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Chris Van Dyke and John Holowach
"News is whatever sells newspapers; The Bard Observer is free."

The Bard Observer

ANNANDALE-ON-HUDSON, NY, 12504 NOVEMBER 17, 1997 ISSUE 5, VOLUME 8

SUNY President Bowen Facing Possible Firing

Controversial women's conference raises the hackles of conservatives; trustees will decide issue tomorrow

By NATE SCHWARTZ, Design Editor

President Roger W. Bowen of SUNY New Paltz may lose his job when the fifteen-member State University of New York Board of Trustees meets in Rochester tomorrow. They may fire the President in response to his position on a one-day Women's Studies conference, "Revolving Behavior: The Challenges of Women's Sexual Freedom," held November 1 at SUNY New Paltz. Workshops on safe and nonviolent women's sex toys and women's sex toys were offered along with 19 other workshops on topics ranging from HIV education to marriage and sexuality in Africa. The former two and a performance by artist Shelly Marx entitled "Whiplash: Tales of a Tomboy" became focal points of controversy which led to a call for Bowen's resignation or firing by Trustee Dr. Candace de Russey and Assemblymen Thomas Kirwan, R-Newburgh, and John Gunter, R-Kingston.

The twenty-first annual conference was one of dozens of conferences which take place at the university. The day began with keynote panelists, allowed participants to attend three workshops of their choice, and concluded with a Marx performance.

President Leon Botstein has been monitoring the story closely and has spoken with Bowen. In an interview on Saturday, November 15, when asked about the possibility of Bowen being fired, Botstein expressed doubt and commented that from the beginning he has been willing to "stand up and defend what happened...express some solidarity." He in fact wrote several letters to local and national newspapers (one was published in The New York Times last Saturday), and asked Susan Collins, Vice President for Public Affairs and Development, to contact the ACLU and urge them to rebuke a statement made by Governor George Pataki on the conference.

In his statement, issued on November 5, Pataki called it "outrageous" that the New Paltz administration allowed the expenditure of taxpayers' dollars for activities which do nothing to further higher education. Pataki said that he had asked Thomas Egan, Chairman of the SUNY Board of Trustees, to investigate the matter and was asking "for his recommendations on how to prevent this kind of activity from happening on a SUNY campus again."

The New York Civil Liberties Union (NYCLU) sent a letter to Pataki on November 10, writing, "When you use your authority as Governor to investigate scholars because of the content of their expression or the subject matter of their conferences and when you suggest that offensive ideas should be silenced on the SUNY campuses..." STORY CONTINUED ON PAGE 2

Novel Faces, Facings, & Defacings

A Dangerous Across

Intersection scene of three collisions

By ABIGAIL ROSENBERG, Opinion Editor

Since the beginning of the fall '97 semester, there have been at least three collisions at the intersection of Route 9G and Kelly Road, (also known as the southern entrance to Bard at the blinking light). According to Allen Jassey, Director of Student Activities, since September two collisions involving Bard students have been officially reported and another accident has been acknowledged unofficially, which did not involve Bard students.

The speed limit for most of Route 9G is 55 mph, but at the blinking light intersection, the speed limit drops to 30 mph. The drastic reduction in speed, in addition to motorists who do not observe the posting and the substantial amount of traffic that slows to turn into the Bard entrance or onto Kelly Road, has created a dangerous situation that the Bard community has addressed in the past and will continue to address in the future.

According to Dick Griffiths, Bard Physical Plant Director and a judge for the town of Red Hook, about five years ago there was no blinking light at the intersection. After multiple accidents, Bard notified the state which finally erected

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QUICK WORK: The new deluxe high school strategy olive ball, with a plaque on the symbol of this raised file was returned to the Old Gym.

CHANCE: This column last week involved a frisbee ball, a present the student and no injuries.

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The Bard Observer

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SUNY President Bowen Facing Possible Firing

By Nicole Mazzaretto

CONTINUED FROM PAGE ONE

theory that public movies should not be used for such expressions, you have crossed significantly beyond the bounds of democracy.

Coinciding with Patoka’s statement, an op-ed which denounced the conference ran in The Wall Times under the headline "The Suck University They’ll Fit What They Can Into Their Vending Machines," by Roger Kimball, Managing Editor of The New Criterion, expressed the events at New Paltz had nothing to do with free speech and challenged the SUNY trustees to hold accountable for whatever he regarded as one of many "festivals of political correctness," liberty that "has become everyday occurrences in many educational and cultural institutions."

Botein’s letter sent to The New York Times took issue with Patoka’s view and argued that "universities, both state and private, must remain bulwarks of free expression wherever dissent, the unpleasant and even the unacceptable are discussed and debated." No one, he asked to agree or to listen. "New Paltz didn’t do what it did without its proper function of providing a forum for the expression of controversial, even outrageous, views. That represents the essence of the university’s role in a democracy."

A consistently vocal opponent of Bowen has been Dr. De Bussy, who personally attended the conference. In a November 7 news article in The New York Times ("At SUNY, A Conference About Sex Is Crashed," she also said the event was a "traitory of academic standards and process and had absolutely nothing to do with the college’s undergraduate mission..." and that "President Bowen exercised exceedingly poor judgment and oversaw and was unfair to the college, I will do whatever I can to get him dismissed."

Dr. De Bussy, appointed in 1991 by Patoka, was the chair of the SUNY Board of Trustees to vote against Bowen’s hiring 17 months ago. She claimed in the article to have the support of professors, including Paul Perez and according to a November 13 Newsday article by Yancey Roy ("SUNY Trustees Await Investigation") said she had to support some on the board. Roy spoke with several of the trustees and learned that many were awaiting a report from SUNY Chancellor John Ryan on the conference.

In a written statement released publicly, Bowen reiterated that he had told the conference’s organizers that he found some of the workshops "offensive and in poor taste." (New York Times; November 7.) Nevertheless, he defended the right of the Women’s Studies Department to organize such workshops just as he had spoken in support of free expression. He remarked in a special feature in The Times Herald-Record, November 13, ("Bowen Responds to the Trumpe monkeys") "...it is through education that one gains deeper and better understanding. And that’s what we believe in...that’s our bread and butter. So political correctness—does it exist in college campuses? Yes. But should it be the petty point? Absolutely not."

On Saturday’s appearance, Botein argued that tax-payer’s money is being spent on "ensuring freedom" and that "the atmosphere of free speech is critical" to the functioning of a college or university. "My point is that there is something unacceptable is speaking...I object to the Governor’s statement. I would not object to the Governor’s statement—that is the privilege of every citizen. He’s wrong in implying that it’s inappropriate to a university...Unpleasant and even wrongly-headed views must be permitted expression without fear to bring them forward for debate, thus denying them an "aura of truth" and preventing the potentially destructive consequences—hatred, fear, and prejudices."

Botein stated in his letter to the Times and elaborated during the SUNY Board of Trustees meeting on Wednesday that "The State University is a circus...joked Botein in the interview."It becomes a political platform for political activists and they’ll fit what they can into their agenda..."

Some of the objections raised against the conference concern the blurring of the difference between scholarship and commercial or self-aggrandizing ventures. The speaker in the workshop on sex toys for women mentioned, for instance, a vending area and offered those toys for sale, while the speaker on sadomasochism offered information after the session on how to join local sex org­anizations. Referring to a query about the sex toys Botein advised, "Let’s not overlook and take this too seriously...I’m having a sense of irony about...they have a right to do this..."

"What I find more disturbing is the weakness of voices in defense...There’s a lot of hypocrisy here...sex and violence are bought and sold on the street—New Paltz didn’t invent it," Botein said.

Nicole Mazzaretto, one of several Bard students who attended the conference, reported that the audience members consisted of a mixture of community members, faculty and students. "I thought it was very empowering and a really good idea—I feel that a lot of those things aren’t talked about and the conference was a good place for it," she said.

Controversy and Bard Free Speech Disputes Two related issues in recent Bard history were recalled by the controversy.

First, a speaker named Leonard Jeffries Jr., a pro­fessor from the City College of New York (CCNY), was punished by the university in 1991 for making a speech which claimed that Jews and the media were engaged in a financial conspiracy to suppress blacks. He spoke at Bard seven years ago, to the dismay of some members of the Bard community.

Professor William Mullens of the Classics Program remembered the Jeffries lecture, which he said packed the Olin Auditorium. According to Mullens, Jeffries appeared on hour late and with bodyguards. "I loathed Jeffries...it was like seeing a desegregate," Mullens recalled. He pointed to the complex paradox at the core of free speech: "A democracy that tolerates freedom of speech...could tolerate a group opposed to it."

In response to the Jeffries speech, Mullens and fellow Classics Professor Chris Callahan arranged for Professor Frank Snowden of Howard University to come to Bard and give a presentation intended to debunk with greater erudition and scholarship the claims made by Jeffries; it filled approximately one quarter of the same Olin Auditorium. Botein, who did not attend the Jeffries speech, asserted that in establishing restrictions, "One thing that universities cannot tolerate is violence...this is a world of ideas, of language, of argument, not of force."

Secondly, the spring of 1995 funding was withdrawn from Sexual Minorities Aligned for Community Education and Support (SMACES) by Bard’s Administration when it was learned that a workshop had been given on the safe use of electricity in sex. Botein commented in the Sun­day interview that the Administration’s position on the SMACES was "morally neutral." The issue was a technical one concerning what form the group’s activities would take on campus, Botein said.

An editorial in the November 11 New York Times ("Free Speech at New Paltz") criticized Patoka’s handling of the issue, concluding, "A punitive strike against Mr. Bowen would have a chilling effect on Bard’s free speech sys­tem." Botein asserted that on one hand, the old adage purports that the first question to be asked in preventing meaningless free expression is, "Is the right president?" but that dismissing Bowen would be an embarrassment to SUNY. Of three possibilities—the issue of firing Bowen is not raised, a vote is defeated, or a vote succeeds in removing him—Botein said were the second or third Bowen’s supporters can back him and show their strength. Bowen commented on the political movements behind the controversy in the November 13 Herald-Record article, "As to the real issue here is not one. There’s an agenda that’s much larger and more ambitious, and ultimately more worrisome, I think, for the health of my institution, for the health of all SUNY, and—l hate to embellish and exaggerate, but this is not, I think, hyperbole—for the health of higher education in general."

A Dangerous Across

The blinking light which flashes yellow to traffic traveling north and south on RG and red to motorists headed from east to west has been questioned whether Bard will seek a permanent traffic light, like the one that has recently been installed at intersections of RG and Route 199, near the Escape Club. Griffiths replied that he did not believe that it would solve the problem. The plan to include that drivers turning onto RG from either Annandale or Kelly roads face a red blinking light which is in essence the same thing as a stop sign, or for people turing right, a red light. Since New York State traffic laws allow for motorists to turn right on a red light, the community would still face a problem with cars pulling out on RG. In essence, the only solution to the problem would be for motorists to obey the posted speed limit. According to Griffiths, a 15 mph speed limit is in the New York State Vehicle Traffic Law addresses the speed limit within intersections. It states to the effect that it "does not restrict the movement of traffic through, and exiting an intersection should drive at an appropriate reduced speed and "at no greater speed than is reasonably safe and prudent." The latest update on what occurred, on Tuesday, November 11, involved a Bard student and a prospective Bard student and her mother, prompting Allen to address the issue of the danger of the intersection as well as other traffic-related safety issues on campus.

In addition to questioning the plausibility of erecting a traffic light at the intersection, also spoke on the point of safety issues regarding the possible need for stop signs on Annandale Road, which runs through campus and is considered a country road. Allen also voiced a concern about the projected increased amount of pedestrian traffic crossing Annandale Road after the construction of the Student Center is open. When asked about these issues, Griffiths stated that because Annandale Road is a country road and does not belong to the college, the red tape involved in erecting any traffic control device is high. According to Griffiths, traffic studies done, complaints made, and accident reports presented, county and state regulations apply and the college is not concerned about the status of the college’s proposal to restrict traffic along Annandale Road. Griffiths reassured that he had been given a complete idea as to why the idea has been put aside but not found to be a viable plan.
Ottaway: Powerful Words Can Shake Up the World

Article 19 of Human Rights Declaration focus of talk

By NATE SCHWARTZ, Design Editor

Forty community members—all of them faculty and PIE students—were in attendance Wednesday to hear a lecture entitled "Press Freedom: A Universal Human Right" by Jim Ottaway, Jr., Chairman of the World Press Freedom Committee. Ottaway, who is also a Bard Trustee, spoke on Article 19 of the Universal Declaration of Human Rights as part of a week of speakers and events organized by Bard's Universal Human Rights Committee. Akio Senior Vice President of Dow Jones and Company and Guest Speaker, Ottaway has been involved with Bard's Program in International Education (PIE) and the Bard Arts Center for nearly a decade.

He distributed copies of the Declaration—it was adopted December 10, 1948—and shared with the audience the Declaration, as a whole, and offered a word-by-word analysis of the import of Article 19.

The lecture opened with a thank you to PIE students—"you students from Europe, Europe and Southern Africa are teaching American students at Bard, who take their democratic rights and freedoms for granted, how hard they are to secure and defend after years of few freedoms or rights under Communism, Colonialism or Apartheid."

He quoted the first sentence of the Declaration's preamble which reads, "The recognition of the inherent dignity and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world." He also quoted several Articles that he found critical before beginning discussion of Article 19.

Ottaway read the short text of the Article: "Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers." He went on to discuss the First Amendment to the U.S. Constitution and offered statistics from the annual survey of press freedom conducted by Freedom House in New York City, which "found only one-third of the world's 187 nations with a free press, one-third partly free, one-third not free at all. The 64 countries with a free press contain only 21 percent of the world's 5.8 billion population."

He criticized the use of laws aimed at silencing and preventing journalists who "offend" those with political power. He also took issue with Article 10, Section 2 of the 1950 European Convention on Human Rights which "qualifies freedom of expression in the interests of "national security," "public safety," and "protection of health or morals."

Quoting a statement made in 1989 by Vaclav Havel, President of the Czech Republic, Ottaway discussed the force of language:

"In the academic setting of Bard College, we should meditate a moment on Havel's thoughts about the power of words to change the world. We are the basic tools of academic research and the profession of journalism. We should be careful how we use such tools to search for truth, or as weapons that can do great damage," said Ottaway.

He concluded the speech with a discussion of assassinations and improvements of journalists worldwide which his World Press Freedom Committee is combating.

Ottaway's PIE students attending the speech, Adam Kolc of the Czech Republic, was pleased with Ottaway's treatment of the topic. "I think he did a really good job. I just admire him." Kolc also made note of Ottaway's commentary on PIE. The speech prompted him to consider the mission of the organization: "To train teachers and send them back... sometimes those words seem empty, but he really means that. Some of the students will return and really will be leaders... I think this is his goal... to see how PIE students can change the world little by little."

He praised the supposition he exam­ined freedom under the Czechoslovak Communist regime. "Under Communism the press wasn't free...there was one main newspaper, and a Czechoslovak radio. There were others but they were under strict control," Kolc said. "Ottaway's speech was based only on free speech and free press—it was more in general—to make people think about human rights and of course one of the first human rights is the right to speak and the right to express—to push them to the audience member to think about human rights and start to do something."

Another PIE student, Safiya Mangra of South Africa, also praised the speech.

"I was really interested about the power of words I thought was really incredible." Her own experience in growing up under Apartheid taught her about this power directly, she remembers that even the most basic syn­thetic gesture were suppressed. "My mother told me never to make the fist because I could be arrested." She commented on the state of the theater and poetry in South Africa which recently flourished in the late 1970s and 1980s but is now somewhat ap­athetic. "No one seems to give a damn any more in some aspects... now that change has been achieved people don't know what to do." The work of poets is significant a decade ago "doesn't seem to mean anything because people don't want to remember." Finally she asked, "What is the image you want to have of the past?"

That quotation was implied by the speech which demanded that human beings have a right to free expression and "free expression is the same in this case, where the past is recorded in the press, ide­ally by what Ottaway called "a plurality. It was Ottaway's assertion that such freedom is a basic component of democracy and indeed among the most fundamental of human rights.

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Failing of Kline Food Redressed by Reps

Menu plans and quality control need work, Food Committee says

By ANDY VARYU, Contributor

The Food Committee—consisting of six students, Flk's manager and Head Chef, Dean and Lou respectively, and Dean of Students Jonathan Berman—met at lunch on November 4. As a result of the dissatisfaction voiced over the past week about the quality of Bard's food service Flk, we brought our main concerns to the managers.

We found that there are different categories of food—main dishes such as Asian street and the Wick Bar, or pasta vegetarian dishes, not served at the same time. Similarly, we pointed out that serving two items at the same time can be such varities. We also had many specific complaints about the recent increase in the quality of the food. We men­tioned that the mornings were too long, that man­agement apparently under cooked, blend soups, and an overuse of pepper and garlic to spice the food. Lou and Dean both called it the "situation we have been asked and are meant to be white. Dean also explained after the meet­ing that they recently reduced the cooking time of beans after several compliants regarding their mushiness. The beans should improve as we continue to make up opinions of them known to Flk. Done was surprised to learn the col­lections of complaints of the food was low and that they have been posted on the bulletin board. This suggested that more energy be put into making the managers know student's opinions for Flk's part, more consistent attention should be given to the food being served, instead of waiting for complaints from students.

We felt that the recent shortcomings in Kline treason to a breakdown in quality in the entire organization might prevent these problems. We cited, for example, dishes often inadequately washed, food items (like beets, rice milk, and and safr officers) regularly not being restocked until a student asks for them, and the unavailability of fresh fruit after 9 a.m. Dean told us that the things are all part of the normal operations of the food workers, but that when Kline gets slammed, these things often give way to other responsibilities. He added that there should always be a manager working the servers, who should watch out for these things.

Jonathan Becker thought it would be helpful for stu­dents to know who this manager was, so they could bring their concerns directly to him, and address the problems immediately. He suggested hanging a photo of the man­agers behind the dining area, so students can see who is on duty in the dining room to thereby speed up the process of solving any problems. Dean told us he was going to the food being served, instead of waiting for complaints from students.

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Some specific improvements were discussed such as acquiring enriched rice milk, having honey mustard dressing for the salad bar along with chicken, beef and tofu to improve flavor, and always making refill beans available when torrents or taco shells are offered with meat. We also talked about meatless days, which Kline has not being restocked on demand. Dean also added that there was a need for more vegetables available for meat, and that Kline gets slammed, these things often give way to other responsibilities. He added that there should always be a manager working the servers, who should watch out for these things.

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Calendar of Events summarizes the good, the bad, and the ugly with astounding perspicuity and wit.
"Total Theatre" at Bard: Pelleas and Melisanda an Integrated Arts Triumph

Modern melding of drama, dance, and music renders tragedy fluid, hypnotic

By ERIC FRASER, Contributor

Been thinking about Wagner lately? His passions for mixing poetry, music, and dance was eminent at the Scene Shop Theater last week, sparking fuses in the lifelike script of Pelleas and Melisanda by nineteenth-century French playwright Maurice Maeterlinck.

The production was unlike any other at the Bard Theater or, for that matter, anywhere else. Director Jeffrey Sichel, who makes his debut at Bard with Pelleas and Melisanda, said: "It was a genuine collaboration of imagination and creativity; done by the students more than anyone else. The philosophy behind this student invention was, according to Sichel, "using imaginative capabilities to create a unity of what people are learning at the college." During production, there was no hierarchy.

All members of the inspired ensemble equally participated in the creative process. "Jeff never said 'this is the way it's going to be'" said Senior Nick Levy whose finely observed performance of Pelleas served as personal fulfillment of his senior project. "This was creating this, which made it very personal." This was a true collaboration of student input and creative ideas. "Never has it been this way. Musicians, ensemble, the whole cast, all there from day one, collaborating," said senior Adam C. Jones, who convincingly played the complex tragic character of Golaud, in partial fulfillment of his senior project. The early days of work on the show consisted of serious thinking and discussion about mixed mediums Students, became so involved in establishing their own rendition of Maeterlinck's tragic, non-linear drama that they added their own prologue.

The gripping opening scene in which the ensemble faintly chanted "open the door, open the door" combined with the warm pitches of Christianen's music, pushed this viewer to thoughts of the metaphysical, the apparent and not apparent, and the breakdown of the wall between human existence and nature. "The music was derived from experiences of improvisation," said Christianen. "We were trying to capture how it feels to be homeless and in love, the similarities between love and death, essentially translating atmosphere into pitches." The music ensemble consisted of five students on cellos, clarinet, piano, and synthesizer. The cast moved methodically across the stage, maintaining a convincing and mesmerizing trance that spread to the audience. It involved chanting that pulsed with subtle rises and falls in pitch and volume, much like a branch sways in the wind, or water laps against the shore. Such subtle sounds, a complete student invention, brilliantly subdued the metaphor of the human form and voice as nature. One did not need drugs to enhance the sensual qualities of the production. The elaborate and striking ornamental costume and hair design, done by Angelina Aravills, an artist from New York City, transformed the students into Greek gods and goddesses. Botticelli paintings came alive on stage, which must surely have been the intent. "Jeff had us looking at classical paintings, trying to mimic the forms, trying to model our characters off of those figures," said Levy.

Like any drama affiliated with the format of Greek tragedy, the characters lacked personality, leaving the performances evocations of basic emotions. Maeterlinck certainly did not want his questions of love and jealousy to be contained by character complexity. "They are meant to be symbols, expressing universals rather than particulars," said Sichel. The key to managing this character breakdown, according to freshman Kerry Giunti, who gave a heartfelt debut as Melisande, was facial expressions.

The production was more successful than had been expected. Over one-hundred people attended each night, despite plans for only forty, and the show ran for "more nights (6) than any show since anybody can remember," Jones said. According to Sichel, Pelleas and Melisanda received offers to move to New York City from three theater companies.

The Zine Scene

More Notes from the "Underground"

by Elissa Nelson & Lauren Martin, Columnists

Muffin Bones #18 Ms. Emily K. Learned is entering her fifth year of residence. Wow! Muffin Bones is always an aesthetic treat to find in the mail. #18 features the zine library filing cabinets, pen and ink drawings, and handmade bounders. The textual content is beautiful as well, so intelligent, so lyrical, so perfect. The girl can write. Recurrent MB themes are thrift store loves and old black and white movies. Issue #18 contains lots about her move to Kansas and the road trip out there from her home in Connecticut. I think Emily is very brave for moving out to the middle of the country where she didn't know a soul. Don't just read this issue. Get yourself to the Root Cellar, dammit, and dig up the back issues too!
What are the Critics Saying?

"Perfection"

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

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THE BARD CENTER PRESENTS
Harpischordist
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in a complete performance of
Girolamo Frescobaldi’s Recercari

Mark your calendar for the second in a series of four lecture-recitals on "Great Piano Sonatas" with pianist Alan Gampel. His concert on Wednesday, December 10, at 8 p.m. will focus on Beethoven.
The usual atmospheric stuff? Electronica

By JOEL HUNT, Contributor

Let anyone believe that I have anything against the most modern sounds available, I shall review the latest releases from that nebulous genre known as "electronica" this week. Granted, the last review was a bit pedantic on the "air-guitar" tip. The intention, if you will, was spelled out in the headline, which, by the way, was not my idea. Call me old-fashioned, but "air-sampler" just doesn't have the same ring to it. Well, if the truth be known, I do listen to plenty of everything I can get my hands on. So does that make me qualified to analyze the current crop of electronic-based pop/rock/whatever? Sure docs!

Probably the most anticipated release on any hipster's agenda this autumn is Dots and Loops, the new double lp by Stereolab. Not that I put much stock in what hipsters think, but it actually stands up pretty well to the hype. I'm starting to like it more than their last lp, Emperor Tomato Ketchup, which wasn't a big fan of in the first place. Well, whatever, the new lp is much more sampled--the songs themselves are more stylistically consistent. Of course, the Stereolab package for goofy titles remains, as is obvious with the opening track "Buddhism," which is, in any good This major should know, named after a St. Sam. But aside from the lyrical (mis)concerns of the lp, I must applaud the Lab's on their incredible arrangements, and the impeccable guest musicians present. These include an excellent horn section, the irresistible John McEntire on marimbas and various instruments (not to mention that he also engineered most of the lp), and those ergonomic Krautrockers responsible for Mouse on Mars. The cd version is available domestically on Elektra, but if you don't mind coughing out the extra bucks, the imported vinyl is available from Duophonic (the Lab's own label).

Certainly an interesting stylistic precursor to Dots and Loops is Turn-On, released earlier this summer. This "band" consists of Tim Gane and Andy Robey of Stereolab and Jean O'Hagan of the High Llamas. This lp also takes a more "electronic" approach, dwelling slightly in the hazy atmospheres proffered by groups like Oval and Microstoria (no surprise there, as Microstoria remixed a Stereolab track this past summer, and includes one-half of Mouse on Mars). But, hey, every once in a while that of Stereolab's spacey/70s style sneaks in. And this boys' club even lets Laetitia sing on one song, so it can't be all bad. Anyway, for those of you (and you know who you are) who don't have the patience for a double lp, this singular platter might be the way to go. And it has been licensed domestically to Drag City, so as to keep the vinyl out down.

Mouse on Mars has been making really interesting instrumental electronic music for a while now. Their relative obscurity seems due to the fact that they don't fit into any easily identifiable genre, and also to the fact that, well, they're German. They've released a slew of stuff on the Too Pure and Thrill Jockey imprints, and currently have two brand-spankin' new albums out. Audio interference, available domestically on Thrill Jockey, is a sprawling double lp which incorporates "classic" German electronic references (to the likes of Kraftwerk and Neu!) as well as more modern techno and jungle forms. Mouse on Mars also construct melodies around dizzying sound structures, encompassing "high" and "low" melodic forms. That is, they are more than content to build goofy, cartoon-reminiscent melodies out of the most theoretical, complex noodling, and vice-versa.

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Boogie Nights: Thirteen Inches of Family Values

By ABIGAIL ROSENBERG, Opinion Editor

The New York Times has called it the decade that won’t go away. From the fashion runways to the sexual sampling of the Bee Gees by such mainstream groups as Wyckoff Jean and the Fugee All-Stars, the ’70s have found a seemingly permanent home in 90s American popular culture. In the current era of safe sex or abstinence and overem-phasis on political correctness, the nostalgic recreation of a time when sexual encounters were as easy to come by as a glass of water, fashion was the.

Amber Waves (Julianne Moore of all-purpose character, who together form a.

The film is able to transcend traditional morals, to bring the characters’ humanity to the forefront in order to bypass the discomfort that the audience might feel due to the pornographic setting.

The narrative of the story is set within a decade that was so visually extreme, even responsible. As the characters’ participation in this subculture seems less the product of choice and more the sole option of a life that has been bypassed. It’s always worth $7.50 to be taken back in time to a decade that was so visually oriented. From sequins to “imported Indian” nylon to faux mink, Boogie Nights’ attention to detail made the film a satisfying experience. The richness of the costumes and the characters, the never-ending humor of characters’ introductions to Dirk’s sticker to stardom, and a bold experiment in casting on the part of Anderson made Boogie Nights one of the better choices for a night at the movies.

MOVIE REVIEW

The Dancing Paperclip of Tormented Souls* by Magnys

Hey, Cara...?

Oh, that? That’s just the Mark of God... If any one says Cara, we’re all taken on by Sevenfold, Carol 4.19

*Shin yet?

© Morgan Magnus Pidi 1997

For those of you unfamiliar with us, The Dime Store is the only place around to get cheap rubber. Forget paying high prices at the Bookstore or Kink Mart, we’ll send them to you of course, 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 received, and your box number. Send us a through campus mail to The Dime Store, P.O. Box 774. Please don’t include your name since The Dime Store would like to keep things anonymous. We have lubricated classical limes and Tyrolean, lubricated Rough Riders, lubricated assorted colors, monochrome Gold Crim, non-lubricated cans of blue, orange and pink, and non-lubricated! Lifesstyles originals.

We’re here to keep of Bard students and their companions safe and satisfied. If you have any questions or comments, please write them down and send them to us, 774.

Do it for a dime!
Jesus Christ Superstar: Do You Think You’re What They Say You Are?”

First Bard Musical in 20+ years plays to capacity audiences and standing ovations

By CAITLIN JAYNES, Assistant Arts & Entertainment Editor

Trampling through snow, ice, and a bone-chilling wind, people hurriedly walked towards Bard’s Chapel of the Holy Innocents Saturday night. The throng consisted of parents and friends, some from hundreds of miles away who had come just to see the event being held that night. The entrance hall of the chapel was packed with those eagerly awaiting to see if they would be granted admittance. They were the unfortunate who waited too late to make reservations, and therefore had to settle for a place on the waiting list. The second performance of the independent student musical production of Tim Rice’s and Andrew Lloyd Webber’s Jesus Christ Superstar was booked solid.

The first musical produced at Bard in over twenty years, it would continue to play to a capacity audience. After much pre-concert hullabaloo, the last stragglers settled in and the event was ready to begin. Welcoming the audience were director Sarah Anderson, and stage-manager Miranda Baffium, whose idea it was to produce Jesus Christ Superstar at Bard. The lights then dimmed and excitement began to build as a live orchestral group at the front of the chapel commenced with the show. Along with guitar, bass, piano, drums, flute, saxophone, and violin, the chapel’s large pipe-organ was first used in the overture, and would return to add musical strength in key moments later on in the performance.

Fluctuations between bright lighting and pitch-darkness were used dramatically throughout the show to convey special effects of scenes owing to the production’s lack of technology. This contrast enhanced the tone of the show, drawing on the work of the actors, particularly in segments directly involving Jesus (Meredith Yayanos) and Judas (Terence O’Rourke). Unfortunately, due to unavoidable awkward seating arrangements and over-booking, it was difficult for many spectators to see all of the action at the front of the chapel. In order to make the best use of the limited space, movement through the center and side aisles was integral, bringing the action into the entire chapel and surrounding the audience.

The actors were the show. There was no set, the costumes were simplistic, and the band was always in the background to support the actors’ strong performances. Each character encompassed unique identities, each specific due to the interpretation of the actors, especially through their singing. Jesus (Yayanos) appropriately had the strongest, and most passionately sincere voice of all the characters. Judas (O’Rourke) sang with power and crystal clarity; Mary Magdalene (Emily Williams) was characterized by love and devotion through her smooth melodic voice. Caiphas the regal high-priest (Morgan Pfeiffer) sang with pomposity in an amusingly deep-voice. Pontius Pilate (Brian Scheidt) individualized his voice with a refined English accent signifying the arrogance of Pilate’s authoritarianism. King Herod (Nick Conrai), the big clown of the performance, had a mockingly sloppy baritone with which he performed a vaudeville, show-stopping Broadway tune. The ensemble chorus of characters including the apostles, priests, and Judas’ soul girls held great importance for the performance as well, adding necessary strength with movement and singing, and working in coherent unity.

The directors revealed their creativity and imagination most effectively through their inventive, utterly simplistic compensation for the lack of sets or lighting effects in the production. Producing the show in the chapel space gave the performance an appropriate unique atmosphere, and conveniently provided symbolic significance through the integrated use of the crucifix on the altar. Judas’s suicide for his guilt at betraying Christ is portrayed by the machinations of his Soul Girls (June Adams, Mayumi Ando, January Morelli), who cover him with a black shroud in his devestation. The lights

CONTINUED ON NEXT PAGE
The Effects of the Moon
by Nicole D'Salvo, Columnist

In astrology, the moon is considered to rule the sign of Cancer. Thus it has connections to the emotional life, as well as the subconscious. When looking at a birth chart, the sign the moon is in tells us in which area of life we need to feel secure, and that part of the self that is concerned with attaining that security. Looking at the moon as it affects the whole population, we see that as the moon changes phases, people are romantic and others are practical. And during one phase of the moon, people will look for excitement and during another phase, people will look for stability.

The position of the moon affects the emotions of everyone here on Earth, albeit in different ways.

One final note: when the moon enters your sun sign, the next two to three days have the potential to be the most productive, creative days of the whole month. Things just go more smoothly on these days. If possible, schedule moderation and senior project boards for days when the moon is in your sign.

With the same tone, beware when the moon enters your solar plexus, or sensitive, signs. (The sets of poles are: Ariet-Libra, Taurus-Sagittarius, Gemini-Signs, Cancer-Capricorn, Leo-Aquarius, and Virgo-Pisces). There will be days when you should lay low and confine yourself to bed. Well, not really. Just be more moody than usual. This is a time when you aren't likely to fall an exam, accidentally erase your hard drive, or get a speeding ticket. Those days, however, need to be "bad" days. Just think of it as a universe-decreed resting period, and pamper yourself.

Moon placements for the rest of November: 16th (8:30 a.m.), CANCER; 19th (9:30 a.m.), LEO; 1st (8 p.m.), VIRGO; 24th (9:30 a.m.), LIBRA; 26th (9:45 a.m.), SCORPIO, 29th (7:30 a.m.), SATURDAY.

The Stabilizing Force of Foster's

By STEPHANIE SCHNEIDER, Arts & Entertainment Editor

When we first entered Foster's Coach House in Rhinebeck, my dinner companions and I agreed that you get the sense that you have been transported to the waiting line for some Disney World ride like "Pirates of the Caribbean." Yet it doesn't seem to be a very exciting ride, instead of something like pirouettes, the motto is equestrian.

We were greeted by sign designating certain areas of the restaurant "Churchill Downs" and the "Hayloft," as well as by a life-size wooden horse complete with a disproportionately sized wooden jockey who looked like he'd been out too many times around the track. He had only one eye, numerous patches in the back of his head, and was chained to a post. 

This place has a warm, cozy feeling, one you'd appreciate on a rainy night. That is, until you realize that you're inside a stable-the walls and ceilings are covered with various equipment, ranging from saddles and riding crops to a horseshoe's tail. The attention to detail was immense and I later noticed that even the tourists to the bathroom was an old businessman. Before you leave Foster's I would recommend making a phone call from the car-

We were seated in our own stall which doubled as a booth and were given a menu with a theme ending to what Foster's Coach House is probably not the best place for vegetarians and the like; the looks of the place brim with the prospect of meat. The menu was pre-

The portion sizes are enormous. If you order a light entree, you should probably opt for a sandwich or clam chowder, whereas if you're in for the long haul you can choose an item from the charcuterie platter. Service was friendly and accommodating and I should say right away that all the food we ate was the best-we've ever had in a stable. We started out with a familiar appetizer, potato skins. Now those potato skins were the best-the best we've had in a stable-but although I liked the idea of skins with a cheese topping, it had to be pointed out to me that the topping was actually cheese. The choice of cheese could've been a one more flavorful. For the next course, I ordered a tossed salad which I was a little disturbed to find it rather gritty. I wrote it off, though, telling myself, "Oh, I'm sure they're just broad crumbs," but to this day I try not to dwell on that thought. Now the broccoli soup on the other hand, which was another option besides salad, was the best-inside and outside of a stable.

For the main course, I let go any inhibitions and chose the most expensive item on the menu, the New York Strip with mushroom caps. With minimal grace, the steak was the best-I've ever had in a stable-and I was happy that all the vegetables that came with it tasted like meat as well. My companions ordered the asparagus and chicken pigeon- and both commented that these were the best-diners-they've ever eaten in a stable.

The portions were big (reflected in the check). We concluded that the steak would win, but the mushroom sauce would place, just by plunging down the stretch, and the potato skin would show. So if you're looking for extraordinary eating, yet something less participatory than Medieval Times, I'd say you'll enjoy a fine meal at Foster's Cat, at least the first you've ever eaten while inside a stable.
Education in South Africa Stifled
By Agenda and Demands of the Rich

PIE student laments Mandela's condemnation of protests, government capitulation

By MICHAEL CANTHAM, Contributor

"Change does not happen overnight." These were the words of Nelson Mandela on May 10, 1994 after his inauguration in South Africa's first democratically elected presidency. He went further to say that "it was now time to roll up our sleeves, put our hands to the apade and begin the long walk to freedom." On a closing sentimental note, he left most South Africans with some food for thought by warning that expectations should not reach "unrealistic levels," as South Africa was still a fledgling democracy.

Despite the official end to the liberation struggle, at times to the peril of our families, we were now being told to begin a new struggle for freedom. It was Mandela's emphasis that we have to change gears from resistance to the politics of reconciliation, reconstruction and development. Parallel to this political mobilization was that for the first five years of freedom, the big business conglomerates in South Africa, namely DeBeers, a mining company, Anglo American, Barlow Rand—both kitchen appliance manufacturing companies—and many others, were to lend the powerful engine to genuine democracy. But on what basis? A careful reader would not fail to realize that this was to be the profit motive and free-market which make it possible. By implication, the wealthy were to become even wealthier before the material aspirations of the poor could be catered to. It seems that when the rich deem it necessary, they would, out of a change of heart, distribute that wealth to the poor.

Now this is a striking contradiction because nowhere in history have the rich ever surrendered their wealth without being forced to, either through legislation or violent means. This selfless distribution theory is the longstanding myth that the poor majority have to endure.

Clearly, as the rich had become super-rich by pressuring government to liberalize tax impositions on their profits, the freedom of big business is the kind of genuine freedom that the South African Government wants its people to accept. The following example should illustrate this point. Towards the end of the 1995 financial year, one of South Africa's most celebrated bourgeois newspapers, The Cape Times, conducted a survey of the 20 wealthiest families in South Africa. This survey was to reveal the precise annual per capita income of these families. The results were there to all see. The survey revealed that the total personal profit, calculated together, amounted to no less than 70 billion rands ($124 billion), of which one of the "poorest" of these families accrued just over 45 million rands ($16 million).

How can you roll up your sleeves and contribute to the transformation of South Africa when, as a student, you have sleepless nights anticipating the moment when you will be told to pack your bags and leave because you are unable to pay your fees?

Moreover, these figures did not reflect the income from property owned in other parts of the world, for example, and deposited in the Swedish Bank. Around the same time that this survey was done, a high profile case was registered in South Africa regarding a black college campus which the government in which a number of black college campuses would have to be shut down because the government was no longer able to fund black education. This was a surprise because it was the very same colleges that had been started with the present government to counter the racist, factional and separatist government led by de Klerk and his lackeys. Frustrated by the slow pace of delivery and the lurking prospect of the collapse of black education, thousands of students took to the streets in defiance of their right to learn. The response of the government, round from meetings with university presidents to sending armored tanks and vehicles to shoot at what Mandela called "steady students." What became clear to students was that the African National Congress-led government was no longer serving their interests, but those of big business. This was further shown when Mandela condemned the actions taken by students, when he issued a stern warning that if students continued to act in such a selfish manner, "South Africa's economy would be heading for imminent collapse" and that "the big business would be the future be reluctant to invest in higher education." This analysis by our president was a telling act of capitulation to the agenda and demands of the rich.

For example, the president had no problem when extravagant members of parliament stood demanding an increase of their annual benefits to Mauritius and other prestigious holiday resorts. To this end, legislation was piloted through the ANC-led cabinet and despite groundswell public outcry, the parliamentarians were rewarded an increase, this time not only for unusual vacations, but also to enable their children to gain admission into South Africa's well renowned white, suburban colleges and universities. The irony is that there was no imminent collapse of the economy, but when students demanded a slice of the pie, they were immediately confronted by South Africa's army, the country's most powerful appearance.

How can you roll up your sleeves and contribute to the transformation of South Africa when, as a student, you have sleepless nights anticipating the moment when you will be told to pack your bags and leave because you are unable to pay your fees?

Now that I know how much it is really good I can be firm in my convictions that the Chess Club and Model UN are in favor of war and realpolitik, the Observer is about voyeurism, and the College Bowl has something to do with an illegal drug.

Bird EMS points ask, "We save lives, what do you do?" Does that mean that people who don't manage to make it through their secret interview process deserve lives? Or do they just give cocaine to kids like the rest of us mortals? I guess one of the benefits of being a sacred cow in that no one will dare ask how Bird EMS can claim to be "confidential" when anyone who has ever been taken to the hospital for anything remotely alcohol-related will inevitably have to speak to one of those highly- trained people at DOSO (because a Security guard is dispatched with EMS to take the name of the patient). But, since EMS has sacred cow status, anyone who complains about this recipient of government funds is definitely anti-health, and opposed to all that is good in society.

In a good thing that in view of the recent rapes, anyone outside BRAVE who dares question their rhetoric, methods, or competence can be declared to be pro-rape! Even though BRAVE has a sacred trust, and many people quietly accuse BRAVE members of taking that trust lightly, no one will dare criticize BRAVE, or its work. This means that the "free exchange of ideas" at Band can happen in such a way so as never to discredit or offend the idols at Band.

Indeed, there are a few more examples of clubs that stand on top of the moral mountain, but I don't want to mention them all, because only so many sacred cows can grace on our moral pasture. So, in this confusing world of conflicting moralities, ethics, and ideals, one need only look as far as the posters on the old gen to know what is good.
Classifieds

Announcements


Internships & Job Opportunities

Remember that song, "Oh, I wish I were an Oscar Mayer Wiener"? Well, Oscar Mayer is actually looking for people who want to be winners. Each year most college guidelines are paid to travel all over North America. They attend exciting events like the Super Bowl and Mad Men, as well as parades, fairs, and theater. They are goodwill ambassadors for Oscar Mayer Foods. Did I mention they need a 27-foot-long hot dog on wheels? The Hotdogger, pilot of the Westermobile, spends a full year traveling from buyer to buyer, and event to event making promotional appearances. A major portion of the job is participating in television, newspaper, and radio interviews. For more information you can contact the internship coordinator at 975 Dudley, P.O. Box 3718, Madison, WI 53707, or call Kisten Steen at (608) 263-3299, or e-mail kstein42600@wi.umn.edu. "National OMC" Student Fundraiser Internships: We're looking for bright, energetic female students who will be valuable additions to our working team in Washington, D.C. Here's your opportunity to learn the ins and outs of feature and investigative reportage production, start with research, story development, and field production and work with experienced, seasoned journalists. You must possess excellent research and communications skills; be a junior, senior, or graduate student interested in pursuing a career in journalism; receive academic credit for your internship, and be able to commit a minimum of 20 hours a week. If you're ready to take on this challenge, please send a letter of interest and resume to Intern Coordinator, DATELINE OMC, 400 Nehru Arc, N.W., Washington, D.C. 20030. You can also fax it to (202) 885-4618. Nearly full, and spring internships available with the academic year. Deadline to apply for Spring 1998 internships is November 30, 1997.

Wanted: Ride to New Haven on Wednesday, November 19th, the day before Thanksgiving. I'm more than willing to pay for gas and can guarantee conversation that will make you (the driver) exclaim with excitement-let's not as much that you'll have an accident. Please call 412-526-4329, or e-mail kirsten@hsbc.com, or drop a note in Campus Mail Box #306.

Looking for students (workaholic and others) who are able and willing to assist in concert production. Must have experience desirable but not required. Inquiries may be made to Ann McCreery, President and Manager of Music Programs at 17425 or via campus mail. Accordionists, local entertainers agency looking for talented, attentive, responsible people to portray characters at children's holiday parties. Must have car. Excellent pay. More work on weekends. Call (914) 718-6096.

All classified ads are printed free of charge in the Observer. The Bard Observer reserves the right to edit for length and clarity. However, please try to keep your ad to a maximum of 35 words. Students and junior staff of the Bard Observer via campus mail. Other students or staff (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.
Vaccine Recommended

Dear Students,

The American College Health Association (ACHA) in its Bedside Blues for College Students (BCDS) now recommends that college students receive a pre-exposure vaccination against meningococcal meningitis. Meningococcal meningitis is a potentially life-threatening bacterial infection causing inflammation of the membranes surrounding the brain. The disease strikes about 2,000 Americans each year, leading to more than 300 deaths.

Outbreaks tend to occur in relatively isolated, confined student communities. The disease is transmitted through the air by sneezing or coughing and direct contact with persons infected with the disease. Other methods also tend to occur in late winter/early spring.

Because college students live in close quarters, such as dorms, they are at increased risk of meningococcal disease. Lifestyle behaviors, such as active and passive smoking, but proximity and excessive alcohol consumption increase the risk of contracting the disease.

In accordance with the ACHA, the Bard Health Service strongly recommends that students receive the meningococcal vaccine. We encourage students to receive the vaccination from their primary health provider during the winter field period. In the event that this is not possible, the Student Health Service will administer the vaccine to students who request it in the spring or summer at a cost of $55.00. The efficacy of the vaccine occurs within 7 to 10 days of being administered and lasts for 5 years. The ACHA also recommends use of vaccination for the high-risk college years.

Sincerely,
Angela Cavanna, Associate Director

The Semantics of Eating Meat

Dear Editors,

I write today to comment on the letter written by Nore Kindlcy, the founder of the Bard Animal Rights Collective (B.A.R.C.), in the November 3, The Bard Observer. After reading her letter, I find it necessary to clarify some of her points and also to attempt to forge some understanding between the vegetarian and non-vegetarian members of this community.

First off, though, I should make it clear that I have no affiliation with the organized vegetarianism and my eating habits. I am not a member of B.A.R.C. and I do not know Nore Kindlcy. I am not a man and the People Eating Tasty Animals (P.E.T.A.), but I do consider myself to be a friend of its founder, Chris Carnes. Oh sure, our opinions may not be the same, I am an omnivore, and he is a vegan, but also someone who enjoys my great interest in the history of the chicken sandwich. Generally speaking, I like food, and I do not believe that there is one way to eat. For whatever reason, to limit their diet, is a decision of their due, and it is not my concern.

While commenting on P.E.T.A., Ms. Kindlcy writes, "I have never met a philosopher who feels they need a club to support their beliefs and why he feel so threatened by vegans and vegetarians." In response to this point, I find it necessary to point out that P.E.T.A. is not a club committed to opposing animals. As Ms. Kindlcy notes, it is a group established by a non-voluntary committed to fighting for rights at groups like B.A.R.C. Its fans were obviously written in her script, but as Ms. Kindlcy’s article indicates, the position of the animal is not shared by all the group members. I assume that P.E.T.A. is committed to fighting for animal rights and that the interest in animal rights is real, but it is not a personal attack on the animal rights movement.

In her letter, Ms. Kindlcy states that "[T]he animal rights movement is a product of social activism, a reaction to people who claim that it is immoral and their mission is to free animals from their burden, and not from any human beings who eat meat." In response to this, I must say that I do not think that Ms. Kindlcy is committed to fighting for animal rights and that the interest in animal rights is real, but it is not a personal attack on the animal rights movement. I assume that P.E.T.A. is committed to fighting for animal rights and that the interest in animal rights is real, but it is not a personal attack on the animal rights movement. I assume that P.E.T.A. is committed to fighting for animal rights and that the interest in animal rights is real, but it is not a personal attack on the animal rights movement.

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Sincerely,
Barbara Davis, RN, FNP
Director, Bard Health Service

Response to BARC posters

Editors note: The following letter was sent to B.A.R.C on Wednesday, November 13, 1996.

Dear Editor:

As one of the founding members of the Bard Animal Rights Collective (B.A.R.C.) I was deeply concerned to read your article in the November 8, 1996 issue of the Bard Observer. The article suggested that all members of B.A.R.C. are somehow involved in a single poster campaign. I believe this is neither an accurate nor fair representation of our views and efforts.

We have never claimed to have a single, unified message. In fact, our main goal is to raise awareness among students of the various injustices committed against animals. We have always stressed that their treatment of animals as objects, rather than as sentient beings, is a serious issue that needs to be addressed.

In conclusion, I must say that I do not think that Ms. Kindlcy is committed to fighting for animal rights and that the interest in animal rights is real, but it is not a personal attack on the animal rights movement. I assume that P.E.T.A. is committed to fighting for animal rights and that the interest in animal rights is real, but it is not a personal attack on the animal rights movement.

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Sincerely,

Chris Carnes

Continued on next page.

"Who killed the Bard Econ Professor?"
CONTINUED FROM PREVIOUS PAGE

I think that perhaps you just didn’t think about all the implications of what you are saying here.

First of all, you probably realize that the adjectives of African-American children are used to describe that black people are, as a race, inferior. Often they were simply considered to be sub-human, and anything done differently from those who were considered to be their “superior” was considered to be “inferior.” So being “rude” or “impolite” or whatever the case may be was automatically considered to be inferior. This is the idea that you are using when you say that black people are inferior, and this is what you are passing on to others.

In closing, I think it is clear that this seems like a mean effect.

I am trying to do is make you think about the assumptions that you are making, and the implications that are understood by this post. I think it’s great that you care enough about this cause to be politically active; I respect the work and energy that you put into this. I think it is important to understand that not everyone who does this is doing it for the right reasons, and we need to critically examine our own biases. This is something that I would like to discuss with you, and I hope that we can have a productive conversation.

If you have any further questions or concerns, please do not hesitate to reach out to me. I am always here to listen and provide support. Let’s continue the important conversation about social justice and equality.

Thank you,

[Name]

PETA Head Announced by “Sophisticy of Vegetarians”

Dear Editors,

I, as many people may know, am the founder of the straight, or otherwise. (People Eating Tasty Animals). The club was originally conceptualized when myself and several of my friends were sitting around one night at Richard’s Dungeon in Washington. We were remarking upon the fact that a high percentage of Board students are vegetarians. That being said, I would feel secure to make a statement as bald a statement as possible that the rabbit is a sentient being, and that the rights movement is permeated with concessions that are underwritten by that fact. For example, animal resting at the right time... or something.

Personally, I am an animal rights activist, and the history of the Board movement is permeated with concessions that are underwritten by that fact. On a side note, the name... or something.

I am also writing in response to the letter in the last Observer [Nov. 3] from Ericb Lindley (the founder of the Board Animal Rights Collective). Personally, I am... or something. I was shocked at that.

This is a moral issue, which is not a... or something. As a middle-class animal rights activist and the owner of several animals, I am used to saying from the Christian right: rich white men who want to take away the reproductive rights of women (and of course, the women and color are most affected) to possess the “irrational” of the “unsound” or “the club is a... or something.” That is a... or something.

First of all, the club was not founded to oppress any... or something. The club was founded by people who want to make a personal dietary choice - that of eating meat, and I absolutely support that choice. The club, for what is happening, is a united effort and is not just I... or something.

We would like to express our appreciation to those who have written letters to the editor or Taking responsibility for our actions is an... or something. It is important to remember that we are all... or something. Our club, the Board Animal Rights Collective, is not founded on the assumption that all... or something. We are founded by people who want to make a personal dietary choice - that of eating meat.

We would like to encourage our members and potential members to join us in our efforts to promote the rights of sentient beings. Our club is not founded on the assumption that all... or something. We are founded by people who want to make a personal dietary choice - that of eating meat.

Sincerely,

Christopher H. Flaner

Unprofessionalism Good or Bad: Open Concerts, Students Argue

Dear Editors,

I am writing to you regarding Melissa Sue Shaw’s letter in the November 1 Observer, in which she claimed that the Open Concert held by the Bard College Music Department is not being put on “in a space where... or something.” Ms. Shaw does not realize in her attack on our professionalism that the Open Concert is the moment (as Ms. Shaw put it) in which “that moment” was not a... or something. We are not just... or something. The concert is not just... or something. It is a... or something.

We are not just... or something. The concert is not just... or something. It is a... or something.

We are not just... or something. The concert is not just... or something. It is a... or something.

Sincerely,

[Name]
Women’s B-ball Aims to Rain the Long Bombs

By JEREMY DILLAHUNT, Sports Editor

Coming off a bumpy season last year, the Women’s Basketball team has completely redefined itself. Last season’s assistant coach, Jeff Gold, has moved into the driver’s seat after head coach Michelle Sterns decided to pursue a new career elsewhere. With that new position comes new additions to the roster and a new schedule.

The team is looking to improve upon the promising record of 5-13 from last year. On the floor and in the paint the Bard Women have a new-arrived slender, faster, meaner, and all around more diesel-engine (Pettibone style) look. There are five holdovers from last year’s team: Lindsay Goldstein (co-captain, forward), Abby Rosenberg (co-captain, guard), Haue Gerland (guard), Kaafiqi “watch your pocket, Jordan” Papadaki (forward), and Stephanie “scarlet weapon” Schneidt (guard). New additions to the team are: Lisa Wiley (forward), Brigit McCarty (guard/forward), Anna Terly (forward/center), Jane Thompson (forward), and Hillary Washington (guard/forward).

This new roster is a sweat blend of experience and intriguing new talent. Unfortunately last year’s dominating center, Lisa Messerli, is also known as the “franchise” for her 15+ points per game average, was lost to her senior project: filming Alaskan fishing boats.

With the addition of so many interchangeable guards and forwards, the women should have a strong presence under the basket and rain in the long bombs from behind the arc. A fast running game and a lot of hackcourt trapping can be expected from this small line-up and should make this year’s games exciting, intense, and fast paced.

Winter Sports

Schedules

**Men’s Basketball**
Nov. 21 vs. Saint Vincent (Away), Nov. 22 vs. City College/Park Institute (Away), Nov. 25 vs. Cooper Union (Home: 7:00), Dec. 2 vs. Brooklyn (Home: 7:00), Dec. 6 vs. Webb (Away).

**Women’s Basketball**
Nov. 22 vs. Staten Island (Away), Nov. 23 vs. Principio (Home: 4:00), Nov. 28 vs. John Jay (Away), Dec. 1 vs. Albury (Home: 7:00), Dec. 6 vs. Mount Saint Mary (Away), Dec. 7 vs. S�lle Sagittal (Joe’s) (Away), Dec. 9 vs. Union (Away).

**Men’s Squash**
Nov. 23 vs. Colgate/Fordham (Home: 1:00), Dec. 2 vs. Vassar (Home: 1:00), Dec. 6 vs. Hamilton/Rochester U (Away).

**Women’s Squash**
Nov. 22 vs. Hamilton (Away), Dec. 3 vs. Vassar (Away), Dec. 6/7 Wesleyan (Away).

**Women’s Fencing**
Nov. 8 vs. Vassar/City College/James Madison/Fairleigh Dickinson (Away).

**Men’s Fencing**
Nov. 8 vs. Vassar (Away)

Don’t Fence Me In–touché

By JEREMY DILLAHUNT, Sports Editor

Have you noticed all that chain link fence surrounding the site of this, very very far-future considering–it took three years to get the shovel–that broke ground? campus center? One day it won’t there and then all of a sudden we woke up to an area and a half of confused-off territory. Enter the Bard Fencing Team, an independent contracting group tailored nationally for their outstanding and efficient work in the arena of fencing competitions. An offshoot of the more popular “jambucket games,” fencing involves a group of people in attempting to close off the largest possible area in a given amount of time. While it is still

With Marienthal, Men’s Basketball Nabs Fidelity

By JEREMY DILLAHUNT, Sports Editor

In an incredible show of consistency for the Bard athletic program the head coach of the Men’s Basketball team is to remain in the fold for at least five years. With the Men’s Soccer team going on its fifth coach in five years and the Women’s Basketball going on its third coach in just four years, the show of support by a coach is unprecedented. Unfortunately, however, the assistant coach has left for the sunny northern climes of Marist College to become the head coach of the soccer team. No matter, head coach Paul Marienthal is left with a match for any bench tuxedo in the division.

The men are going to attempt to improve on their impressive season last year, 1-17, which should be no problem with an expanded roster and a solid team of returning players.

The old guard is Kowalski Thomas, co-captain Ray Moretto, co-captain Ian Sudzula, Tim Vard, and Steve Spevak. New to the team this year is Kimani Davis, Dave Zeitzkov, Frane Anderson, Santo Bordeus, Chris Dufilions, Logan Gmertt, Nick Keibel, Adam Kreekl, Dave Rostick, and Max Rubenstein. “I don’t have to worry about a bench, or team, this year, I can coach. The only thing we have to worry about is winning everyone playing time,” Marienthal said. Several of the new players have had previous experience with basketball and the coach expects them to be able to contribute in all but two games this season. “We’re going to have a lot of games that come down to the last minute or two this year. It’s going to be an exciting season.” One thing the coach may have to worry about is how is he going to fit fifteen players into twelve uniforms.

Tae Kwan Do Students Earn Black Belts

By JEREMY DILLAHUNT, Sports Editor

Saturday, November 8, about ten people congregated under the basketball courts at the Stevenson Gymnasium. Some were friends and family but most were students of Brandon Rames, Bard College’s resident Tae Kwan Do instructor. This is his fourth year teaching at Bard and Saturday marked a special occasion for two of his students, Tara Chyng and Jeremy Holland, were undergoing the testing procedures for the right to wear the black belt.

Testing procedures included sparring, defending against multiple attack, expressing intense optimism when talking about this year’s basketball squad. “This year is going to be a turn-around year for Bard Basketball. I think this new team is the start of an era.”

The new era coach Marienthal is talking about consists of two played and two returning seniors.

Of the eight students Brandon enabled testing four years ago there remain in the class who has blossomed to thirty. Tara and Jeremy both passed their tests and are two of the original class members. According to Brandon about ten people per semester are enrolled in the Tae Kwan Do classes. The Stevenson Gymnasium has been allowing the class to practice in theaeblosc room, but likely the students haven’t been practicing the sparring courts because space is limited. Brandon started taking Tae Kwan Do classes when he was ten. At seventeen he began teaching, along with his fighting partner, New Falt. For more information about Tae Kwan Do classes, call the Stevenson Gymnasium at 758-7527.
Seven Years in Annandale-on-Hudson
Bot-man, Issue 5, Volume 2

Created by Chris VanDyke, John Holowach; Written by Chris and John
Drawn by Chris; Copyright Chris VanDyke/John Holowach
Special thanks to Saddam “Queen of the Faeries” Hussein, George Soros—for paying for our education; Dalai ‘Kiss Me I’m Buddhist’ Lama