperate wave, either confused by so many incomplete assignments or suffering under unmanageable deadlines themselves. The impossibility of these expectations is not assigned from above, delegated by insensitive authorities, but comes from a fury that encircles us all, that we will have to deal with before it will go away. An entire science class has been unable to complete a major lab; paper extensions have become the rule rather than the exception; one professor has coined a new epidemic among students, consisting only of missing class. Do I perceive this madness more because I am caught up in it, or is future shock finally gaining on us? (I imagine weathered old men who say this is no more crazy than when they were in college; somehow I imagine them out of touch.)

In some ways, I have been waiting for the "Great Change" predicted by Native Americans ever since one unendurable ninth-grade calculus class. Wouldn't it be nice, to have our petty obsessions drained of their importance by a Change that demands we pay attention for our survival? Perhaps we fear such a change, because we associate it with angry Deities and final judgment. And we wonder if we have acted well enough to make the cut. But what if the decision is being made as we read? The natives predict a Change, precipitated by fickle weather patterns among other things. They say

CONTINUED ON NEXT PAGE



## The Root Cellar

Bard's Natural Foods Cooperative  
in the Basement of the Old Gym

Offering the very best in  
natural refreshment

Reed's Ginger Brew, Annie's Mac & Cheese, Panda  
Licorice, Glenny's Spirulina and Ginseng Bars,  
Red Hot Blues, Kettle Chips, organic teas and coffee,  
and an assortment of other goodies.

Open everyday 11 a.m. to 5 p.m., 8 p.m. to 11 p.m.

## Classifieds

### Announcements

#### 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. For more information on ECO, NECC in Boston, or how to start a career in the environment [sic], visit the orga-

nization'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

We're looking for students (work/study and others) who are available to assist in concert production. Inquiries can be made to Amie McEvoy, Assistant to the President and Manager of Music Programs, at ext. 7425 or via Campus Mail.

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 for length and clarity, however.

# Luna 61

## Vegetarian Organic Cafe

914-758-0061  
61 East Market Street  
Red Hook

Voted "Best Vegetarian Restaurant"  
by Hudson Valley Magazine Readers

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](mailto:observer@bard.edu).

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## DO IT FOR A DIME

5

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 and Trojans, 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 Bard 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 Bard Observer reserves the right to edit for spelling, grammar, length and coherency.



# Letters to the Editors

## B.A.R.C. Founder Questions point of PETA

Dear Editors,

In September of 1997 I started the Bard Animal Rights Collective on this campus. The club was started to raise awareness of animal suffering and to encourage a cruelty-free lifestyle. It was also supposed to be a place where people who realize animals have rights can support each other. I am personally vegan and I encourage the lifestyle, but I wanted B.A.R.C. to be a place for anyone with any interest in animal rights. But ever since the signs for the first meeting went up, enormous backlash occurred. The club PETA, an idea taken from the internet, was created. I have received letters telling me B.A.R.C. signs that state that all oppression is connected are racist and I have also been verbally harrassed. B.A.R.C. has done very little to deserve the anger it receives, which makes me think the reason people are so threatened is a much bigger issue.

I have to ask myself why people feel they need a club to take pride in oppressing animals and why they feel so threatened by vegans and vegetarians. Maybe it is because vegan/vegetarianism makes people question their entire worldview. Regardless, I believe forming a club against animal rights is ridiculous and offensive. There would be outrage if there was a white pride club or a straight club, which to me is of the same mentality. Imagine a sign saying that someone should take pride in their straightness and kill a gay person. Now remember that sign that said we should take pride in one's humanness and drink milk/eat meat.

Animals experience emotion and pain, just like people, yet people can justify killing for no reason. Animals used for the dairy and meat industries are kept confined, pumped full of hormones and antibiotics. Farm animals are as sensitive and intelligent as a dog or a cat. Very few people would let their companion animals be tortured and slaughtered, or constantly impregnated and lactating by taking away their babies. Very few people would find this an acceptable way to treat other people as well, but it still happens. Slavery is not something that stops with people. It happens with animals and it happens because humans are very good at objectifying sentient beings, human and non-human, and therefore justifying their torture. I believe that until we stop treating animals like objects, humans will continue to treat each other as objects as well.

The Bard Animal Rights Collective is about peace and ethics, and I am deeply saddened that there is so little support on this campus for such a thing. I would really like to see people take actions for the millions of animals who are killed and tortured in factory farms, rodeos, circuses, classrooms, laboratories, and shelters. Please, if you care at all about animals, put up signs, write letters, boycott animal products and animal testing. Also, you can write or call me with any ideas you have. I can't do this alone. I believe that things like PETA have a right to exist, I am just sad that people would want to support it. Please just think about animal rights. I know the idea opposes everything this culture is about, but so has every other great revolution.

Sincerely,  
Nora Kindley

*Editors' Note: Bard's student PETA club, People Eating Tasty Animals, is not the only group that goes by that acronym. The original PETA, People for the Ethical Treatment of Animals, is an international non-profit animal protection organization over a decade old and with more than 500,000 members, many of whom are insulted by the upstart and ethically-opposite "other" group's adoption of their organization's acronym. For more information on the real PETA, write to PETA Headquarters, 501 Front St., Norfolk, VA 23510, call (757) 622-PETA, or e-mail [www:peta-online.org](http://www.peta-online.org). An article on the two PETAs, as well as B.A.R.C., will follow in the next issue of The Observer.*



THE ROAST... Bard's People Eating Tasty Animals cooked a pig October 26—to the chagrin of some.

## "Virtual" Hospital Merger Is Indeed More Rational

Dear Editors,

Kingston, Northern Dutchess, and Benedictine Hospitals have rejected the type of "virtual merger" that Vassar Brothers and St. Francis have done because they saw it would not save them enough money. However, I have read that Vassar is beginning a major new construction project, so they can't be too bad off. And this is with a projected Medicare cut for Vassar of \$12.8 million over the next five years (St. Francis, \$12.7 million) (Poughkeepsie Journal, Aug. 29, 1997).

For the past few years, the hospitals have been consolidating services wherever possible — lab, dialysis, etc. I think that is a more rational path and one that will have community support. That way they can maintain their individual identities — one Catholic, one secular.

Sincerely,  
Mildred Meyer

## Stop the Boot! Stop the Boot!

Dear Editors,

No one need be booted by Security. Over one thousand one hundred persons study at Bard. A donation of fifty cents (less than the cost of a small cup of coffee) from each student would supply the *Stop-the-Boot Fund* with over \$550 — ample wampum to buy a student jalopy and register it with New York State. (Smaller donations in subsequent semesters would easily cover the costs of minimal insurance, quarterly gasoline refills, and basic maintenance.) This collectively-owned vehicle would be unregistered with Bard Security and parked illegally on campus. To prevent its towing, it would be moved every couple of days by a rotation of members of *Stop-the-Boot Drivers*, a committee to be elected at a student government forum.

Because Security has confessed to ownership of only one boot (and limited funding precludes the purchase of a second), the jalopy, most egregiously parked, would absorb all bootings (unless the first booting results in stalemate, in which case the jalopy would absorb the booting).

Should periods bloom of little or no booting, use of the jalopy would be raffled off to Bard's car-

less shleps (who, therefore, should join their mobile brethren in the *Stop-the-Boot* cause); donations to *Stop the Boot* during such halcyon days would be less vital.

Sincerely,  
P.R.

## A Call For Support

Dear Ediotrs,

Wednesday the 22nd of October I attended and performed in the most half-hearted Open Concert in my four years in Bard's Music Department.

This letter documents feelings of disappointment in the professionalism, professional courtesy, and lack of peer support displayed at this concert. A substantial number of performers and spectators wandered into the concert five, ten, fifteen minutes late, consequently interrupting or even missing the work of the other performers. A few performers left immediately after performing their pieces, showing little regard for the work of the musicians performing after them. The transitions between pieces were atrocious; people came up to do their songs having not yet tuned their instruments, and in some cases not even

taking the time to tune once on stage. In one instance a trio came up on stage missing the third musician and had to go out into the hall to collect him.

The Open Concert did not seem to be regarded as a space where music majors and other Bard musicians could come together to show the progress and individuality of their work. It was sad to see that many students in the music department did not come out to see the work of the people performing. The lack of music students in the audience was a disservice and a shame. This concert was a perfect opportunity for musicians to network, to see who played what instruments and in what style, an opportunity for musicians to approach other colleagues to work collaboratively in the future, a place to critically and supportively put into practice the ideas and theories we have been learning about in class.

There are so few musical concerts on campus that it is a horrible waste not to take advantage of the ones that we have. I left this concert feeling disappointed that more music majors and Bard musicians were not interested in supporting the music department and their peers. There is a need for a tighter community, a group of peers who enjoy making, hearing, watching, studying, and thinking about music. This concert lacked the buzzing energy of musicians interested in the creative potential and possibilities of a whole department filled with many different instrumentalists, composers, spectators, vocalists, performers, teachers, and students.

I understand that many of us are busy with homework, work, social lives, and other obligations. I realize that attending a concert on a Wednesday evening may interrupt the flow of many of our schedules. Yet I believe these concerts to be an integral part of the music education program. The presence of peers in the audience can only enhance our own education as well as contribute to the education of the performers through feedback and constructive criticism. I would like to see more of a turnout at these concerts.

I applaud the musicians who came out last Wednesday to perform, support, and listen.

Sincerely,  
Melanie Sara Shaw



## Women's Athletics Breaks Records, Tops Expectations

**Fall win-loss totals—31-17—  
made men's 2-23 look puny**

By ABIGAIL ROSENBERG, Opinions Editor

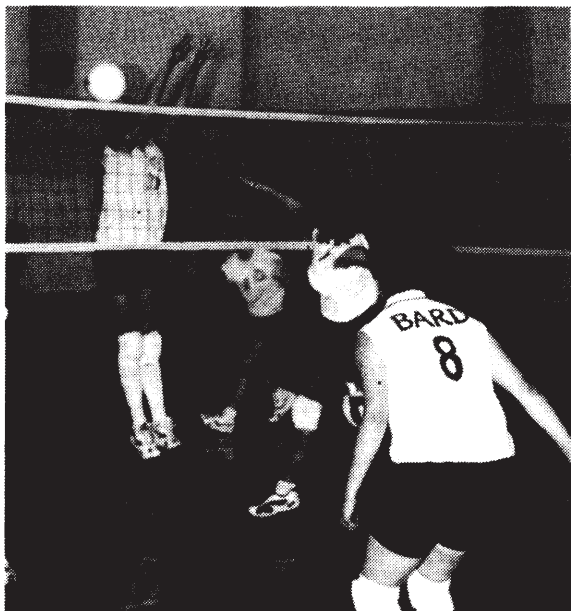
From the much touted "year of the women athletes" in the 1996 Olympics to the unexpected triumph of the WNBA, women's athletics have been in the spotlight. This season at Bard has been no exception. In a fury of feminine athletic prowess, the Women's Tennis, Women Volleyball, and Women's Soccer teams captured titles and records that are unsurpassed in the history of Bard athletics.

The Women's Tennis team, coached by Fred Feldman and supported by Captain Hazel Gurland, are the proud champions of the Hudson Valley Athletic Conference. Boasting a historic 10-0 conference record, the team surpassed all expectations and own the right to call themselves undefeated. The Women's Volleyball team also captured the HVWAC championship title. A record of 10-7 ensures that later this year Coach and Athletic Director Kris Hall will feel doubly proud when a bright red banner is hung in the gym, paying homage to the women of the court.

The Women's Soccer team proved their claim of being "strong like bulls, sexy like women" when they came through with the best record in the history of Bard soccer: 8 wins and 9 losses. Coach Jeff Dezego has been sent to Northern Dutchess to get the smile surgically removed from his face.

Gone are the days when "Lady" preceded the name of the school mascot. Gone are the days when women's teams at Bard were seen as less prestigious sidekicks to men's sports. This season, and hopefully in all of the seasons to come, women's athletics at Bard are the main event. After all, this season's combined record of the women's teams, 31 wins-17 losses dwarfs the men's 2 wins-23 losses. Under those circumstances, what else seems small, boys?

On behalf of the women athletes at Bard, I would like to thank Kris Hall for her devotion to the importance of sports in the lives of women. Without her effort and love we might still be "Lady Blazers" in the eyes of spectators.



BY AIR, BY LAND, BY SEA: The Raptors claimed second title in three years.

## Volleyball Wins Conference

**Second title this year**

By JEREMY DILLAHUNT, Sports Editor

In a tight conference fraught with hard competitors the Bard Women's Volleyball team has taken first place in their division. The team edged out compe-

tion from Marymount College, College of New Rochelle, Lehman College, and Manhattanville College to become the Queens of the Hudson Valley Women's Athletic Conference. This marks the women's second conference championship in the past three years and makes them the team to beat in next season's race for top dog.

Unfortunately the women lost their last home game of the season to the College of Saint Thomas Aquinas. In a rousing five-game match Bard was up two games to one and felt confident of a season closing victory. Going into the fourth game the players looked loose and relaxed; Shilo Burton and Eva Bodula exchanged high-fives and the back court giggled as game four started. It was a game of spurts and flukes in which Bard would go on a 5-0 run and then let the lead slip. At one point Bard played so confidently that sophomore Diana Sanchez returned a ball, for a point, off the top of her head. Saint Thomas came back strong with the next service volley and took their turn as the leaders. The game see-sawed back and forth until Saint Thomas won 15-13.

Although coach Kristen Hall wasn't pleased with the Saint Thomas results she didn't appear entirely unhappy as she walked off the court for the '97 season with a second HVWAC title in her pocket. It was an especially pleasing season for seniors Shilo Burton and Jennifer Novik who leave the sport champions. Next year's team will have to step up the level of play as Shilo was the leading "kill" deliverer on the team and Jen anchored the defensive play, and was more often on the floor than not. Juniors Eva Bodula and Ioana Zamfir feel confident in continuing the Bard dominance of HVWAC and coach Hall's diligent recruiting and intensive training will most likely create another seamless Bard Women's Volleyball team.

## Bard's Women's Tennis Trashes the History Books

**Raptors went 13-1 to  
dominate conference**

By JEREMY DILLAHUNT, Sports Editor

Continuing this year's trend of victorious seasons dominated by women's teams at Bard, the Women's Tennis team destroyed their conference competition by going 10-0. The women were 13-1 for the season and an incredible 107-19 in matches played this fall. By capturing the conference the women gave Bard another first place spot alongside the Bard Women's Volleyball team in the Hudson Valley Women's Athletic Conference. This is the first time the Women's Tennis team has won the conference and it is their best record ever.

At the Hudson Valley Women's Athletic Tennis Tournament Bard took four of nine first places: Debbie Whittaker for first singles, Maia Gambis for fourth singles, Nikki Gabicon for sixth singles, and Debbie Whittaker and Laura Coxson for first doubles. The next highest ranked school only took two first place spots. The Bard women were cheated out of the tournament title by an ineffective point system. Rather than giving Bard points for a team that was too scared to compete against the mighty women, the bumbling officials advanced the Bard women to the next round pointless. By the end of the tournament the women had made up eight of the nine points, but lost the tourney by one point.

Coach Fred Feldman was ecstatic to the point of speechlessness with the season's results. According to Abby Rosenberg, "I think we made his entire life," with the exception of his dog Molly. With results like this year's we can expect to see a good showing next year as the team is to remain strong losing only seniors Abby Rosenberg and Elia Johns. A new conference could even be on the horizon, considering the dominance exhibited by the women this year.



STRONG-ARMING THE COMPETITION... Women's Soccer finished 8-9.

## Women's Soccer Finishes With Best Season Ever

**Bard women's sports  
continue to triumph**

By JEREMY DILLAHUNT, Sports Editor

The Bard Women's Soccer team finished this season with an 8-9 record, the best so far in the history of Bard women's soccer. Closing out the season with a 1-0 win against Jersey City State College, the Blazers made Bard history in the fall of '97. Coach Jeff Dezego was pleased with the results, saying that, "Hopefully this season will prove the turning point of the women's team and next year we can look forward to a winning season."

This year the women's team did not participate in a conference but are instead waiting until next year to be entered into a more competitive and higher-seeded conference. Against their old conference the women had a perfect 3-0 record and this year they played two teams from next year's conference, beating both.

For next season the team will essentially stay the same, (losing only senior Jennifer Beattie), which Coach Dezego is also happy about. While Beattie was key to the offense as the leading goal-scorer he feels that her leaving will not create an offensive vacuum. Although there are no athletic scholarships offered at Bard, recruitment for next year's team will be intense. Coach Dezego wants to foster the attitude on the women's soccer team that playing soccer is for fun and players should not get mired down by a "winning is most important" attitude.

The success of the team rests squarely on the exceptional team play. The women's team is a perfect balance of solid individual skills and strong basic team cooperation. Other teams playing against Bard won or lost because of individual players' exceptional skills but overall, Bard has the strongest team play of the scheduled season. To improve to a winning record Coach Dezego feels it is necessary to continue with the emphasis on the team play, in some ways emulating the Brazilian style of soccer. Strong, solid, and precise give-and-go and square plays will break down the most stalwart defenses if carried out unrelentingly. At the same time emphasis on individual styles is necessary for the Bard women to continue their climb to success. Whether it is Briana Norton's ultra aggressive midfield dominance, Paige Taylor's methodical brick wall defense, or Katryn Weisenstein's explosive roadrunner offense, the women are a formidable opponent when they play as a team.



# Men's Soccer Notches Up Another Victory

*(The belt is in danger  
of falling off however)*

By JEREMY DILLAHUNT, Sports Editor

The Bard Men's Soccer team closed out the season this year with a record of 2-14. It is difficult to pinpoint the cause of such a disappointing season, especially when one compares it to the previous season's relatively successful record of 5-3-8. Some would point to such reasonable arguments like a new coach, eight spanking fresh first-year students, the loss of last year's two team captains, as well as the loss of four seasoned players to graduation and ineligibility, and the injury ridden roster. Excuses aside, improvement should be a cinch next year.

On a happier note, Bard beat the pants off of Webb Institute when they showed up on Parents' Day '97. In an exciting and somewhat unfair match-up Bard released all of the season's aggression on the crossbar of the Webb goal. From as far away as the post office one could hear the steady ping of leather meeting steel post as Bard went 1-38 for shots on goal in the first half. At one point the invective assault on the Webb goalie by the Bard forwards and mid- and backfielders, was so heated that he fell down into a fetal position and could be heard audibly saying, "Mummy, please take me away from this evil place." The Bard team didn't hear, however, and the poor sot from Webb was left to suffer for a full forty minutes until the half-time whistle delivered him from his torment. Igor Romanenko's first-half goal temporarily snapped the Webb goalie from his terrified state of acquiescence when it bounced off his head and rolled into the back of the net. With a 1-0 lead going into the second half the men could smell the blood of victory dripping from their cleats. Webb attempted some form of a counterattack as they kicked the ball off the midfield at the start of the second half. The Bard men would have none of it though, and promptly stole the ball back. The rest of the second half was reminiscent of the Monty Python skit in which healthy hospital doctors and staff in a quadriplegic institute play the patients in a morale booster game. By the end of the game on Parents' Day one could see three bowed goal posts, from the damage inflicted by a Bard team that went 1-54 for shots on goal during the game.

The fire in the bellies of the men proved to be short-lived, however, as they went 0-3 for the rest of the season with no goals scored. At this point one could only hope for the kind of success that England had in the '46 World Cup when they made it as the dark horse to the semifinals. Such is what dreams are made of, and for next season the Bard men better get their sleep.

# The Reds Look For a Belt to Notch

*(Not that they have a knife)*

By JEREMY DILLAHUNT, Sports Editor

Seth Goldfine, co-captain of the Bard Rugby team, was ejected five minutes into Sunday's New York Metropolitan Tournament, held at Bard, for the "ridiculous" call of "stomping." When questioned as to whether he disagreed with the referee he said, "Of course I was stomping, I've been stomping this entire season. But to get ejected?"

In referencing the officials' handbook on the rules pertaining to stomping, one could come across something like this: "Stomping: when a player from one team intentionally raises his foot above the knee level and forcefully brings it down upon the hand, stomach, face, or other body part of a member of the opposite team causing that person's body part to become seriously injured (i.e. to suffer a contusion, laceration, hemorrhage). However, this does not pertain to sissy injuries like broken bones or torn ligaments resulting thereof." "He wasn't even bleeding," continued Seth, wildly unhappy that he would have to sit out the last game of the rugby season.

Seth should take some comfort in knowing that the Bard Reds wouldn't be playing if it wasn't for his dramatic efforts in the game against Columbia University on October 19. In that game, which Bard lost, a Columbian besmirched the chastity of Seth's mother, or delivered an equally offensive

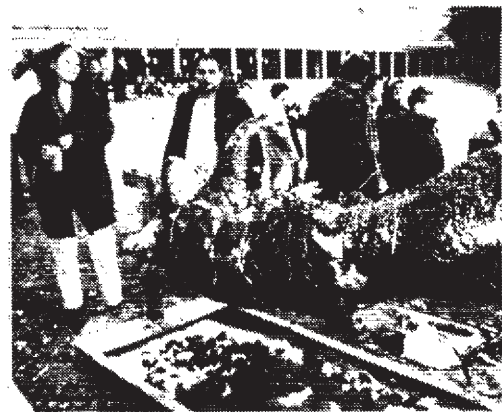


CHARGE OF THE LIGHT BRIGADE... The ruggers rumble at home.

remark via airwave-mail to Seth, which Seth felt he needed to address personally with the sender. He did so by attempting to remove the larynx of the Columbian, with little more than his thumb nails as operating instruments, so that the besmircher could no longer besmirch. The resultant action of the incident was the self removal of the Columbians from the New York Metropolitan Tournament for fear of not being able to pick up their teeth with broken hands after another meeting with the Reds. Seth scared the shit out of the men, ahem, boys, from Colombia and in doing so bought his team an extra game for the season.

Following the Colombia game, the Bard Reds hosted division leader Drew University, to which they lost 37-0. Bard played hard but just couldn't get it together against the smaller and faster team from the loveliest state in the union, New Jersey. In the first half the tone was set for a second-half confrontation due to numerous eye-gouging, groin-pulling, and nail-biting incidents. The inevitable blow-up came from a besmirching comment made by a Drew player and directed at Samir Vural's mother (a popular form of degradation in the rugby world). After much posturing, not unlike that of game cocks before a fight, and finger-pointing, both Samir and the Drew player, who Jessica Shreefter, Bard's own psychotic rugby fan, lovingly referred to throughout the game as "Dough Boy," were ejected. The ejection failed to stir the spirits of the Bard ruggers and they continued to lose the game from there on out.

In Sunday's three-game New York Metropolitan Tournament, Bard played and lost to Manhattanville College in the first round. In doing so they raised the bar for accomplishments for Bard men's sports by going 0-6 on the season. What they lacked in putting on the board they more than made up for in entertainment value. Over the season they brought us memorable moments like "the boot," numerous ambulances, even more bloody faces, and confused hunters wandering on the playing field looking for what they thought was the mating call of a Canadian moose. The season wasn't a total loss however; the Reds managed to procure for themselves a coach and filled out the roster to a weighty 22 players. Next season the Bard ruggers look forward to winning their first game ever.



CHUNK OF FLAYED FLESH, PLEASE... PETA members cooked it up.

# They Tore the Flesh From Its Bones

*PETA shows Bardians  
the very spit of well-done*

By JEREMY DILLAHUNT, Sports Editor

If you were anywhere on Bard campus Sunday, October 26, you would have been unable to escape the tantalizing fumes of the first annual Bard College pig roast sponsored by PETA (People Eating Tasty Animals). In an unprecedented display of ancestral masculinity, the men of Bard college tapped into the long dormant gene that allows them to chase down a giraffe and slay it with a single blow to the knee cap; Newt would be proud. Alongside the blackened, bubbling, charred skin being held together only by steel wire, the Bard Rugby team hosted Drew University in a conference match. The tasty smell of barbecue sauce and singed flesh mingled in the air with the primordial grunts of two groups of large men in close, intense, and intimate contact with each other.

The pig, affectionately referred to as "supper" by some, weighed upwards of fifty pounds and yielded a succulent array of rump roast, rib, haunch chop, pork chop, tip, shoulder roast, and flank. Not that any of the ingesteers took the time out to notice that "supper" had so many edible parts. Much of the pig was consumed by simply tearing out chunks with bare hands, ripping off pieces by the bone, and, in a few instances reminiscent of "kill the pig spill his blood," with teeth alone.

After cooking for twelve hours the muscle had turned as soft as velvet and juicy like the latest news morsels concerning Marv Albert. While the rugby game had ended four and a half hours before, the team from Drew could not resist their carnivorous instincts. Along with the Bard ruggers they milled around, bleeding and contusioned in mud encrusted clothes under October drizzle like peasants waiting for the bread cart in pre-revolutionary France or Kimono Dragons circling a lost tourist experiencing Darwin firsthand.

The sky had turned black by 7:30 p.m. and the feasters had all exited the scene. The evidence looked like a satanic ritual or a fourteenth-century English manor's dining hall. Bones, gristle, and ligaments lay scattered across a folding plywood table and a Kline garbage can sat steaming as the fresh October mist cooled the hot waste within it. Supper's head sat on the wet cement, looking in at Kline; PETA's appetite had been mighty; both ears had been chewed off and a nibble the size of a cherry tomato was missing from her snout.