

OBSERVER

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

The Bard Observer

ANNANDALE-ON-HUDSON, NY, 12504 FEBRUARY 9, 1998 ISSUE 7, VOLUME 8

Drugs, Fraud, and Vandalism: Official Numbers

Safety and Security 1997 stats reveal the underbelly of Bard

By ABIGAIL ROSENBERG, "Rubber" Spice

Since 1992, the reported number of incidents of harassment on the Bard campus has been steadily rising; there were only 13 reported in 1992 and a relatively whopping 42 last year. The latter figure was one of the most surprising in Bard's 1997 Safety and Security Statistical Report. This report is released annually in accordance with the 1990 Crime Awareness and Campus Security Act.

The following is a partial list of categories of incidents and the number of complaints that were made to Bard Safety and Security for 1997. To obtain the full report, contact Robert Brock at the Security office.

Brock, the director of Safety and Security, pointed out that one of the most disturbing aspects of the report is the rise in the number of incidents of harassment reported. Most of these 42 incidents came in the form of verbal harassment with an estimated 90% in the form of phone calls. Cases of harassment in other forms including sexual and written are less prominent, but still reported.

According to Brock, when a harassment report is made, the perpetrator is usually unknown. The complainant is given the option of bringing in outside law enforcement, agencies such as the New York State Police or the Dutchess County Sheriff's Department. Because the majority of complaints came in the form of phone calls, Brock pointed out phone traces as a way of locating the perpetrator. If Bard Safety and Security deems phone traces to be necessary, outside agencies must be notified. Because technology is so advanced, Brock warns that any on-campus call can be traced.

A few cases of harassment have been solved, but the majority have not. Once a perpetrator has been identified, the Dean of Students Office is

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Safety and Security 1997 Stats

Offense	Number Reported
Assault (simple)	20
Drugs	3
Fraud	1
Harassment	42
Thefts (from buildings)	36
Thefts (from motor vehicles)	15
Thefts (other)	14
Vandalism	58
Weapons Violation	1
Off Campus Rape	2
Burglary	20



PLAYING THE PRYING GAME: Visitors to the Center for Curatorial Studies' new exhibition must don clown suits for a section of the show. Curated by graduate students, the exhibition includes a heap of lollipops, an entrancing video depicting pyrotechnics, and livingroom furniture as art. A student-curated exhibition, *A Thin Line*, is also on display (see page 4). Both are open through February 15.

Professors Drop Clinton's Pants

Chace, Kahn lament subversion of political process in recent lecture

By LILIAN ROBINSON, "Thistlebottom" Spice

Antarctica was perhaps, at the end of January, one of the few places on Earth whose inhabitants were not assaulted by the non-event dubbed The Clinton "Crisis" and slavered over by every contingent of the media. The war in Algeria? The conflict in Northern Ireland? The Environment? Labor? The threat of Iraq's nuclear and biological warfare? No, these were not the subjects to which the national media turned its rapacious eye.

Pope John Paul II's visit to Cuba monopolized magazine covers and front-page headlines at the beginning of the penultimate week of January, and then, midweek, on Wednesday, January 21, all journalistic hell broke loose. The prominent t.v. anchors - Peter Jennings, Dan Rather, Ted Koppel - abandoned Cuba in order to see who could most professionally repress a smirk. Nationwide, eyes were rubbed in synchronized disbelief when Barbara Walters spoke with broadcaster gravitas about a "semen-stained dress." Scandal! Sensation! The already invisible line between tabloid journalism and its supposedly scrupulous betters was smashed to molecular bits. And that's when it all began, the (still unabated) onslaught of pointless t.v. "special reports" and repetitive newspaper and magazine articles on the disturbing, shocking, catastrophic "news" that

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Grant of \$94,000 Boosts Work-Study, Promotes Literacy

Half will pay Bardians to educate local children

By STEPHANIE SCHNEIDER, "Indiana" Spice

Opportunities abound for Bard students who wish to get involved this semester in the surrounding communities by tutoring school-aged children in fine arts, reading and math. Some paid positions were recently created with the help of a \$94,000 grant.

Interested students were invited to attend a January 29 meeting which gave information on programs which are part of a larger on-going project entitled B.R.I.D.G.E.S. (Bard College and Red Hook Central School Introducing and Developing Goals for Enlightening and Enriching Students through Arts). B.R.I.D.G.E.S. recently received the grant from the Empire State Partnership Project which is allowing Bard students to participate in these new tutoring programs.

Ann Gabler, Bard's arts in education liaison, said she was quite pleased with the turn-out at the meeting. She said that about 70 students were in attendance, both looking for work-study positions as well as volunteer opportunities. Work-study positions are limited, she mentioned, but are available owing to a Clinton administration program, entitled "America Reads," that Gabler said is designed "to promote literacy among all children by the third grade." America Reads provides a 35 percent increase in work-study aid by agreeing to involve students in literacy tutoring. President Clinton has set a challenge for all colleges and universities to join the "Honor Roll" by pledging 50 percent of their Federal Work-Study increase for tutoring pre-school and elementary school students. Bard can now offer a variety of projects in which students can involve themselves in literacy tutoring itself or literacy together with arts education. Also, Gabler mentioned that students can help in documenting the different programs.

The Red Hook School system has instituted four different projects this semester to accommodate a range of

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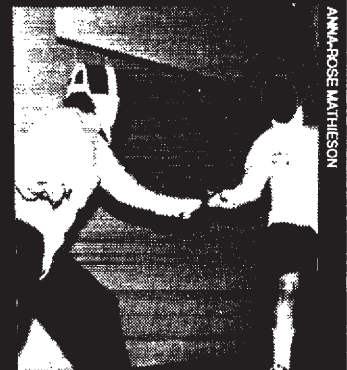
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ANNA ROSE MATHIESON

Safety and Security Report on 1997

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notified. In some cases DOSO will either handle the punishment or the case goes before the Student Judiciary Board (SJB).

In what may have been a change of policy, this year's statistical report included the two rapes that happened in the Tivoli Bays area in the summer of 1997. Unlike previous reports in which the other well publicized rapes at the Annandale Triangle (1995) and Tivoli Bays (1995) were not mentioned owing to the fact that they did not actually happen on campus, this year's report lists all the rapes that have occurred on campus, followed by asterisks. Near the bottom of the report, the asterisk explains that the rapes occurred "adjacent" to Bard campus. Brock points out that other schools might not report these incidents because they happened off-campus, but Bard has chosen to include them.

Another notable increase has come in the form of medical calls. In 1992 Security answered 9 medical calls; there were 137 in 1997. It is not clear if Bard EMS was called to all of these incidents, but it is policy to dispatch a Security officer along with every Bard EMS call, since the calls go through the office of Security and Bard EMS equipment is stored in Security vehicles. In recent months, the confidentiality of Bard EMS has been questioned, but according to Brock, Bard EMS is confidential to a "great degree." While no names are given out to the public, every Bard EMS call is accompanied by a Security officer who writes up a Security report separate from the Bard EMS patient care report. When asked about the confidentiality policy, Chris Tignor, head of Bard EMS, replied that "Bard EMS is 100% confidential." In further explanation, Tignor said that a copy of the Bard EMS patient care report is sent to Barbara Jean Briskey, head of Health

Services for the college. This report is put in the student's medical records. Tignor did say that although Bard EMS works closely with Security, there have been times when Bard EMS has asked the Security officer to leave the scene. Tignor points out that under certain circumstances, because students are not comfortable with disclosing their medical problems to Security for fear of punishment, serious medical conditions are not reported.

The confidentiality of Bard EMS is crucial to making students feel comfortable enough to call for help. Students should be aware that Security does send copies of all its calls, including those that it receives for Bard EMS, to the administration.

According to Jonathan Becker, Dean of Students, while the administration does receive all the Security reports, including those of officers dispatched on Bard EMS calls, Becker stresses that the reason for the call is not usually disclosed. The Dean emphasized that students should never be wary of calling Bard EMS for fear of punishment. He says that a student has never been reprimanded in relation to a call to Bard EMS.

In opposition to all the reported increases in crime, the category of theft has decreased. While it may seem positive, the decrease does have a negative side. While the number of incidents may have gone down, the items stolen have been more expensive than in the past; laptop computers and bicycles rate high on the list of stolen belongings.

Although these criminal acts are not what most students talk about when they discuss life on campus, the statistics are made public so that the students, parents, faculty and staff are informed and understand that Planet Bard is not immune to these dangers.

Convocation Fund Allotments for Spring Semester 1998

Organization Name	Requested	Allotted
Action Movie Connoisseurs Club	\$225	100
African Students' Organization (A.S.O.)	1500	400
Art Club	1517	500
Asian American Students Org. (A.A.S.O.)	3830	2350
Asian Film Club	1641	400
Audio Co-op	340	340
Bard Animal Rights Collective (B.A.R.C.)	765	100
Bard Black Students' Organization (BBSO)	4100	2200
Bard Journal of Social Sciences (BJSS)	3218	2000
Bard Party Brigade (R. Wynter)	1200	0
Bard Party Brigade (Owen Moldow)	500	200
Big Brother/Big Sister	976	850
Billiards Club	232	125
Bisexual, Gay, & Lesbian Alliance	6810	2400
Building Community	480	350
CAN/NORML	2000	0
Central Committee	2400	2400
Central & Eastern European Stud. Org.	1300	400
Ceramics Club	2000	350
Chess Club	437	100
College Bowl	714	600
Creative Music Alliance	2750	0
Culture of Japan Club (CJC)	411	300
Dance Club	2900	800
Debating Society	1750	700
deKline	662.08	450
Dime Store	350	350
Earth Coalition	1255	700
Eating/Body Issues Support Group	476.6	250
Electronic Arts Club	1099	400
Emergency Medical Service (EMS)	1000	1000
Entertainment Committee	18600	12050
Everywhere Descending (lit. mag.)	528	250
Film Committee	15000	10000
Golf Club	620	300
Habitat For Humanity Volunteer Group	388	300
International Stud. Organization (ISO)	2925	1600
Jazz Heritage Club	2500	1000
Jello Appreciation Society	1545	0
Jewish Students' Organization	2782	900
Latin American Students' Organization	2500	2300
Martial Arts Club	3920	1800
Medieval Society	500	0
Mock Trial	500	375
Model United Nations Club of Bard	3780	1500
Monstera Deliciosa	300	150
Moon Group	350	100
Muslim Students Organization	1750	900
The Bard Observer	5500	5000
Organic Cooking Cooperative	903.25	350
Outing Club	990	900
PETA (People Eating Tasty Animals)	750	250
Photo Club	1850	600
Psychology Club	675	300
Radio Station	2200	500
Root Cellar	850	400
Rugby	377	377
Russian & Eurasian Studies Club	1700	100
Scottish Country Dancing Society	278	150
Student Environmental Action Coalition	1000	1000
S.I.L.K.	1325	700
Simpsons Marathon	328	100
Sister Cities	575	350
Snow Club	900	200
Society for the Study of Canadian Culture	450	0.63
Society of Physics Students	90	90
Sound System	268.2	200
Stitch N' Bitch (formerly Fiber Arts Circle)	491.5	150
Student Labor Coalition	900	300
Sui Generis	900	0
Thursday Night Madness	316	0
Universal Human Rights Society (UHRS)	2180	1000
Women's Rugby	464	464
Womyn's Alliance	1318.7	1000
Writers' Conspiracy	400	0
Young Republicans of Bard College	275	250
Zine Library	2040	550
TOTAL	137621.33	69921.63
EMERGENCY FUND		7129

Work-Study Boosted

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age groups and interests. They will allow Bard students to assist Head Start and the Red Hook Public Library as well as preschool literacy programs. In a letter to interested students, Gabler said that activities will include "reading stories to preschool age kids and developing some simple art/music projects."

For those who want to work with older children, the McMahon Literacy project focuses on grades K-3, and is "designed to help beginning readers learn the basic 300 words they use most frequently at their reading level."

A student who wishes to work more independently and design projects on their own can take part in Kids at Play (KAP), an afterschool program at Red Hook Elementary for kids who need help with homework and projects dealing with art, music or literature. The letter mentions that the children are especially interested in projects related to Mexico, but all ideas are welcome.

Finally, the Arts in Education/Literacy allows for short-term internships with professional artists, who, according to the letter, do "curriculum-related projects at the school."

The funding will allow students to be paid and will provide transportation and training. FLIK has volunteered to donate food to feed Hudson students and Bard volunteers.

Another program at Bard which is experiencing a revival due to new funding is the Hudson Literacy Project. Unaffiliated with BRIDGES, this program allows Bardians to work with children in a Hudson, NY school for underprivileged students. These are students "who are really on their last chance," said Dean of Students Jonathan Becker.

According to Becker, Bard students will work one-on-one with Hudson students, helping them with basic reading and math.

Becker says the Hudson program has existed for several years, but that the number of Bard participants has dwindled. The new funding will allow students to be paid and will provide transportation and training. To further aid the literacy project, FLIK has volunteered to donate food to feed the Hudson students as well as Bard students.

Anyone interested in getting involved with these programs can contact Ann Gabler at ext. 7434, visit her in Sottery 108, or drop into the Career Development office.

Two Hundred Student Activists to Visit Bard

By ANDREA DAVIS, Contributor

On February 27 and 28 and March 1, 200 student activists will come to Bard to participate in the bi-annual New York Student Environmental Action Coalition (SEAC) conference with hopes of strengthening the student movement and linking activist groups in the Northeast. SEAC is a national, student-run organization dedicated to improving the natural (and social) environ-

ment. The weekend will include keynote speeches on corporate dominance by Mary Webber, a long time social justice activist, and on the Hudson River by Ande Mele of Clearwater. All of Saturday will consist of workshops on a plethora of topics including activist skills, Eastern old-growth forests, the campaign to free Burma, eco-feminism, animal rights, links between labor and the environment, environmental racism, and more.

Times and locations will be posted throughout campus as the conference dates near. Bard students are encouraged to join the festivities.

"Crisis" in the Clinton Administration

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the President of the United States allegedly had an affair with a 24-year-old White House intern, Monica Lewinsky.

Apparently, Bard students, professors, and administrators all hadn't enough of the subject, for an informal panel discussion entitled "Sex, Lies, and Hidden Tapes: Crisis in the Clinton Presidency," drew a large crowd to Olin 102 at 6:30 p.m. on the first Tuesday of the spring semester, January 27. Bard's James Chace, Henry R. Luce Professor in Freedom of Inquiry and Expression, and Jonathan Kahn, Assistant Professor of History and Political Studies, proffered their respective expert opinions, and Dean of Students Jonathan Becker officiated.

"The issues we're facing are legality, morality, and the political consequences" of the "Crisis," Dean Becker began, going on to say that Professor Chace would comment on the political aspects, and Professor Kahn on the legal. Chace, who spoke first, attributed the uproar over President Clinton's alleged affair with Ms. Lewinsky to Americans' misconceived "monarchical" view of the U.S. presidency. American presidents, especially those of the twentieth century, he said, have never been, nor should they be regarded, as moral leaders. He then went on to point out that more U.S. presidents than not have been philanderers. "The difference is that Clinton was already on record" as one when still the governor of Arkansas, he said, citing the Gennifer Flowers incident in 1992, during Clinton's first presidential campaign.

Clinton is also the first president to be accused of sexual misconduct while still in power. The rumors of women in the Kennedy White House were true, however, Chace said, and he had proof: "I know two of the women personally; one is a friend, and the other an acquaintance." The audience laughed at that, but sobered up (or pretended to sober up) when Chace switched to a more serious topic, the U.S.'s current volatile relationship with Saddam Hussein and Iraq. Unfortunately "anything [Clinton] has to do with Iraq will be perceived by the American public as a way to distract from the scandal," he said, before praising the new Barry Levinson movie *Wag the Dog* for being well-timed with its uncanny parallels to the Clinton imbroglio. (In *Wag the Dog*, a war in Albania is "invented" to draw attention away from none other than a presidential sex scandal.) "But the last thing they'll do is impeach him," Chace said, "that's the last thing the Republicans want, a weakened presidency."

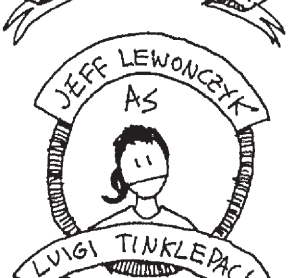
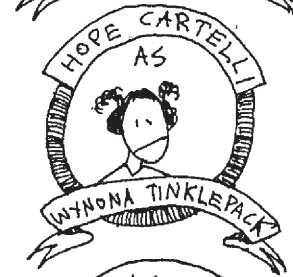
"In the long run what's more important than whether he'll [be impeached or not] is the continued degradation of the political process," Professor Kahn remarked. "Instead of debating policy issues, you can go after [presidents] with a civil suit." A student's request for a definition of "deposition," a term much bandied about as if its full legal connotation were implicit, moved Professor Kahn to explain the process by which independent counsel Kenneth Starr gained the right to demand depositions from Clinton about the alleged Lewinsky affair, a matter seemingly unrelated to the Whitewater case which Starr was originally appointed to investigate. Starr has a great deal of "latitude" at the depositions, Kahn said, lamenting what he called the "criminalizing" of the political process. "This is a trend: investigation, revelation, prosecution," he said. He also criticized the media for equating the sex scandal with serious political crimes. "Especially disturbing is the facile comparisons to Watergate," he said, adding, "and any broadcaster who tells you so is a moron."

Like Professor Chace and Dean Becker, Kahn criticized President Clinton's evasiveness and seemingly dishonest behavior with the public and in both domestic and foreign policy, but more often bemoaned the way in which Starr and the media have impeded the operation of government. "Clinton's apparently a contemptible person, but this is subversion of the political process," he said. He deemed the sex scandal a "trivialization of an important moment in history." Chace concurred: "Gossip is being retailed as fact."

The evening's discussion ended with Dean Becker reminding the audience of the two charges which President Clinton might face: perjury and suborning of perjury, the latter being an obstruction of justice with enormous consequences. As to the enormity of those consequences, Professor Kahn queried, "What really constitutes 'high crimes and misdemeanors,' an impeachable offense?" Professor Chace concluded, "The only good thing is we'll begin to look at the way we investigate people's personal lives."



PRESENTING THE TINKLEPACK KIDS IN THE GREAT YO-YO CAPER: (From top) Directors Jeff Lewonczyk and Hope Cartelli make a pretty picture; Cartelli toys with frames of reference; Kerry Conant beckons; Lewonczyk waxes prosaic.



Warm-Fuzzy Regression Hypnosis, Courtesy of the Tinklepack Kids

Great Yo-Yo Caper Metamorphosizes Cocoon Theatre

By MEREDITH YAYANOS, "Eldrich" Spice

The Cocoon Theatre, a cozy family theatre company situated up a flight of stairs in a renovated barn just off route nine in Clermont, blazes with all the color, light, and beaming warmth that one would pray for on a freezing February night. Prior to performances, theatrically inclined children squeal and tumble around the indulgent feet of their equally theatrically inclined parents, and everything from the refreshments to the low-ceilinged theatre space itself radiates homey comfort befitting such a name. Gentle collegiate readers, were you to venture to this place, you might recall a younger, less jaded time in your life. You might even *thaw out* just a little, and yield willingly to the cup of warm milk, quilted blanket, and comic books they offered you.

That's exactly what they would have offered you last week, in the guise of an intrepid quintet of Bard students, no less! After being handed small slips of construction paper with squares cut in the middle (to be used as frames through which to view the play), the audience snuggled under blankets and waited for the fun to begin. For the next hour and a half, five twentysomethings holding center stage at the Cocoon Theatre conveyed all the romp and babble of a childhood comic book. Indeed, comic books were the basis for the company's production, *The Tinklepack Kids in the Great Yo-Yo Caper*, which consisted of a seemingly endless stream of framed skits featuring various and sundry characters whose earnest faces and bright dialogue kept everyone tickled.

Created by the group under the direction of fall '97 Drama/Dance graduates Hope Car-

telli and Jeff Lewonczyk, the play featured such memorable characters as Mammy (Kerry Conant) and Pappy (Cartelli), two delightful old curmudgeons who bicker endlessly over exactly who should be get up and fix the other a cup of warm milkja "magical" Abraham Lincoln (played at one point or another by every member of the ensemble) who grants wishes to those who save his lifeja younger and severely paranoid gunslinging incarnation of Mammy (January Morelli) who is convinced "The Fuzz" is out to get herja disgruntled comicbook seller (Lewonczyk) who continuously bemoans the obscure locations of his store (a nineteenth-century village, a railroad track, a sheep pasture, etc.), and a young Pappy (Ryan P. Murray), who simply wants to find his one True Love.

Attempting to recall the production in its entirety would be as laboriously difficult as attempting to describe a Little Nemo story panel by panel. Dreamy, childlike, with simple lighting (Nick Van Vector), eccentric musical inter-ludes (sound by David Call), and picture frames for their primary props, The Tinklepack Kids coaxed their audience into an innocent and riotously funny world. At the play's end, when the five awoke to realize that they had been hypnotized by an evil mastermind's yo-yo and that all of their ensuing antics were, in fact, a dream, the audience too, seemed groggily bewildered, but happy. As one audience member remarked, "my cheeks are sore from smiling so much." After a hearty round of applause, everyone sojourned to the front room of the theatre for cookies and coffee.

Prying Game, A Thin Line On at the Curatorial Studies

Work of Bard photographers and graduate students on exhibit in two shows; both end February 15

By LAUREN FEENEY, Contributor

The free wine is often the main attraction at a Bard art opening. This was not the case two Sundays ago at the Center for Curatorial Studies. I did notice a few people looming around the hors d'oeuvres table, but I myself downed a glass of wine as quickly as possible, as I was being lured through the glass doors (separating the front vestibule from the sacred gallery space) by the captivating gaze of a young woman who seemed to be guarding something fantastic and inviolable.

She was standing at the entrance to a dark hallway, a rack of identical red and yellow Pinocchio costumes to one side of her, a laundry cart full of hollow, plastic Pinocchio heads on the other. "You're the first victim," she said as she helped me into a mask and costume, supposedly the compulsory uniform in the obscured room at the end of the hallway. I won't tell you what was going on in there (you'll have to go and see it yourself), but suffice it to say that it shaped my understanding of the whole rest of the show.

The Pinocchio piece was a part of *The Prying Game*, an exhibition curated by first-year graduate students at CCS. Though compelling, this was not the show that I had come to see, and out of obligation to my peers, I turned away from the graduate students' project and towards the smaller, related show taking place in a room off to the right.

The show is called *A Thin Line*. It is an exhibit of contemporary photography curated by Bard students Augusta Anderson, Chris Cearnal, Matthew Porter, Paul Rich, and Carrie Solomon, under the supervision of Photo History professor Laurie Dahlberg. This event is really the first of its kind; a few years ago an undergraduate photography class curated a show at CCS, but their show was titled and designed by their professor. *A Thin Line* is the first show of professional work to be curated entirely by students in the Bard Photography Department.

The group spent most of last semester discussing possible themes for their show, talking on the phone with different galleries, running back and forth to the city to look at work, arguing, compromising, and bonding. The show that they finally agreed upon addresses an issue which is fundamental to the art of photography, the question of "the thin line between reality and unreality," says Dahlberg in her introduction to the show's catalogue. The artists they chose were Sasha Bezebov, Andrew Bush, Marianne Courville, and Gregory Crewdson (Crewdson spoke at a Photo Club lecture last semester). As Dahlberg explains, "Each explores the tension that arises from the conjunction of a naturally occurring scene and the photographer's inevitable, knowing use of artifice or interpretation."

I wondered, while reading the catalogue in advance of viewing the work, if the use of artifice or interpretation in photography is inevitable (which, certainly I agree that it is), then could not any photograph have been included in this show? At first, this seemed like a weak premise on which to base the show. I found however, that for the most part, the work included in this show addressed the question in a very direct way.

I found Bezebov's work to be the most appropriate to the theme of the show. His work mimics certain conventions of street photography, a familiar genre which we have all grown to trust as a relatively objective form of documentation. In an effort to question the assumptions made about documentary photography, Sasha has placed himself in every photograph, costumed as one of the people in the crowd. In the midst of other somewhat compelling questions, this forces the viewer to wonder, if this one person is actually a character in costume, who are all the others? Can we trust that they are merely casual passers-by? How real is this situation?

Crewdson's photographs subvert conventional landscape photography in a manner analogous to Bezebov's subversion of street photography. Crewdson's work combines familiar suburban landscapes with absurd or unbelievable twists; my favorite shows a typical landscape of mountains, trees, and houses in the background with a tiny little speck of a man mowing immense concentric circles onto an expansive lawn. What is he doing? the viewer is compelled to ask. This isn't real. And if this has been staged, what else may have been?

The work of Marianne Courville and Andrew Bush did less for my understanding of the idea that the curators were attempting to convey. The curators claim that Bush's work is appropriate because of the relationship between his photographs and their titles; pictured are people in their cars foregrounded against empty landscapes, the captions telling something about the scene which may or may not be true. The example that works the best is entitled *Man driving southwest at approximately 72 m.p.h. on Arizona Interstate 40 on an afternoon of the 4th of July weekend of 1989*. The title's details seem unbelievable considering the sharpness of the image in relation to the claim of a 72 m.p.h. speed. But another photograph is entitled *Man in Cutlass Supreme*. I do not doubt that what I see before me is indeed a man in a Cutlass Supreme. Finally, Courville's work, rephotographed stills from old home movies, though visually compelling, made little sense in the context of the show, at least as far as I was able to discern.

Despite these weaknesses, the show was quite a success, intellectually ambitious and visually attractive. The hard work and real intentionality of the five curators is obvious and commendable.

Both *A Thin Line* and *The Prying Game* will be showing until February 15. Everyone should go and check them out. You missed the wine, but there is an installation piece in *The Prying Game* composed of free lollipops.

EROTIC OBSESSIONS

Heavenly Creature Gobbled by Formulaic Trash

by Leah Zanoni, Columnist

Ah, Kate Winslet: such a fair maiden I ne'er did see. In this horrific age of push-up bras and Lisa Kudrow, imagine my delighted surprise four years ago when the lithe, milk-skinned



As I sat, and sat, and sat, I became increasingly morose seeing the lovely Kate Winslet (and the movie does, of course, waste no opportunity to bare her skin; wouldn't be a

blockbuster without it), so very tangled within the web of a Big Movie. Unfortunately for her, international fame and adulation, or at least objectification, are impossible without the deflected desires of middle-aged perverts, twelve-year-old girls and spotty high school youth. Hollywood fantasizes and projects mind-photos for a vacuously Middle America which desperately craves imagination.

Since she's so perfect and quite clearly an actress by passion, talent, and drive, I bemoan Kate's questionable fate in the Industry. None of Kate's own dramatic strengths were focused upon at all in *Titanic*; rather the screenwriters portrayed her as a helpless vessel economically, socially, and sexually. Perhaps the one thing that makes sense is Winslet's character's affections for DiCaprio's. Neither of them appear especially three-dimensional. Winslet is completely ignored as an actress in this three-hour funeral and treated as a piece of Waterford crystal.

We saw the boat, but I ask, where are the people? Why waste a beautiful performer when Soleil Moon Frye might have done? This article has not been as lighthearted as my ooings over Stevie, so I shall now remind the reader of all the key points of my Heavenly Creature:

I love Hollywood for expecting so much from the American viewer. The dialogue in *Titanic* was worthy of an ABC afternoon special from 1985. I am left incapable of successfully reviewing the piece because the movie ultimately left no impression on me. Expensive special effects are like a thick coating of Velveeta cheese on cheap, store brand chips: they really make no difference. I will not be wooed with computer imaging, nor Billy Zane's abusive outbursts. It takes little talent to act like a pig head. Zane was better in David Lynch's *Twin Peaks*, but only, I suppose, because he played the lover of *Two Moon Junction*'s delectable Sherilyn Fenn.

Those lips of burned blood so wide and spread her smile so accentuated by intoxicating threads of her conversation most compelling and the motion of her legs milk-skinned and smooth a British version of venus Kate Winslet does encourage dreams of a smooch

Until next time, remember: Americanization often stifles, denies and abuses beauty it does not recognize as its own.

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BODY IMAGE, EATING ISSUES DISCUSSION GROUP

MONDAY, FEBRUARY 9 AT 7 P.M. IN OLIN 303

This Monday, there will be an organizational meeting for starting a group to address eating and body image issues for students and other people in the Bard community. The intention of the group is to provide a supportive, confidential place for members to explore issues relating to our perceptions of body image and eating.

The first meeting will be in Olin 303 at 7 p.m. If you have any questions please call Sue at extension 4032 or Marina at 758-9050. All are welcome to attend.

Nice Racks, Spice Babies Got Back... on Screen

*Gratuitous self-promotion
reigns in Spiers' bootyful flick*

By NATE SCHWARTZ, "Polonius" Spice

Rarely, if ever, does a movie connoisseur rejoice that he has missed the first half of a film. In the case of *Spice World*, the latest prefabricated drek from the act known as Spice Girls, it was a blessing. For the uninitiated, the Girls are the latest musical Happy Meal to be marketed to the kids of the world. There are five different action figures: Baby, Ginger, Scary, Sporty, and Posh Spice. Each has her own plastic complexion, gaudy wardrobe, and garish accoutrements. Their two creatively titled albums *Spice* and *Spice World* have sold in the millions and "they" (i.e., Big Brother's media thugs) are currently "planning" a tour of North America for the ladies. Formerly known by such nicknames as Drop-out Spice, Table Dancer Spice and Spice of Confusion, the goils' insipid blather can be chugalugged at <http://www.spe.sony.com/movies/spiceworld/> or for the more ambitious among you, naked photos of Ginger Spice, interviews and, you guessed it, other demoralizing claptrap from the Silicon Valleys can be perused at the MTV/Yahoo site http://www.unfurl.com/ultimate_artists/spice_girls/index.html. (Note: line break hyphens not part of addresses.)

So, on to the...production. Director Bob Spiers (maker of television's "Fawlty Towers" and "Absolutely Fabulous") attempts a light satire and brings to the screen such notables as Elton John, Meat Loaf and Elvis Costello for cameos. Unfortunately the performances of these more talented performers are swallowed in the swirl, gush, and screech of our five babbling heroines who throw themselves about as if the strain upon their frontal lobes was an intolerable, crushing pain. Jibber-jabbering and bouncing around like speed addicts, they are incapable of wielding such middle-weight comedic devices as irony, wordplay and subtlety. The plot is quickly explained. The girls are thinking of breaking up; they bob around London passing the time by randomly belting out their inane ditties, jumping into speed boats, on and off their bus, etc. Finally, and I hope this doesn't spoil it for those of you who haven't seen it: they decide to press on in the empty Sisyphian grind—raising their buttocks, flailing their boobs again and again and again.

In conclusion: woe is them who find themselves enjoying this film unless it be with the same joy one experiences in watching Rocky fight Hulk Hogan in *Rocky III*—the pleasure of smearing oneself with grime. This conundrum persists: how did this pack of fluff-queens—who revel in "girl power"—come to the fore of pop culture? Undoubtedly the girls invaded the collective consciousness through thousands of careful infusions of images and text in all the right places: radio, Internet, and film. The Spice Girls are a landmark group because they demonstrate that through brilliant media coordination one can convince millions of people to buy access to vapid dance music manufactured and packaged without the help of talent or intelligence from the performer. With five bouncing bodies to stir up the sex drive, anything is possible.

Targeted at young girls, the group offers their fans images of bland, egocentric, cliché queens-on-wheels to emulate. Hopefully, if you should have opportunity to view the film, it will be in a media or gender studies class, at no financial cost exceeding 30 G's per year.



FASCINATING: Two students are caught reading unauthorized materials in Kline Commons. Their literature was confiscated and they were beaten.

Deconstructing Spice: Exegesis of the "Zigzag"

*Most believe the world-famous Spice Girl lyrics have made us all
dumber people, but they have yet one defender on the Bard campus*

By SCOTT COMMERSON, "Grammar" Spice

"So, I'll tell you what I want, what I really, really, want. I wanna, I wanna, I wanna, I wanna, I really, really, really wanna zigzag ha!" With such masterfully-crafted lyrical nonsense, the Spice Girls catapulted to international fame last year as the most successful totally-manufactured-pop-group since the heyday of New Kids on the Block and Milli Vanilli.

But don't underestimate the intellectual depth of these ladies. Beneath the seemingly childish lyrics and laughable clichés, the Spice songs are laced with deep moral messages and a powerful dose of social commentary.

Move over Susan Sontag. The Spice Girls have arrived, ushering in an explosive new wave of feminism. ("What is feminism?" Baby Spice asks, licking her lollipop in contemplation. "Is that like girl power and stuff?") Consider this lyric:

*I won't be hasty, I'll give you a try.
If you really bug me, I'll say goodbye.*

How's that for eloquence, ole Susan B. Anthony? ("Susan B. Who?" Baby Spice asks with a giggle.) With their all-for-one-and-one-for-all tunes, the Spice Girls have made their female unity clear. And if you try to cross them, they'll show your sorry male arse the door (or insert appropriate cliché of your choice):

*God help the mister, yeah God help the mister
that comes between me and my sisters.*

God help him indeed.

The Spice Girls also advise their predominantly female, middle-school audience on weighty matters such as the proper etiquette. Mothers everywhere are undoubtedly rejoicing that their daughters have found a role model in Posh (also known as Victoria and Easy V.)

Easy V doesn't come for free, she's a real lady.

Oh, and remember not to wear white shoes after Labor Day, girls.

Another motif throughout the Spice Girls' two albums is that popular old standby: "getting with"

people. With their saucy, provocative lyrics, the Five Spices make fellow Brit Austin Powers of "shagging" fame look like a monk.

Here are some samples:

*Do you think I'm really cool and sexy, and I
know you want to get with me.*

*Are you as good as I remember, baby? Get it
on; get it on.*

*You wanna get with us than you bet-
ter think twice.*

Common themes, anyone? I saved the most perplexing (and arguably the most notorious) "get with me" lyric for last.

*If you wanna be my lover, you gotta
get with my
friends.*

Huh??? This enigmatic line can be interpreted in several ways. Consider the possibilities: a) a Spice Orgy is being proposed;

b) one of the Spice Girls has a not-so-secret fetish for voyeurism; c) all the men have to sleep with Sporty Spice first since she wouldn't "get" any otherwise.

In spite of what the critics allege, all of the Spice Girls' songs are not tawdry, thinly-disguised sex romps aimed at the 12-year-old "jean skirt-and-braces" crowd. Just consider the beautiful and uplifting sing, "Angel." After all, what could be a more innocent subject than the heavenly haloed being of Biblical lore?

*The angel's dirty face is sore, holding onto
what she had before.*

*Not sharing secrets with any old fool, now she's
gonna keep her cool.*

*She wants to get naked,
she wants to get naked.*

Hmmm, perhaps that song isn't such a good example. Apparently the Brits have a different conception of angels than do we stuffy Americans. Even angels gotta have a little spice, right?

At any rate, the Spice Girls certainly have a lot on their minds. And for any of you naysayers who question their intellectualism, there is only one suitable response: "zigzag ha!"

Minimalist Decor, Maximum Flavor the Rule at Tivoli's Stoney Creek

Connoisseurs will appreciate Wine Discovery Thursday when bottles are one-third off regular price

By ABIGAIL ROSENBERG, "Rubber" Spice

Stoney Creek is the best restaurant in Tivoli. There, I've said it. I've tried to keep it to myself, but word has gotten out and the once sparsely filled, candle-lit, black and white tiled floor and glossy wooden bar has become crowded. I don't know when or how it happened, but people have heard about the goat cheese-filled ravioli with extra virgin olive oil and garlic and the fried squid with remoulade, secrets I once thought belonged only to myself and a few others.

Along with the minimalist interior decoration which features red leather booths, black formica tables with metal bands, glowing votives, and a large, arguably taxidermied swordfish (it could be just a realistic-looking plaster sculpture), the menu consists of straightforward, fresh-made dishes ranging from the traditional to the eclectic. Appetizers, salads, side dishes, and main courses are listed not by names like Beef a la Louie which tells the diner nothing about how the dish is prepared, but by ingredients. Fillet of beef with wild mushrooms, brandy, cream, and roasted garlic mashed potatoes is a delicious example. The dishes are simple which allows you to taste each ingredient. Each dish is distinct from another, unlike other restaurants where the use of certain spices, cilantro for example, overwhelms the taste of anything ordered. If you wanted everything to taste the same, you'd eat at Kline, right?

Two other important factors at Stoney Creek distinguish it from other restaurants in the area: fresh organic and non-organic ingredients and cleanliness. According to the owner of the restaurant, organic produce and meat are used whenever possible. Most of the meat, including the beef and turkey, are from places like Northwind Farm, a local farm which raises all natural meat and uses no pesticides or hormones. In certain dishes like the confit of duck with fresh herb potato latkes, organic duck is too difficult and too expensive to acquire. All the ingredients, whether organic or not, are always fresh and cooked precisely right. The steamed broccoli or brussel sprouts (I never liked 'em either until I tried them at the Creek) aren't cooked until discolored like at other places, but crispy enough so they still retain their flavor. The other thing that makes you feel good

about winning the argument about eating at Stoney Creek or the Red Hook Diner, is the cleanliness of the place. It's so nice to walk into an eating establishment and feel confident that you're not going to find a roach, insect or otherwise, in your granola. Just one look through the window of the swinging kitchen door sets the mind at ease.

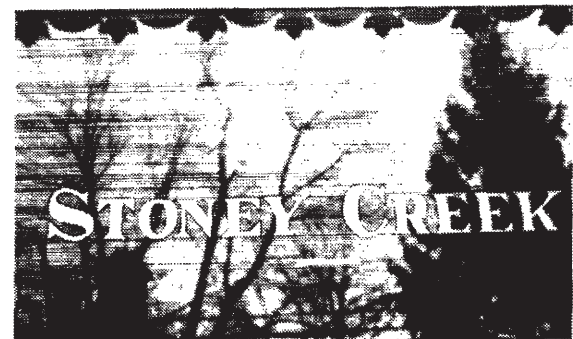
The point is well taken that Stoney Creek is expensive. Main courses run from the \$5.95 hamburger platter, a great deal since it comes with the best french fries in the area (so good, in fact, that they can be called pomme frites), to pepper-crusted Highland Farm venison with gratin potatoes for \$16.95. Since they have great fresh-made soup, a good trick to remember is ordering a bowl and chowing on the homemade bread and jalapeño peppers. Another alternative to ordering a main course is opting for three side dishes for \$7.95. The garlic mashed potatoes, daily roasted vegetables, and fresh herb potato latkes can easily pass for a satisfying meal.

Stoney Creek allows smoking in designated areas during meals and after dinner hours, the bar scene takes over. Seemingly the Creek has become the place to be for drinks. Once merely a meeting place for night caps, Stoney Creek is now a full fledged hang-out where chess and Scrabble games are rampant and the experienced barkeeps are redefining the liberal pour. The draught Guinness is poured with a three-quarter inch bubbleless head (most of the time) and the Macallan is the most consumer friendly dram you'll find in New York. The beer selection is ample and includes Bass, Old Slugger, and Pilsner Urquell among others.

Like the other dishes, dessert is made from scratch. From the pies and cakes to the sorbet, everything you see is created behind the swinging door. The only complaint you'll hear from me is lack of crème brûlée, but hey, you can't have it all, baby.

If you can schedule your trip to Stoney Creek on Thursday, bottles of wine are one-third of the regular price. They call it Wine Discovery Thursday and after you discover that you have a belly full of merlot and fillet of beef, taking a nap in the red leather booth will sound like the best idea in the world.

It's so nice to walk into an eating establishment and feel confident that you're not going to find a roach, insect or otherwise, in your granola.



THE ZINE SCENE

Erotic Zines: Get it on, Get it on

by Elissa Nelson & Lauren Martin, Columnists

Anyone who was around during Intersession might have noticed our constant presence in the computer center. We are not crazy (well, not completely...), we were just putting the zine library into a database so that it would be organized enough for people to use it for research and whatnot. We're trying to archive them through the library so the zines will be a permanent resource. If anyone is interested in helping with any aspect of the zine library, please contact us because we want to make sure there are people to carry on this project after we graduate.

Okay, here are four wacked-out fabulous zines for y'all.

dishwasher #14 Dishwasher Pete is a zine legend. Always wary of selling out, he didn't turn down the incredible offer to appear on David Letterman's show but rather sent his friend in his place to act as impostor. They split the \$500 appearance fee. This zine features aspects of dishwashing you didn't even know were fascinating, including "Highlights of Woody Guthrie's Dishwashing Career" and "Dishwashers, Unions, and New York City: A History," which is an exhaustively researched look at class and race through the eyes of one brilliant pinko dishwasher. Pete's goal? To wash dishes in every state of the union.

67 Boyfriends: "We went...to see the Byrds...He didn't tell me they were playing halftime at the rodeo and the only original member was the tambourine player."

Monorail #1 We haven't really read this zine because we're not all that interested in monorails, but it could be a valuable resource to some of you (maybe?). We're just amazed that some guy is so obsessed with monorails that he actually put together a whole zine researching this space-age transportation miracle. Wow. This is the beauty of zines.

If Prince Was My Girlfriend #1 Hey Joel Hunt, all of our zines aren't about weight-obsessed teenaged girls; here's a fuckin' music zine for you, okay? Sorry if Steve Albini is nowhere to be found in its pages.* This one's about a different short weird musician/producer: Prince. This zine is the bomb. For example, in an article entitled "Prince Sings About Identity Politics," editor Amy K. says, "Prince hates imposed categorizations," and to support this point quotes him: "White, Black, Puerto Rican/ Everybody's just a freakin'."

67 Boyfriends Cindy Gretchen says in her intro, "alright. so there's more than 67 & they're not all boys. They're certainly not all boyfriends. I mean, if almost any of them ever tried to call me their girlfriend I would have smacked them. but i dont know, 67 boyfriends was too good a title to pass up." She devotes one page each to little anecdotes or weird details (and accompanying sketches) about people who have cut through her life somehow: "I must have been desperate, he told me about his church group, his parents, and his job mowing lawns and I still fucked him," "He used to live with a guy who would wake him up & give him 5 seconds to run & then start shooting at him with a BB gun" and my favorite, "We went on a date to see the Byrds in concert. He didn't tell me they were playing halftime at the rodeo and the only original member was the tambourine player." If you've never been to the zine library, go just to read this, please; stop in on your way to the post office or something. It won't take you too long and it will be worth it, I swear.

The Bard Zine Library is located in the Root Cellar, in the basement of the old gym behind the post office. All reviewed zines are posted on the bulletin board. If you have questions, comments or suggestions, contact Elissa Nelson (box 677) or Lauren Martin (box 619).

It's a Whole New World of Sound: Minimalism, Microtonality & What's Next

By JOEL HUNT, Opinions Editor

I sometimes wonder to myself about the content, style, and language of my record reviews. You, dear reader, are probably thinking, "Now wait a cotton-pickin' minute," but hey, it's actually true. I'll be honest: the majority of reviews I write are completely that of a belligerent nature, laced with "dirty words" and self-righteous blather. Actually, I planned them to be that way all along, complete with intentionally bad grammar. I sometimes worry about the appropriateness of what I may write, but when I took a glance at what the rest of the last *Observer* had to offer, I worried no longer. If "Erotic Obsessions," written about the zaftig Stevie Nicks, can be a new category falling under "Arts & Entertainment," and "Please Don't Kill Yourself" can be some sort of "Opinion," then surely "How to Confuse Friends and Irritate People" (the title of this series of reviews, long abandoned by my knowledgeable editors) has a place in such a venerable rag. Honestly, my only "Obsessions" are records (and pre-legal Traci Lords films, uh, whoops), and I'm certainly in favor of anyone killing themselves anytime.

However, in this installment I shall attempt to shed the remnants of my otherwise noxiously overbearing self while I review (editors read: "wish to examine") a bunch of releases by a slew of people who don't really fit into any of the high/low/pop genre distinctions, thereby rendering such distinctions meaningless. You may ask yourself, "Why? Who Cares?" Well, silly, there's a whole new world of sound out there, waiting just beyond your doorstep. There's a gigantic amount of recordings that fit not into the old, but the new traditions. Yes, I know, to many a Bard student "new music" may only mean one of three things: "evil," "boring," or "Knitting Factory." But there's so much more to the world than that, so let's get started.

The irony may not be lost on many a sharp Bardian that the first release I shall ponder is the new four-CD boxed set *Early Minimalism: Volume One* by violinist, filmmaker, and all-around bad dude Tony Conrad. As some of you may know, Conrad was involved in the 1960s in a group entitled the Theatre of Eternal Music, which was centered around the world's crankiest composer, La Monte Young. The group also included such stellar figures as John Cale, who went on to change rock history (read to yourself, intoning with a big, booming voice) as a member of the Velvet Underground. Anyway, if you want to really know the history behind it, you can read my Senior Project (and if you want to really know the whole history, you can talk to somebody more qualified). The impetus behind the entire Early Minimalism cycle which Tony "composed" beginning in the mid-Eighties was the fact that La Monte Young would not consent to releasing tapes of the "Dream Syndicate's" work without signatures from Tony and Cale stating that Young, and Young alone, was the sole "composer" of their previous works. Now, one of the purposes of the "Dream Syndicate" as stated by Conrad was that the role

of "composer" was obsolete; the music they played together was a result of a collective experience. Yet, even though the extra-musical lays the conceptual framework for this collection of pieces, the music itself does stand quite strongly on its own as a theoretical doozy, and it sounds pretty good too. The first disc in the series is *Four Violins* (1964), which was made as a private recording of overdubbed violins that Tony made apart from the Theatre of Eternal Music. The three other CDs are *April 1965*, *May 1965*, and *June 1965*, and consist sonically of abrasive string instruments, variously scored and unscored, which reveal a seemingly ever-changing world of overtones within single notes. Yup, most of these pieces consist of single notes held for long durations. It's not called *Early Minimalism* for nothing (ha).

Our next subject in the Minimalist pantheon is Arnold Dreyblatt, a younger participant in the New York school, now based in Germany. Some of his earlier recordings, such as *Nodal Excitations* (on India Navigation), are out of print but generally findable. His *Animal Magnetism* disc, however, is still available on John Zorn's Tzadik imprint. This particular release from 1995 is initially striking because of its pure energy. I guarantee that it's one of the few releases you'll find featuring "classical" instruments which encourages you to "listen at maximum volume!" Dreyblatt also uses a wider palette than most Minimalists, as his *Orchestra of Excited Strings* actually consists of strings, horns, percussion, and just-into-guitar. Yet he holds the same concern with microtonal structure that Conrad does, just through more propulsive music. Some people back in the Seventies used to talk about how the music of Steve Reich and Phillip Glass was somehow related to "rock," but those charlatans don't have anything on Arnold Dreyblatt.

Tracing the Minimalist thread back to its origins is somewhat easier given the advent of the compact disc (hell, even Charlemagne Palestine is getting re-issued these days). One of the more interesting documents to come out of Jim O'Rourke's and David Grubbs' Chicago-based reissue label Dexter's Cigar is *What??* by Folke Rabe. Mr. Rabe, it seems, was doing some crazy experiments in the electronic studio of Swedish Radio back in 1967 or so. The result was *What??*, originally released on Wego; this new version offers a second, slower version not offered on the vinyl (if you can find it, that is). A good description of these pieces is that they are two studies in shifting overtones (the harmonics inherent in regular notes) as produced by electronically generated tones. The result is a slow wave, easy to listen to, complex yet as engaging as the listener wants it to be, which is quite a rare function in "Western" music.

Bringing electronics into this discussion (as if I'm actually talking to you) ushers in a whole other tradition besides Minimalism: namely that of the multiple names *musique concrete*, "tape" music, electronic music, etc. Although I won't go into full-fledged tangents on either "tradition" (I guess that now, nearly 30 or 40 years after their

inceptions, it's maybe okay to write "tradition"), I will make you aware of some recent "artists" who employ aspects of both without being classifiably either. I start with RLW, also known as Ralf Wehowsky who, as a member of the seminal German P16.D4 collective in the 1980s released such international hits as "Kuhe in 1/2 Trauer," "Distruct" and "ac(RID) ac(ME)" of P16.D4 (all re-released on CD by Wehowsky's Selektion label). Well, maybe they weren't household names (except in mine), but they are interesting in their dissembling of the physical elements of sounds (all kinds), and subsequent fragmentation by "tinkering," so that the result falls somewhere between improvisation, minimalism, and source manipulation. RLW has continued the work he started in the 1980s, but now with the help of even better gadgets has produced excellent works such as *Acht* (Selektion, 1992), *When Freezing Air Stings like Ice I Shall Breathe Again* (Streamline, 1995), and *Pullover* (Table of the Elements, 1996). These sounds are made with a minimum of audibility, but reveal themselves to be more than mere bleeps. RLW's current release is *Tulpas* (Selektion), a five-CD set consisting solely of reworkings of all (or most all) of his past material by a wide range of other people, equating his output with the materials he manipulates. So yes, it's much more than just "remixing."

One of the more intriguing related works I've found recently is *No Is E Monocle* by Ios Smolders on the Quiet Artworks label. What's intriguing about it is the fact that it was released on vinyl, which is rare for this kind of stuff. Also, there's a certain amount of ambiguity as to who exactly is behind this amalgam of distorted tones and static. What is not ambiguous, however, is the intention. But I'll leave it to you to read the liner notes.

And, finally, so you won't think that all of this music is "European" (although there's certainly not a lot of it being made in Antarctica, unfortunately), I'll tell you a little bit about Ryoji Ikeda. This Japanese gentleman has just re-released *1,000 Fragments* on his own CCI label. This release consists of "Channel X" (1985-95), "5 zones" (1994-5), and "Luxus" (1993) which display Ikeda's unique control of samples, weird tones, and his all-around jarring (yet compelling) sonic sensibility. Also, you should check out +/-, Ikeda's release from 1997 on the British Touch label. This disc consists of "Headphonics" (1995-96) and "+/-" (1996), two pieces which are absolutely hypnotizing. As the liner notes state, "The sound signals can be thought of in the same way as light is made spotlight. Lastly, a high frequency sound is used that the listener becomes aware of only upon its disappearance." Highly recommended.

Well, that's about it. Next time I will reluctantly return to the realm of rock (say that five times fast) when I will review new releases by Shellac, Squarepusher, Gastr del Sol, Aphex Twin, Dianogah, and a cast of thousands. 'Till then... yeah.

Do it for a Dime

Welcome back from the winter break! As the frigid temperatures continue to harry, let thee be merry and remain chary! Pick up order forms in the post office next to the campus mail drop off. Send completed forms to The Dime Store, Box 774. Please don't include your name, since the Dime Store likes to keep things anonymous. Do it for a dime!

Was Tucker's Death the Result of an Opinion Poll?

Recent execution raises questions about media coverage

By AMI COPELAND, Contributor

Karla Faye Tucker is dead, and I can't say that I was sorry to see her go. She was executed last Tuesday evening by lethal injection in the state of Texas for her part in committing a double murder in 1983.

The execution took place after the Supreme Court turned down her attorney's request for a stay of execution. The attorney petitioned the Supreme Court by calling into question the constitutionality of the clemency process in the state of Texas. However, at six Tuesday evening, the Supreme Court announced that they would not review the case, thus effectively sanctioning the execution.

Immediately following the announcement, Texas Governor George W. Bush Jr. (the son of ex-President George Bush) announced that he would not grant the thirty day stay of execution, an option that was available to him.

At 6:37, less than an hour later, Tucker was given her lethal injection while the relatives of her victims watched. Eight minutes later, she was pronounced dead.

In a state that has executed over 140 men since the reinstatement of the death penalty in 1976, Tucker was the first woman to be put to death by the state since the Civil War. What made the execution so uncertain was that although Texans are generally in favor of capital punishment, the fact that the soon-to-be-punished was a woman, combined with her claims of a recent "discovery" of God (as a born-again Christian), had effectively split the general Texan opinion over proceeding with her execution.

So where's the beef, right? Well, would you believe that Amnesty International and the United Nations (who can't decide what to do with someone who uses nerve gas on his own people) called for clemency from the state of Texas? Thousands of innocent people around the world die unjustly and these organizations focus their mighty attention and powers of prestige on saving a woman who brutally murdered two people with a pickax!

Seventy-five thousand innocent civilian men, women, and children have been killed in Algeria since 1992 and all the world does is send a commission from the European Union to ask the Algerian government (who is widely suspected of not only allowing these massacres to take place but even participating in them) if there is anything that they can do to help stop the attacks. The life of one innocent Algerian child is certainly worth protecting more than the life of a convicted and admitted killer. Yes, I'm saying that one life is more valuable than another.

I also find it odd that the Pope, within 48 hours of learning about Tucker's predicament, sent a letter to Governor Bush asking for clemency, while it took the Catholic Church 50 years to even admit that they didn't do enough to stop the genocide during World War II. Am I supposed to be comforted by the fact that the Catholic Church has learned from the past and are now taking action to

remedy some alleged injustice? Whatever!

Before you label me a blood-thirsty, death-reveling, neo-conservative (which is hardly the case), you must know that I am not an enthusiastic supporter of capital punishment. In general, the death penalty is a blight on our notion of civilization, but when it comes to punishing such overtly malicious crimes, then it should be imposed.

There were those of you out there who believed that the issue wasn't whether or not Tucker was a killer, and pointed to her "repentance" for her sins and believed that she might have been able to contribute to society. Still others claim that regardless of what the crime may be, the punishment should never be death.

I am more upset by the media coverage of Karla Faye Tucker's execution because there are so many other graver injustices (if her death is an injustice) occurring throughout the world that deserve the exposure she has received.

Why is our society more than willing to tackle moral issues from ivory towers and religious pulpits, but when the time comes to take action, when we hear the cry for help by a Chinese peasant who is about to be shot in the back of the head (so his/her heart can be sold to an American businessman), we do nothing?

When I thought of Tucker's "repentance" for her sins, I became even more set in my stance against calls for clemency. I'd like to ask Reverend Pat Robertson, with all his millions in "repentance" donations and an ardent supporter of Tucker (as of the day before her execution), how does one become cleansed from one's sins by asking "The Lord" for forgiveness? Shouldn't the family of the victims have to forgive her, if anyone can? Granted, this strikes at the heart of my problem with Christianity, but it still doesn't answer the question.

I was raised to believe that if you offended someone then you needed to ask for his or her forgiveness. If someone treated me unfairly I certainly wouldn't feel comforted to know that God has forgiven them although I haven't. Isn't that how our judicial system works anyway? Isn't it based on accountability to one's peers? I don't remember seeing a clause of "Divine Forgiveness" in reading the Constitution.

In the end, the question has been answered. Obviously Governor Bush didn't think that there was enough public opinion against the execution in order to grant Tucker clemency (which could come back and bite him in the ass during the next election), so hasta le vista Karla Faye. It's sad when the life of a woman (even a murderer) comes down to a public opinions poll. As a Texan said the other day in response to the question of whether or not they should stop the execution because of Tucker's discovery of God, "Naw, shouldn't make a difference really, but at least she'll be able to recognize him once she gets up there." I think it is safe to say that if there is an "up there," that's not where she'll be headed.



SWING: Friday, in Manor, hoofers prepared for the Valentine's Formal. See calendar.

Upcoming Events

Feb. 9, Monday

Bard Cinematheque Presents...
Orpheus (1949), by Jean Cocteau. From videotape. Preston. 7 p.m.

Dance performance:
eMotion.s, directed and danced by Betsy Fisher. Call 758-8622 for more information. Dance Studio, Avery Arts Center. 7:30 p.m.

Feb. 11, Wednesday

Concert: Mozart, Cascarino, Schumann, Elgar, and Bach performed by Debora Boling '85, on piano, Jonathan Velsey '86, on cello, and Cornelia McGiver '85. For more information, call (518) 537-4493. Bard Hall. 7 p.m.

Feb. 13, Friday

Film Committee Presents...
Ed Wood. 7 p.m. Get on the Bus. 9 p.m. Old Gym.

Screening: Latin American film, *El Lado Oscuro Del Corazon*. 8 p.m. Olin 102.

Feb. 14, Saturday

Student Activities Presents...
"Valentine's Swing Formal." With live 10-piece swing band, food, and dancing. Formal attire strongly suggested. 9 p.m. Old Gym.

Feb. 15, Sunday

Film Committee Presents...
Ed Wood, 7 p.m. Get on the Bus. 9 p.m. Old Gym.

Feb. 16, Monday

Lecture: by Diane Michner. Sponsored by the Bard College Spring Photography Lecture Series Program. 8 p.m. Olin 102.

Feb. 18, Wednesday

Concert: by Quinteto D'Elas, an all-female chamber music ensemble from Brazil, performing Franz Schubert's Trout Quintet, op. 114, Ney Vasconcello's Suite Veridiana, Paquito D'Rivera's Wapango, and Walter Burli's Tango Estamos listos. For more information, call 758-7425. 8 p.m. Olin Auditorium.

Feb. 21, Saturday


Student Activities Presents...
"Annual Gospel Extravaganza." Featuring local gospel choirs "The Sensational Wonders," "The Thompson Ensemble," "Holy Light Choir," and the "Shining Light Group." In celebration of Black History Month. Donations given at this event will go to the Columbia County Youth Project Village School in Hudson. 8 p.m. Olin Auditorium.

Sui Generis "of its own kind"

Bard's literary magazine of foreign language poetry and short prose, and translations into English of such works, is now accepting submissions from the community. Send submissions to Profs. Melanie Nicholson or Eric Orlin with P.O. Box No. ONLY and a cover sheet with name, Box No., and phone number.

Deadline: March 6

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THE BARD CENTER PRESENTS

QUINTETO D'ELAS

a young, Brazilian, all-female quintet with

Betina Stegmann, violin
Adriana Schincariol, viola
Marialbi Trisolio, cello
Ana Valeria Poles, double bass
Helena Scheffel, piano

Schubert *Trout Quintet*, Op. 114
Vasconcellos's *Suite Veridiana*
D'Rivera's *Wapango* (arranged by Adail Fernandes) and
Burlí's *Tango - Estamos listos* (arranged by Adail Fernandes)

Wednesday, February 18, 1998,
8:00 p.m., F.W. Olin Auditorium

This concert is part of Quinteto D'Elas's debut tour of the United States.
Open to the public free of charge

This program is made possible, in part, through the generosity of The Leon Levy Foundation at Bard College.


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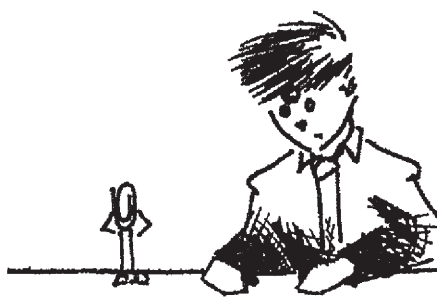
Study Abroad Information Session:
Representative: Carolyn Watson

Date: Wednesday, February 18
Location: 12:00 Noon - 1:30
Kline Lobby
At Table

For further information contact the Institute for Study Abroad, Butler University, 4600 Sunset Avenue, Indianapolis, IN 46208, Tel: 800/858-0229 Fax: 317/940-9704

INSTITUTE FOR STUDY ABROAD
BUTLER UNIVERSITY

The DANCING Paperclip of Tormented Souls® / by Morgan Pielli



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Classifieds

Announcements

Summer Programs in Washington, D.C.
The Fund for American Studies is recruiting student leaders from colleges and universities to participate in its 1998 summer Institutes at Georgetown University. Undergraduate students will gain critical work experience through internships in public policy, politics, business, journalism, or international affairs and will earn credits through coursework at the University. The final application deadline is March 15, 1998. There is no minimum GPA requirement, and students who have been active on campus are encouraged to apply. Scholarships are available to each of The Fund's three seven-week programs: the Engalitcheff Institute on Comparative Political and Economic Systems, the Institute on Political Journalism, and the Bryce Harlow Institute on Business and Government Affairs. Each of the Institutes includes internships throughout the city, courses at Georgetown University taught by top-notch faculty, and opportunities to meet and talk with national and international leaders at site briefings, lectures, and evening dialogues. For brochures and applications, students should contact The Fund for American Studies at (800) 741-6964 or visit our web site at www.dciinternships.org.

Summer Study/Travel in Austria

The University of New Orleans announces the 23rd session of its annual International Summer School in Innsbruck, Austria during the summer of 1998. About 250 students as well as some 30 faculty/staff members live, learn, and travel in the magnificent setting of the towering Tyrolean Alps in the "Heart of Central Europe." Participants can earn up to ten semester hours of credit, selecting from over 50 courses offered in a wide variety of subject areas. Courses focus primarily on the cultural, historical, social, political, business, and economic issues of U.S./Europe relations. All instruction is in English and coursework is complemented by field trips and European guest lectures. The session convenes July 5 and ends on August 15, 1998. Enrollment is limited, so interested students should apply as soon as possible. For a full color brochure and course descriptions write to: UNO-Innsbruck-1998, P.O. Box 1315 - (UNO), New Orleans, LA 70148; call the UNO Division of International Education at (504) 280-7116, Fax (504) 280-7317; or use our e-mail address: ielpmc@jazz.ucc.uno.edu. The Division also has

a website that includes more information on UNO-Innsbruck-1998 as well as a multitude of other international study/travel options: <http://www.uno.edu/~inst/Welcome.html>.

Study/Travel in the Czech Republic

The University of New Orleans is also offering, for the first time, a four-week program in Prague, the capital of the Czech Republic. The program includes seminars and lectures on the literature, history, culture, music, politics, society, and life of Prague and Central Europe. For more information, interested students should contact the New Orleans' Division of International Education at the address, phone number, fax, or web site in the previous ad. (Be sure to mention your interest in the "Prague Summer Seminars.")

Miami only \$79 O/W. Mexico/Caribbean or San Juan \$209 R/T. Europe \$179 O/W. Other worldwide destinations cheap. ONLY TERRORISTS GET YOU THERE CHEAPER! Airtech, 212-219-7000.

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 wieners. Each year recent college graduates get paid to travel all over North America. They attend exciting events like the Super Bowl and Mardi Gras, as well as parades, fairs, and charities. They are goodwill ambassadors for Oscar Mayer Foods. Did I mention they travel in a 27-foot-long hot dog on wheels? The Hotdoggers, pilots of the Wienermobiles, spend a full year traveling from border to border and coast to coast making promotional appearances. A major portion of the job is participating in television, newspaper, and radio interviews. For more info or if you think this internship satisfies your appetite for fun, excitement, and adventure, write to Oscar Mayer, Wienermobile Department, P.O. Box 7188, Madison, WI 53707, call Kirsten Suto at (608) 285-3204, or e-mail ksuto@kraft.com

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 devel-

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

Scholarships

Scholarship Available to Students Pursuing Mental Health Related Careers
The Mental Health Association in New York State, Inc., announces the availability of one 1998 Edna Aimes Mental Health Scholarship. Students who are residents of New York state, in their third or fourth year of college or attending graduate school, and are planning careers in mental health related human services fields are eligible to apply. The scholarship winner will receive a \$2,000 award (in June) to be applied to the 1998-99 academic year beginning with the fall semester, and will be an honored guest at the association's Annual Awards Luncheon. The Edna Aimes Scholarship is named for its benefactor, who left a bequest through the MHA of Columbia County. Interested applicants can get more information and application forms from their local MHA or by contacting the state association directly. Write: Edna Aimes Scholarship Committee, MHANYS, 169 Central Avenue, Albany, NY 12206. Deadline for receipt of applications is March 16, 1998.

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. 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.

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Editorial Policy

The Bard Observer is Bard College's only student-run newspaper. It is published every other Monday and is distributed free of charge 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.

National Tie the Knot Day

Thursday
February 12

sponsored by BiGaLa

Show support for the upcoming legal decision
on the gay marriage case in Hawaii

A discussion group will meet February 12
at 7:30 in Albee Social

The Rise May Have Plateaued

Lady-Raptors' basketball harried by injuries to back court

By JEREMY DILLAHUNT, "Old" spice

Statistically, intercession has done the Women's Basketball team a good turn. Overall team statistics are up and opponents' scoring has dropped. This good turn has not resulted in a win for the Raptor women yet, but if the trend continues the last few games of the season should be tight.

On average the women lost by more than 40 points per game up until January 28 against York. In a game that went into over-time, the Bard women played a lid-on-the-basket defense and a shark-in-the-kiddie-pool offense. The back court of Kalia Papadaki and Abby Rosenberg combined for a monster 16+ steals. Unfortunately for the women dumb luck proved to be on the side of the Yorksters. In the over-time period York hit three fluke three-pointers in a row. Combined with the fouling out of starting guard Rosenberg, the divine shooting from York was too much for the Raptors who succumbed 69-58 after 53 minutes of play.

The taste of near victory is in the Women's mouths. Playing with renewed vigor and desire for the season's first win, the women have cut their opponents' margin of victory from 40 PPG to 25 PPG in the four games following Inter-session. Individual play has been on the rise since the beginning of the season. Following the February 5 loss to New Rochelle, Kalia Papadaki is averaging 14.3 points, 3.3 steals, and 2.4 assists per game. Lindsay Goldstein is bringing down 9.9 rebounds per game and Bridget McCarthy is raining in 11.6 points per game.

A slight detriment has befallen the Raptor women in the last weeks, however. In the tough over-time loss to York, starting guard Abby Rosenberg suffered a sprained thumb; out 2-3 weeks. In the following week the Raptors lost their other starting guard, Kalia Papadaki, to a knee injury that may require surgery; out for the season. With the loss of the starting back court (leading scorer/assister/stealer) the coaching staff is going to have to come up with an innovative offense and defense to compensate. The women didn't look too phased by the adjustment, however. In the loss to New Rochelle on February 5 they were only trailing by 7 at the half.

Women Look to Squash Some Red Out of Bluebloods

Holy Grail of squash approaches

By JEREMY DILLAHUNT, "Old" spice

In the late 19th century a vat of hot molasses broke open and sent a tidal wave of 5 million gallons of rum base through the streets of Boston killing hundreds and making things sticky and sweet for months to come. A 5-million gallon cup is big, almost as big as the Howe Cup. Soccer has the World Cup, Auto Racing the Indianapolis 500 Cup, Dolly Parton the Z cup, and Bard Women's Squash has the Howe Cup. Never has a more worthy prize been set forth in the arena of sports, and with only two matches left before the big one the Raptor women look to pull off the biggest upset since the Broncos beat the Green Bay Packers in Super Bowl XXXII.

While the Future Neurologists of America (as Abby Rosenberg, captain of the Women's B-Ball team refers to the Women's Squash Squad) don't hold an impressive overall record, they have shown improvement in their last four matches. Against Holyoke (1/31) Bard lost 8-1; Eva Bodula put the Raptors on the big board beating Sophia Kalamaras

in a tight 3-2 individual match. That same day, after getting in a bus to travel to Smith College, the women played a match against Hamilton. Although they lost the match 2-7 (Bard's Manasi Tirodkar beat Susan Armstrong 3-2 and Leigh Jenco shut down Heather Balderson 3-0) they improved individual victories by one. The rigorous schedule continued the next day, 2/1, when the Raptors lost to John Hopkins 8-1; Ana Kumar closed out Kurowski 3-0. Playing their second double header in two days the Bard women came close to beating Haverford 3-5 (Eva Bodula 3-0 against Liz Zauber, Ana Kumar 3-0 against Lindsey Bromley, and Manasi Tirodkar against Rachel Steward). After a brief rest the women got back on the bus and traveled to Millbrook School on February 4. In their tightest match of the season the women lost to Millbrook, 4-5, in a tie break game. Eva Bodula, Ana Kumar, and Abby Roberts all shut out their opponents 3-0: Beth Owens, Amy Glennon, and Katie Baubic respectively. Leila Bandar won 3-2 in a tight match against Rhianna Burger to cap off the women's near victory.

Following the February 7 match against Connecticut College the Raptors have their only home match of the season against downriver rival Vassar on Tuesday, 2/10, at 6:00pm. Following the Vassar match the women travel to Yale University to make an attempt at local immortality by achieving the status of Howe Cup drinker. It is rumored (by me) that the winners of the Howe Cup become honorary inductees of the much maligned Skull and Bones club. Whence membered they hold a place alongside such dignitaries as Joseph McCarthy, J. Edgar Hoover, George Bush, Hitler, Stalin, and Dr. Evil.

Go forth gallant women and expose the blue-blood's blood to oxygen. Make it run red and deep, then scoop some up with the cup of victory and drink your fill.

Bard Bruised in Hoboken

Fencing team off to good start

By DIANA OBOLER, "Cumin" Spice and CHRIS VAN DYKE, "Gangrene" Spice

Fencing, unlike some may believe, is not a sport of wimps or sissies. Since women fence, as well as men, one cannot think that this is simply a sport for men with balls the size of church bells, as has been suggested.

Fencing is a fast-paced, exciting sport which requires absolute concentration and skill of both mind and body. Borne of a need to defend one's life, fencing still holds the potential of deadly force. Fencers come off the strip, the area of space in which the bout takes place, with colourful bruises where the point of the opponent's blade (or the bellguard of the sword, if the fighting became close and tangled) hit and pushed forcefully during the attack. Fencers also learn the importance of politeness and honor, a code which had developed with the duel. When a fencer walks onto the strip, she must salute to both her opponent and the director of the bout. No talking is allowed on the strip, and cursing is awarded with a yellow or red card, either a warning or giving the opponent a point. The bout ends when one fencer has gained five points, but the bout is not finished until both fencers remove their masks and shake hands.

Each Bard Women's Fencing team is made of four women in two separate categories; foil and epee. Foil is based on traditional fighting, dueling to the death or blood, and thus one must parry an attack before making one's own attack. The target area is limited -- one can only score in the torso region -- and striking only with the point of the blade is considered a successful attack. Epee fighting was developed as a sport without bloodshed, and therefore both fencers are able to score from "simultaneous" attacks. In epee, also, the entire body can be used as a target, from head to toe.

Bard's Women's Fencing team this year consists of Captain Gwynned Smith, Diana Oboler,

Caroline Dworin, and Mulzer in foil and Captain Amy Foster, Anna-Rose Mathieson, Dannielle Deboux, and Racheal Ebert in epee. Dworin, Mulzer, Deboux, and Ebert are all first-year students having just taken up the blade, Mulzer just one week before the first match of this semester. In spite of this lack of experience, all have done well.

During the last meet the women fencers competed against Yeshiva University, Stevens Technical Institute, and the United States Military Academy. The epee team beat Yeshiva 10-2 with both Amy Foster and Dannielle Deboux winning all four of their bouts and Racheal Ebert winning a respectable two bouts. The foil team also beat Yeshiva 13-3 with both Caroline Dworin and Diana Oboler winning four bouts, Gwynned Smith winning three and Mulzer winning her first competition match. Foster won three bouts against Army, but, in spite of the fact that Bard beat Army last year, epee lost to them 11-5. The foil team lost 10-6 with both Gwynned Smith and Diana Oboler winning three out of four bouts. Epee lost to SIT 12-4 with everyone winning at least one bout while foil lost 15-1 with Diana Oboler winning their only bout.

Fencing continues this semester, and the women have another home meet at 1 p.m. on February 14. Anyone is welcome to attend and cheer on the women as they attack viciously.

Deep in the heart of the blasted, post-apocalyptic wasteland that is Hoboken, New Jersey, one may find, after driving past burnt-out cars and blocks of wasted tenement housing, the school of Stevens Tech. It was for the purpose to travel to this Heart of Total Darkness that the Bard Men's Fencing teams woke at 6 a.m. two Sundays ago. One might call it masochistic to wake at such an ungodly hour merely to drive to New Jersey, let alone to drive to New Jersey for the purpose of letting someone hit you with a pointed stick. Call us SILK with swords, but that's what we like.

The competition faced by Bard were the teams of John Hopkins, New Jersey Institute of Technology, and Stevens Tech. Fencing on the foil team were John, Jason, and Ben. The epee team was comprised of Patrick Maguire, Drew, Mike Beach, and Nick; and the Saber team consisted of Andy Small, Chris Van Dyke, Elijah Vanaver, and Poseidon (known to the rest of the world as Jeff). This was the first meet of the spring semester and, considering the toll that break usually takes on one's fencing skills, it was successful for all involved. Although the long drive, and being in New Jersey, were tiring, the competition was a great start to the season. The schools Bard fenced hadn't faxed the score sheets to us by the writing of this article, so I can't tell you any individual scores, but I do have the overall Bard scores.

Hopkins, 3-24; NJIT, 12-15; and Stevens, 11-16.

Raptordome

MEN'S BASKETBALL: Feb. 9 vs. North Adams State College (Home 7 p.m.), Feb. 11 at City College of New York, Feb. 14 at Suny Purchase, Feb. 23 at Pratt

WOMEN'S BASKETBALL: Feb. 11 vs. Marymount College (Home 7 p.m.), Feb. 13&14 Hudson Valley Women's Athletic Conference Tournament (Away), Feb. 18 vs. City College of New York (Home 7 p.m.), Feb. 21 vs. Stevens Institute of Technology (Home, 4 p.m.)

MEN'S SQUASH: Feb. 13-15 New York State Championships at Vassar College, Feb. 17 vs. Millbrook School (Home, 4:30 p.m.), Feb. 20-22 NISRA Intercollegiate Team Championships at Princeton University

WOMEN'S SQUASH: Feb. 10 vs. Vassar College (Home 6 p.m.), Feb. 13-15 Howe Cup Championships at Yale University

WOMEN'S FENCING: Feb. 14 vs. City College of New York (Home, 1 p.m.), Feb. 22 at Stevens Institute of Technology

MEN'S FENCING: Feb. 14 vs. TBA (Home, 1 p.m.), Feb. 21 at Army

BOT-MAN'S BIG HAPPY FUN PAGE

Bot-man, Issue 7, 1998

BOT-MAZE: Help Levine boy reach his customary cup of tea while avoiding various hazards of Bard campus.

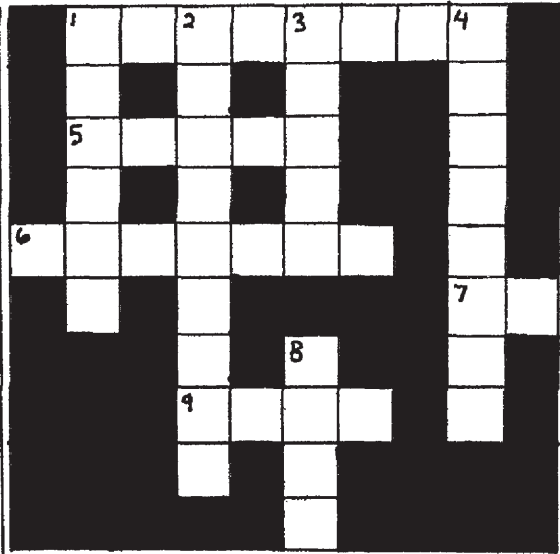
THE RETINA SOY MAN CROSS WORD PUZZLE

DOWN

- Four letters meaning "fizzle whip."
- Sim wallah teeth
- a dish made from toe-nail clippings
- italian leather refrigerator
- Stupid and/or pointless.

ACROSS

- the flag of quacamole
- camel and cheese
- where children go
- shake well
- Flower heroin



SOLUTION:

ACROSS

1. zagnuttee
5. plimf
6. deemify
7. a?
9. emma

DOWN

1. zepzep
2. gaxumthep
3. tafaf
4. elephant
8. m?L

BOT-WORD JUMBLE!

LOOKS GREAT LEVINE BOY!
THANKS BOT!

HOW THE BOW TIE BOT-MAN BOUGHT THE DEAN FIT!

ANSWER:

IT FIT

1. LYAMBRET

2. TLE HUTS

3. STOESABS

4. RONMAORAD

5. TENITOB5

CAN YOU FIND 3 DIFFERENCES BETWEEN THESE TWO PICTURES?

HOW TO TIE A BOW TIE: BE LIKE BOT!

HOW TO MAKE YOUR COPY OF THE OBSERVER INTO A WORKING MODEL OF THE HINDENBERG:

- Wadtle paper into an oblong ball.
- Light on fire
- Throw, crying "oh the humanity!"

Created by: Chris Van Dyke; John Holowach, Copyright 1998 Chris/John
 Written by: Dave "Leather Pants" Gruber, Diana "To a Tea" Oboler, Morgan "Blues Clues" Pielli,
 Sonja "Evil" Wilson, and Chris "Desperate for an Idea" Van Dyke.
 Special thanks to: Dan Vena, the shuttle drivers, and Playboy Enterprises.