

Bard College
Student Newspaper Archive
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OBSERVER

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Volume 97, Number 9

Bard College, Annandale-on-Hudson, NY 12504

April 6, 1990

DAKA sacked during spring break

New company promises improvements

by Jason Van Driesche

It probably did not come as a surprise to most students to find DAKA gone at the end of spring break. However, Wood Food Service Company (DAKA's replacement) has a number of ambitious plans for Kline that may surpass the faded expectations of Kline's patrons.

These plans are the principal reason the Wood Company was chosen to replace DAKA, said Bill Albright, Vice-President of Wood. "We took student input [earlier in the semester] and made proposals based on it," he said. A memorandum sent out by the Dean of Students' office on March 28 also cited the Wood Company's "long-term relationships with prestigious liberal arts colleges and universities in the northeast includ-

ing Muhlenberg, Lafayette, Lehigh and Moravian."

According to Ralph Rogers, the new Dining Service Director, Wood was notified on Tuesday, March 27 that it had been chosen to replace DAKA. The new management arrived the next day, and took over Kline on Friday, March 30. It began serving meals two days later.

Rogers said that it was "unusual [for a new food service company] to jump in in the middle of the semester," since that kind of switch made it difficult to retrain Kline's workers to Wood's standards and practices and to adapt to a new working environment. However, he noted that positive student attitudes have been very helpful. "We were told by DAKA that students were 'hostile,'" said

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DAKA is gone, and the new food service company promises the moon... but will Kline ever change?

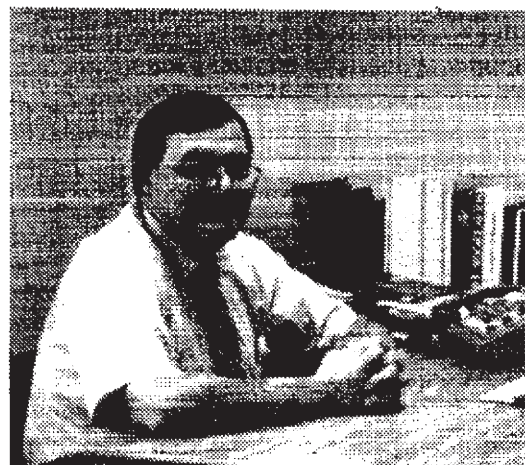
Art Otey resigns

by Brenda Montgomery

Dimitri Papadimitriou officially announced the resignation of Art Otey as Director of Public Safety and Security on Monday of this week. Otey actually left last Wednesday, during the week of Spring Break.

In a memorandum, dated April 2, Papadimitriou praised Otey's record as Director of Security and the improvements he brought to campus. Papadimitriou elaborated on the situation involving Otey in a telephone conversation Tuesday afternoon.

"He was never happy here. In all the time he was here, rumor was that he was always applying at different institutions.



Since it was only a matter of time until he would go elsewhere, he was not an effective supervisor," said Papadimitriou.

During last week's meeting Papadimitriou suggested that the best course of action would be for Otey to resign; Otey replied that

he was planning to anyway.

Otey agreed with Papadimitriou's description of the meeting, but he emphasized that he resigned of his own accord. "This was my decision; it was something I felt had to happen."

As far as being unhappy at Bard, Otey said the only trouble he had was with administration, but he refused to elaborate any further.

"I was never dissatisfied with the students here. I've enjoyed my time at Bard and I'll never forget it."

Papadimitriou's main complaint with Otey was that the public knowledge of his job search was undermining his effectiveness as a supervisor. Dean of Students Steve Nelson described one effect of that lack of control as a "growing rift between workstudy students and security guards during March."

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EMS program suspended

by Jason Van Driesche

The Emergency Medical Services program, which provides medical help for students during night hours, has been suspended until a new Director of Security is found. Art Otey, the former Director, was the program's coordinator.

This decision has angered and perplexed Andy Molloy and Matt Becker, the Emergency Medical Technicians who formed the core of the program. "They never consulted me [about the decision]," said Molloy. "I don't know the basis of their judgment."

The fact that he and Becker were not consulted aside, Molloy is worried about what will happen to students who need medical care between 4 p.m. and 9 a.m., when the Health Center is closed. According to Molloy, the EMS volunteers have responded to over

300 calls on campus in the last one and a half years. Many of those who were assisted by the volunteers would have had to pay to go to the hospital, had the program not been in operation.

However, Molloy's greatest fear is that now that the EMS program is temporarily defunct, students with fairly minor injuries or problems may not want to incur the expense of a trip to the hospital. Some of these "minor" injuries may become major, though, if they are not given prompt medical attention. "It's going to go back to the way it was [a few years ago]," said Molloy.

Molloy and Becker have the training to run the EMS program, but Vice President Papadimitriou has refused to restore the program until a new Director of Security is found. According to Dean of Students Steve Nelson, the admini-

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THE OBSERVER

Bard College's News & Arts Weekly

Crimes at Student Center

by Keightie Sherrod

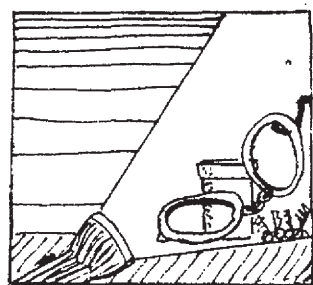
Over spring break, two apparently unrelated incidents of petty crime took place in the basement of the Student Center. Most of a student's drum set was stolen, and several of the video games in the game room were pried open.

The theft case was reported last Sunday, when Thomas Crofts and William Bronson returned to the Student Center after spring break to find that most of Crofts' drum set was missing. The pair says that they left the instruments by the staircase on the night of March 17 following band rehearsal.

"Usually I've kept them in my car or in the basement of

Tewksbury," said Crofts, who lives in Manor. "I've never had any trouble with leaving them before. I guess I figured it would be all right."

The perpetrator left a bass drum



and a floor tom-tom, taking a blue snare drum, a gold tom-tom, a blue cymbal case which contained

four cymbals, three cymbal stands, a drum stand, Crofts' drum sticks and a bass pedal.

In an unrelated incident that appears to have occurred several times over the break, the game room in the basement of the Student Center was vandalized. The video games within were forced open with a crowbar or a similar implement, apparently by individuals seeking to steal the quarters they contained.

Both incidents are still under investigation. Officer Ellen Thompson of Bard's security force stressed that the two cases are unrelated. There are as yet no suspects in the theft of Crofts' drums, but Security has several in the vandalism case. Security declined to disclose the suspects' identities at this time.

Levy Institute presents lecture on small business economics

Leading economist Zoltan Acs will give a talk on the pros and cons of innovation in business at Bard College on Wednesday, April 11. His lecture, entitled "Innovations of Small Firms: A Schumpeterian Perspective," will examine whether companies other than large monopolies truly can benefit from trying new ideas.

Dr. Acs is a Professor and Research Fellow at the Merrick School of Business of the University of Baltimore. He is the author of *The Changing Structure of the U.S. Economy: Lessons from the Steel Industry* and *The Economics of Small Firms: A European Challenge*. His most recent book, *Innovation and*

Small Firms, will be published this year by Kluwer Academic Publishers Group and the MIT Press. Dr. Acs is also founder and editor of *Small Business Economics: An International Journal*.

The lecture, scheduled for 8:00 p.m. in the Conference Room of Blithewood Manor, is the second in a series of three sponsored by the Jerome Levy Economics Institute of Bard College. The final presentation will be given Friday, April 27, by economist Robert W. Clower, on "Market Organization and Competitive Processes."

The public is invited to the lectures, which are presented free of charge.

Work study wage increases to \$3.80 per hour

by Jason Van Driesche

In what appears to be a response to student pressure, Dean of Students Steve Nelson announced on April 2 that the wage for all work study students employed by the college was to be increased to \$3.80 as of April 1. This is in accordance with a federal minimum wage hike, which went into effect on the same date.

As a non-profit institution, Bard is not obligated to pay work study students minimum wage. However, many other colleges similar to Bard in enrollment and educational philosophy pay much more, and many students were angry that Bard did not plan to pay even minimum (see March 23's *Observer*).

The Committee for Better Stu-

dent Wages held a meeting on Wednesday, March 21 to discuss the issue and decide what action to take. In a letter sent out to all work study students the week before, the Committee had proposed as a possible action, a work stoppage for the week following spring break. However, the leaders of the Committee received a copy of a memorandum announcing the wage increase about a half hour before the meeting, according to one of the Committee's leaders. The memorandum was from Chuck Crimmins, the college Controller, and was directed to the administrators of all the departments in the college.

Since their principal demand had been met, the members of the Committee focused their energy instead on plans to form a perma-

nent committee to ensure that the rights of student workers would be respected in the future. "The wage will go up again next year," said one of the Committee's leaders. "We want to make sure our wages go up too."

According to Crimmins, the college did not announce a decision to raise the student wage before last week because it was waiting to see if the federal government would raise Bard's work study allotment accordingly. When it was certain that no additional money was forthcoming, members of the administration met to decide what course of action to take. "A wage increase was recommended by the presidential council on the 13th or 14th of March," said Crimmins.

As Bard's federal work study

allotment will not increase, Bard is now responsible for a greater share of student wages. In order to come up with the difference, the college will be "tighter on the number of hours each department can allot [to each student]." When asked if there would eventually be a tuition hike to cover the additional cost, Crimmins stated flatly, "No."

Another of the concerns of the Committee was that \$3.35 (the old wage) was an across-the-board wage for almost all work study employees. The Committee felt that students who hold more skilled positions should be paid more for their work than those who have jobs that require little or no training.

Crimmins confirmed that the college pays almost all work study

students the same basic wage, and will continue to do so, even now that the minimum wage has gone up. "Departments have to get permission to pay more [than the standard wage]," said Crimmins. The only people who are currently paid more are the lifeguards at Stevenson Gymnasium, who must have special qualifications.

The college is currently conducting a search for a personnel director, whose responsibilities will include conducting a systematic review of all departments to determine which jobs merit higher pay. Until that time, almost all work study students will be paid a basic wage of \$3.80 per hour. Nelson offered little consolation, though, saying only that "this increase is reflective of the importance of student employees."

Bard to host talks on AIDS

by Jason Van Driesche

Over the next month, Bard will host three lectures on the biological, social, and political impact of AIDS.

The first of the talks, which will be given as a part of the Distinguished Scientist Lecture Series

on Saturday, April 7 at 2 p.m. in the Olin Auditorium, will focus on current research on the cause of AIDS. The speaker will be Dr. Robert Gallo, one of the most respected cancer and AIDS researchers in the country. In his presentation, entitled *Retroviruses in Cancer and AIDS*, Dr. Gallo will exam-

ine the role of retroviruses in the two diseases.

Dr. Gallo was a pioneer in this field, as he was the first to isolate retroviruses that cause cancer in humans. The first of his discoveries was the T-cell Leukemia virus Type 1 in 1980, followed a few years later by his discovery that a

similar retrovirus causes AIDS.

The second lecture, which will take place on Monday, April 16 at 8 p.m. in Olin 102, will confront some of the social issues raised by the escalation of the AIDS crisis. Katherine Park, Professor of History at Wellesley College, will compare the AIDS epidemic with the Black Death in mid-sixteenth century Europe in a presentation entitled *Rethinking the Plague*

Metaphor: AIDS and the Black Death.

The final talk on AIDS will address the political impact of the disease, with a presentation by Dr. Douglas Shenson of Montefiore Medical Center on New York City's health care policy on AIDS. Dr. Shenson will also discuss his role as co-founder of the International Committee for Medical Human Rights. The lecture will take place on Monday, May 7 at 8 p.m. in Olin 102.

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ANONYMOUS

Observer staff gets psyched for next year

by Tom Hickerson

Nine members of the *Observer* staff started their Spring Break a little early by attending the 12th College Press Convention in New York City. Besides attending many workshops and making plans for the future, all nine agreed that the convention really changed their perspective as a newspaper staff.

The convention was held from March 21-24, the *Observer* staff arriving on the 22nd early in the morning to attend the day's workshops. During the convention, workshops were held concerning newspapers, magazines, radio, broadcasting, media law, photography and many other specific subjects.

The nine students that attended were Amara Willey, Brenda Montgomery, Robin Cook, Kristan Hutchison, Keightie Sherrod, Andrea Breth, Jason Van Drische, Tom Hickerson, and Ian McGrady. Many of the staff members attended workshops in newspaper writing and layout, but several of the staff attended workshops

dealing with interviews, internships, management skills, and resume writing, among other things.

"All the skills we discussed can be used in other jobs," said Brenda Montgomery, "I may possibly go into journalism, I may not—either way, I'm prepared."

Editor Amara Willey shared Montgomery's feelings. "I learned about administrative skills and how to be more of a leader at the convention," said Willey, "When I graduate, I'll be able to phrase my ideas better and be able to become a leader in my profession. I'm trying to use these new ideas right now to make the *Observer* better."

Willey went on to describe future plans for the *Observer* during the next few months. The staff will sponsor the viewing of two films: *All the President's Men* and the made-for-HBO film *The Image*. In addition, the staff will invite Harriet Schwartz and a reporter from an Albany newspaper to speak on investigative reporting sometime in April. The *Observer*

will also develop a better written policy during the next month.

Plans for next year were also made during the conference. At this time, Kristan Hutchison has been named Editor-in-Chief for next year's

Hutchison also hopes to make the paper more acceptable to the student body as a whole and to remain independent from administrative pressures. "We're more independent than other

"I feel it's great access to the professional journalists. You can't beat an experience like that," said Rich Roell of the University of Cincinnati's *Clifton Magazine*. "I learn something new each year and I hope the students do as well," added Blaine Moody, who has been a faculty advisor for Cayuta Community College's journalism department in Auburn for thirty years.

The *Observer* staff left the conference Saturday with many new ideas for upcoming issues. "When I was a freshman, I didn't even know the *Observer* existed," said Willey, "Now it's more serious about helping people find out about what's going on at Bard."

Anyone interested in applying for a position on next year's *Observer* staff should contact Kristan Hutchison through the office number and send a resume with examples of writing (preferably articles) and/or photography. Anyone interested in attending next year's College Press Convention should also contact the *Observer* office.

Next year's Editor-in-Chief and Production Manager make plans for the *Observer*. She plans to increase circulation of the *Observer* next year and make it a training ground for future writers, photographers, and graphic artists.

"The conference presented ideas that inspired the staff as a whole," Hutchison said, "It breathed new life into them and acted as a bonding process."

col-
lege
papers,"
a d d e d
Hutchison. "I
want
to
strengthen our own
independence se-
curely."
The *Observer* staff was not
the only college newspaper to
get something out of the confer-
ence. Over 150 colleges attended,
from as far away as Texas and
Alabama.

Dialing for dollars: phonathon to raise money for the college and clubs

by Amara Willey

Bard is trying to raise \$15,000 and you can help. According to the Development Office, this is an opportunity to raise money for your school and your organization.

Preston room 128 will be equipped with 20 phones for student use during a three-day phonathon to be held April 16, 17, and 18.

Beginning at 6 p.m., students will be fed a non-cafeteria dinner, such as pizza or deli sandwiches.

After a 20-minute training session, the next three hours will be spent calling alumni.

Phonathons are not a new invention at Bard. About two weeks ago members of the Alumni Association had one in New York City. This will be the first Bard phonathon to use enrolled students.

"We wanted to involve students. Alumni really respond to students because alumni identify with students," said Teri Tomaskiewicz, Director of the Annual Fund. "And students find out that alumni have a real life. It's a good relationship for students."

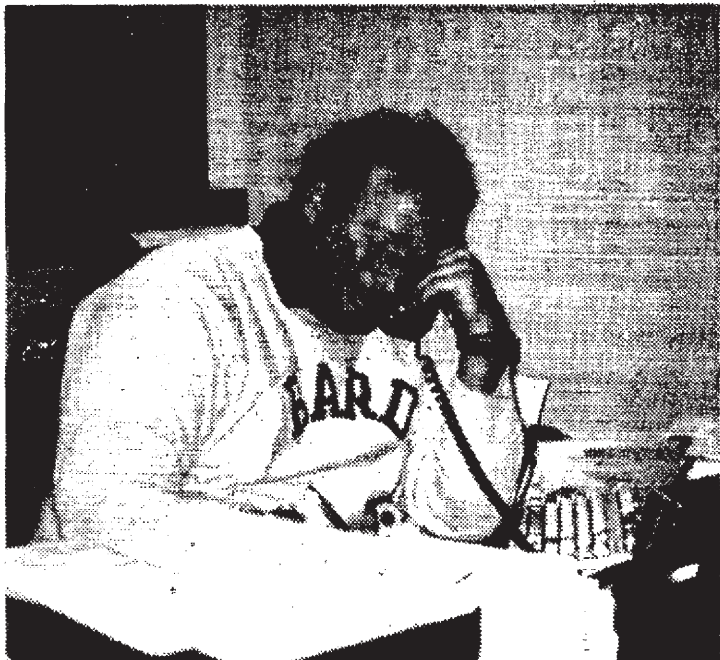
A cash award of \$75 will be given each night to the club that raises the most money.

This fundraiser will focus on the classes of the last ten years. Due to growing enrollment, the majority of alumni are members of those classes.

Bard budgeted \$2500 for the fund drive. With evening rates, Tomaskiewicz expects that will be "far more than we need."

An informational session for all club heads will meet Thursday, April 12, at 4 p.m. in the Kline committee rooms. Appetizers and refreshments will be served.

If interested, contact Teri Tomaskiewicz at ext. 406.



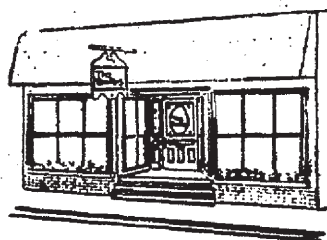
Michael DeWitt, '65, calling his classmates to encourage their support of Bard during a mid-March fundraiser in New York City.

Sam Sharma and Erkan Guller
present

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Dr. Robert Gallo: A distinguished scientist?

by Ian Mcgrady

Dr. Robert Gallo's claim to the discovery of the AIDS virus in 1983 and an HIV testing method are being reevaluated after a secret inquiry by the U.S. government, conducted four years ago, was brought to light by John Crewdson in the Chicago Tribune in November, 1989.

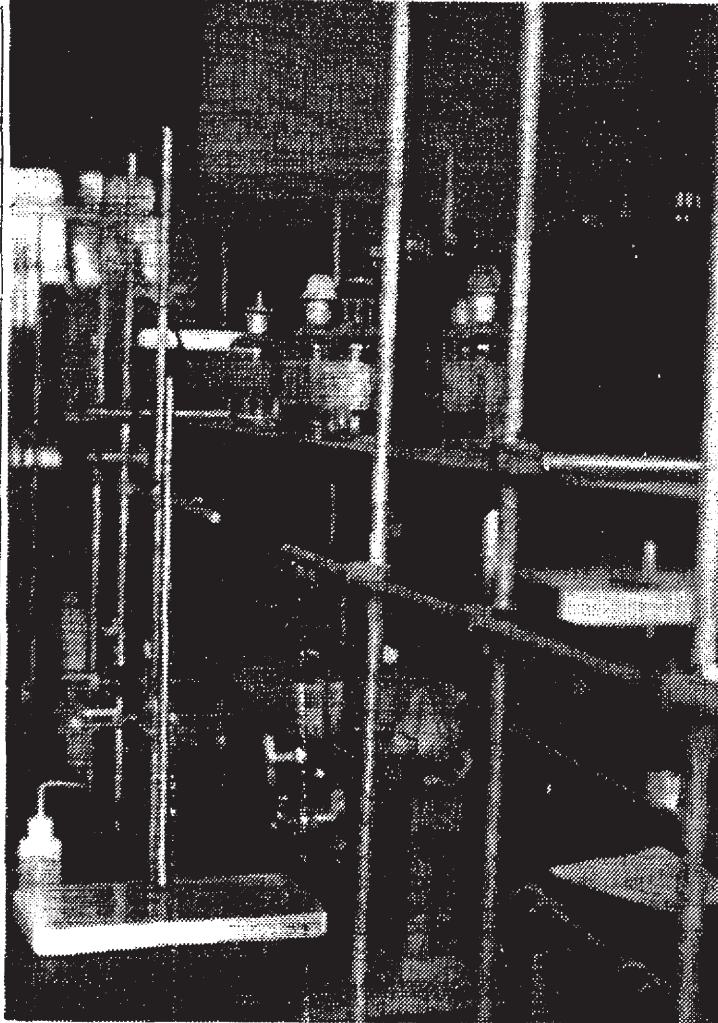
Gallo, who will speak at Bard at 2 pm on April 7 as part of the Distinguished Scientist Lecture Series, gained his fame from virology studies which led to his claimed discovery of the AIDS virus, popularly known as HIV-1, and a successful HIV testing method. His research was conducted under the National Cancer Institute, or NCI, a subdivision of the Department of Health and Human Services.

However, the November 19 article by John Crewdson released findings of his twenty month long investigation into the events that surrounded Gallo's and the U.S. government's "discovery" of the AIDS virus. In the 16 page article, Crewdson illuminates "a secret government inquiry four years ago into the AIDS research of Dr. Robert C. Gallo." This inquiry "uncovered evidence that he was not the discoverer of the first AIDS virus and that the virus from which he later developed a patented blood test for AIDS was probably the same one isolated nearly a year before at the Pasteur Institute in Paris." The U.S. Government, in order to defend its rights to the royalties received from the AIDS test in defense of a suit brought by the Pasteur Insti-

tute in 1985, filed a brief in the U.S. Court of Claims and before the Patent and Trademark Office. The brief, Crewdson summarized, "nonetheless concluded that Gallo was the first to identify the cause of AIDS and develop the AIDS test, and that the culture from which the test was made could not have been contaminated by a sample of the French AIDS virus sent to him by Pasteur [Institute] researchers." Raymond Dedonder, Director of the Pasteur Institute, told Health and Human Service officials that the French had found the AIDS virus first and invented the blood test. But the French application for the patent, which would eventually entitle it to part of the royalties incurred, remained in limbo while the U.S. Government awarded itself the patent for Gallo's AIDS test.

According to a March 18, 1990 article Crewdson reported that Gallo couldn't successfully keep an AIDS virus alive for more than a few days in 1983, while the French had successfully grown liters of it and were using it to test for antibodies in people with AIDS, and people in high-risk groups. The French sent Gallo a sample of their virus to test because Gallo was an authority on retroviruses, having worked on an NCI program designed in the 70's to find cancer-causing virus: Dr. Mikulas Popovic, Gallo's chief virologist, "used the French virus to infect a permanent cell culture," (Crewdson, Chicago Tribune, March 18, 1990) which was an important step towards keeping a continuous source of a new virus. Crewdson contends that Popovic "also used the French virus to infect the same strain of cell culture... later used to grow the Gallo AIDS virus, [and] that he had begun growing the French virus weeks before the Gallo virus was isolated.

"The fact that both viruses grew in the same permanent cell culture and that the one from Paris grew first supported charges by the French that Gallo and his assistants, 'whether by accident or



Dr. Gallo's laboratory ethics are under dispute.

design,' had claimed the French virus as their own." The U.S. Government's AIDS virus database shows that the last thirty nucleotides (elements in DNA, deoxyribonucleic acid, an essential component of all living things that contains a genetic code) in Gallo's virus are identical to that of the French. This and other genetic similarities lead many scientists to support the argument that Gallo's virus was the same virus that the French had, and not an independent isolate, as was earlier claimed by Gallo and the NCI. The NCI and Gallo, with a legal claim to the discovery and development of the test entitle them to royalties. According to the New York Native (March 12, 1990) Gallo himself has received over \$300,000 in royalties from

the blood test, a Nobel Peace Prize (among other awards) and most importantly, the "discovery" is the cornerstone of scientific prestige.

An Associated Press report said that the Crewdson articles resulted in Dr. Luc Montagnier of the Pasteur Institute "Call[ing] on his U.S. colleague Robert Gallo to admit his own discovery was the result of accidental laboratory contamination: Montagnier told the French newspaper Le Monde that he is not accusing Gallo of fraud, but of a laboratory accident which carried no "dishonor."

What may be even more important than this controversy are ramifications of Gallo's advocating HIV as the cause of AIDS, according to Bob Lederher, a self-described investigative gay journalist and co-chair of Alternative and Holistic Treatment Subcommittee of AIDS Coalition to Unleash Power (ACT-UP). "There are serious questions as to what causes AIDS in the first place. Gallo, in his position as leading AIDS researcher, [has] played a vicious role of preventing research that questions whether HIV causes AIDS from getting research money, so more than anyone else, he's responsible for [the] narrow-

ness [of] investment on AIDS research," says Lederher.

According to Sandra Pennam, Program Officer at Alfred P. Sloan-Kettering Memorial Hospital, a leading research facility in the U.S., in her book *The AIDS Bureaucracy* (Harvard University Press, 1988), ten years and tens of millions of dollars were spent on the search for a cancer-causing retrovirus. The system created to find the link was later empowered by the NCI to conduct AIDS research, and, by design, advocated the retrovirus/AIDS link.

"People's conceptions of what they were interested in shaped decisions on AIDS research. It sounds nice-mannered, but I think it's criminal," said Lederher. This intolerance retarded research which explored other possible links to AIDS, like syphilis and nutritional deficiencies (i.e., nutrient malabsorption). "Gallo, as a person who for many years played traffic cop, pursued the HIV project, and it was the only thing looked into," Lederher said.

Lederher continued to assail Gallo, saying that he had "a blind adherence to drugs [i.e., AZT] as opposed to holistic herbs, homeopathy & acupuncture." At a meeting in which major figures in AIDS activist groups and alternative cancer care advocacy groups were gathered, it was said that AZT was investigated for use in cancer patients some twenty years ago. The drug was shelved, its high-toxicity level deemed excessive for humans. Also, money hasn't gone to fund research on the opportunistic infections that strike AIDS patients and kill them, like pneumonia, because of the NCI's intolerance.

Gallo also announced on February 22, at Fordham University's Distinguished Scientist Lecture Series, that he had knowledge of compounds that "wipe out" Kaposi's sarcoma, a cancer that often accompanies full-blown AIDS. John James, a journalist for an AIDS community newsletter, found that those compounds mentioned by Gallo are in pre-clinical, or test tube, stage testing, and "should not be construed as effective or safe for use in patients" at this time.

Gallo delivered a lecture at Fordham University last week entitled *Aids and Ethics*, focusing on the discovery of retroviruses. The lecture he will deliver Saturday is titled *Retroviruses in Cancer and AIDS*.



LEGALIZE UPDOC

Upstate features African fable, KC's jazz royalty



Nopoko (Roukieto Barry) with Bila's parents in a scene from Ouedraogo's *Yaaba*

From April 6 to April 9, Upstate Films will show *YAABA*, a film directed by Idrissa Ouedraogo. The film is based on a fable Ouedraogo learned as a boy growing up in the African country of Burkina Faso. Yaaba means "granny," and it's the name twelve-year-old Bila gives to an old woman denounced as a witch by the villagers, who he gradually befriends. The film won the International Critics Prize at the Cannes Film Festival in 1989, and promises to be a special viewing experience from a theater which has always provided unique, quality films.

Upstate will also present *Last of the Blue Devils*, a documentary directed by Bruce Ricker, about Count Basie, Big Joe Turner, and Jay McShann. The movie was originally shot in 1974, at the

Mutual Musicians' Foundation, and is described as "a brilliant jam session of performance, reminiscence, argument, discussion, and demonstration" by the Upstate folks.

The showings for both films are separate; for information on showtimes, see Upstate ad on page 7 of the *Observer*.

From April 10 to April 12, Upstate will present *The Profound Desire of the Gods*. Directed by Japanese film maker Shohei Imamura, the movie is about an engineer who is assigned to an island off the coast of Japan to find a water source for a sugar mill, and soon becomes absorbed into the island's inhabitants' way of life.

Playing with your gun in *Blue Steel*

by Laura Giletti

Blue Steel. Metro Goldwyn Mayer. Approximate running time 100 mins.

Directed by Kathryn Bigelow, starring Jamie Lee Curtis & Ron Silver.

In an unusual move in which they seem to tip their hand, the producers of *Blue Steel* reveal that this is going to be a film about a police officer, Megan Turner (played by Jamie Lee Curtis), who realizes that her lover, Eugene (played by Ron Silver), is a serial killer. The tension, therefore, is not caused by the fact that the audience does not know who the killer is. It lies in the difficulty of getting evidence to arrest Eugene. In addition to knowing who the killer is, the audience witnesses some of his murders. Although Eugene admits to Megan that he is the person who committed these murders, her statement is not admissible as evidence since she has been having relations with him.

When dead bodies start cropping up in mid-town Manhattan, Megan Turner is brought in for questioning because, as the detective says, the bullets have her name on them. Then he opens an evidence baggie which holds a bullet casing which has her name scratched on it.

These murders are depicted as

crimes of passion — the victims are being killed at point blank range as a manifestation of the power of a handgun being used — it is a .44 (possibly a magnum) revolver.

Handguns come in basically two types: automatic and non-automatic, such as revolvers. Automatic handguns, which are more commonly seen in movies because of their bigger "bang" and their cooler look, eject the shells after firing, hence the term. On the other hand, revolvers, like the .38 special which Megan carries, or Eugene's .44, do not eject the casings, which thus must be removed in order to load again. Therefore, Bigelow wants us to believe that although in a passionate thirst for blood, Eugene stops to empty the piping hot casings from his gun before leaving the scene of the crime.

A wonderfully understated pattern develops as Megan inadvertently sets herself up as a potential suspect. We see her first night on the job as someone asks her why she chose to be a police officer. "I always wanted to shoot people," she says with a grin. Later in her anger at Eugene and her eagerness to place him behind bars, she says to his lawyer, "I will see to it personally that your client is put away." Bigelow lets this aspect of the film develop quietly without making an issue of it. Sinister things such as this are

really done well in the film.

Murder is certainly not in Megan's character — within the first twenty minutes we discover how sincerely Meg is devoted to her job as a police officer in the city of New York.

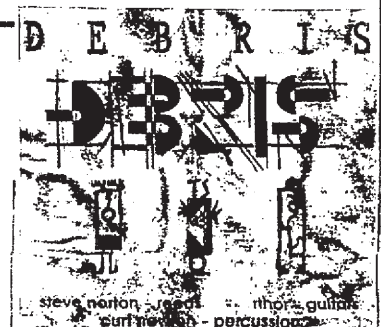
Bigelow's experience before coming to cinema included work as an abstract painter. In an interview published by the *New York Times*, she said that she had switched to film as a more active media for images. One particular scene shows Megan at target practice: On the left edge is Megan, handgun pointed. Filling most of the screen is the back side of the paper target with a human silhouette etched on it. She fires. Sharp beams of blue light pierce the paper, pointing at the viewer. The scene is one shot, the camera is almost static, and what one sees is a fiercely dramatic series of single images separated by the sound of shots and the appearance of another beam. Obviously this active medium encompasses something which Bigelow could not express on a canvas.

Additionally, the opening credits give a synopsis of the theme of this film — the fascination for the power of handguns. The camera pans across and around the piece in such a way that just as one realizes which part is being illustrated, the angle cuts to a different shot.

This is a film about how two people deal with the fact that, al-

though they are both carrying guns and have used these weapons to kill, they each have a different interpretation of what that means. One sees the gun as a source of immense power over his victim. The other sees the gun as a tool for maintaining peace in the city.

The plot of this movie goes the way of all good cops-n-robbers flicks, and is not objectionable despite being somewhat predictable. It is one of Curtis' better ones — she seems to either bomb (*Trading Places*) or do rather well (*A Fish Called Wanda*). One has the impression that the director was milking the best performance she could out of her cast, but the acting, with the exception of the leading roles, is consistently uninspired. The cinematography is unusual, especially the use of silhouettes and who is being silhouetted. Is Bigelow making a comment that being held up to the light is a test for truth?



Debris at Brook House

Brook House is the setting for what promises to be a remarkable night of music, as Music Program Zero presents Bard alumnus Arthor Weinstein and his band, Debris, at 7 p.m., April 7. Debris consists of Weinstein on guitars, Steve Norton on reeds, and Curt Newton on percussion, and they possess a musical style which defies description. Go on down to Brook House and listen for yourself.

Music Program Zero will also present a discussion by Daron Hagen, Professor of Music, at Brook House, Wednesday, April 11, 7 p.m. Prof. Hagen's talk is entitled "On Issues, Methods, and Philosophies of Teaching and Learning Music." The community is invited to attend.



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DIVERSIONS

"You can feel them smiling..."

An international opera singer talks with *The Bard Observer*

by Brenda Montgomery

"When the curtain goes up I'm not just ready, I'm willing...and I am looking forward to being the first one to enjoy it," said Ferruccio Furlanetto. "I think that that's the key."

Furlanetto does not go on stage unless he knows that he can give as much of himself to the performance as is possible. "If you know that you can do it — go, if not, you stay at home."

That dedication to giving all he possibly can to each performance could be considered the trademark of Ferruccio Furlanetto, although he'll be the first person to protest the discussion of how he wants to be remembered. "I'm very attached to life; I love it. I don't want to think about how I'll be remembered."

Furlanetto is alternating lead roles with Samuel Ramey in the new production of *Don Giovanni* at the New York Metropolitan Opera House. Furlanetto portrayed an engaging Leporello for the opening night crowd on Thursday, March 22.

This production is only the second time Furlanetto has played the role of Leporello. His debut in the role took place in Salzburg, with Herbert Von Karajan conducting. Von Karajan is a key name in the world of opera and when he died he was sorely missed; if a singer worked with Von Karajan, he worked with the best.

"Leporello for me was a shock when Karajan asked for that the first time, because I always sang Giovanni before. Giovanni was in a way the first important role I played."

Furlanetto won the right to portray Giovanni in a singing contest near his hometown in Italy when he was 26. It was his first important debut role. "I grew up singing... Giovanni, then suddenly... arrives Mr. Karajan asking for a Leporello. In a way, I was worried because I never liked the idea to become a comic basso."



Ferruccio Furlanetto contemplates his role as a serious opera singer.

Fortunately, neither Von Karajan nor James Levine have pressed Furlanetto to play Leporello as a classic basso buffo. Instead Furlanetto was able to portray this Leporello as a very human character, "a la Figaro."

"Leporello is funny because of the situation he is going through during the opera and this situation makes everybody funny. You don't have to overcharge the comic situation."

Furlanetto doesn't plan to be playing too many more Leporellos in his future. He is not ungrateful to the role that helped his career so much in 1987 (after the Salzburg performance), but he feels more comfortable with Giovanni. "Every time I start again to rehearse [Leporello]...I have to refresh my memory. This doesn't happen with Giovanni, which means for me that Giovanni is more inside than the other."

"Giovanni, from my point of view, is not at all nice, not at all simpatico. He's an ungrateful role

and should be that way. He doesn't have to give any sympathy to the audience; so my Giovanni will be that way. I know that could be bad...but this is Giovanni."

Although Furlanetto plans to play up the

darker side of Giovanni, he also sees the positive in him. "But it has also something that I like: it's someone that loves extremely life and he refuses to the very last moment to come to...how do you say, I know the word in Italian... compromise."

This love of life is certainly reflected in the person behind the deep operatic voice. Ferruccio Furlanetto is poised and relaxed and very happy in the life he has chosen. Singing is not a job to him, it is a privilege. His career has had its ups and downs, but Furlanetto has reached a high level both in the roles he plays and his own commitment to good performances. Things have been going well since his Salzburg debut under conductor Von Karajan.

"The best point in my career was working with Karajan. They used to make fun of him in Salzburg and call him God, but he was. I was lucky to participate...in his last few years. It was the greatest privilege of mine."

Asked if things have ever gone wrong on stage, Furlanetto is quick to say no. But as we talked, he remembered one time when he sprained his ankle during the last finale of *The Marriage of Figaro*. "It wasn't because of my crazy jumps...I was going down a few steps and the heel of my shoe broke. But I had to finish the opera."

It would seem difficult to sing an opera while in pain, but Fur-

lanetto promptly disagrees. "No, because it doesn't affect the voice...but it's hard to sing when you have another worry. I was wondering if I could stand afterwards and run backstage with Suzanna."

The next day he couldn't even stand on that foot, but he refused to have a cast put on. "But then, I just changed the shoes to very low heels and I did it. Maybe I was dragging a little bit my leg."

Furlanetto started studying opera relatively late compared to most singers today. "I always knew I had the voice. Then I always felt a kind of duty to the nature that gave me this [voice]."

Around 21 or 22, Furlanetto had nothing telling him that he would succeed as a singer. When he was younger, he made use of 'the voice' in a rock band, and even recorded three records. At 24 he started studying opera seriously; it was only two years later that he had his chance at a big debut role as Don Giovanni.

His advice for young singers is simple: "The fundamental thing is to trust 100% in yourself. Then you must be lucky with the teacher. And, of course, you must study."

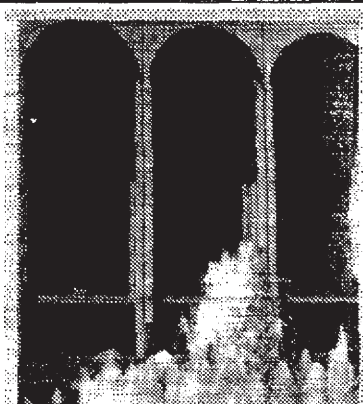
"It's important to do what you want to. I think it's an enormous privilege to sing. I will keep singing until I realize that it causes me fatigue."

For now, singing is a way of life for Ferruccio Furlanetto. The singer is a "filter between music, words and the audience" and the audience's participation affects how much the singers put into a performance.

"Monday night crowds are sleepers [at the Met]. You can feel that right away, and you can't give as much, even if you want to."

The ideal audience seems to be a young, inexperienced crowd that is willing to see new things on stage. "The audiences in Europe already know what to expect...you can feel them waiting for the next moment. If they [the audience] are participating and enjoying [the opera], you can feel the warmth — you can feel them smiling and you give more."

Furlanetto not only gives more, he gives a part of himself each time he sings. This comes across clearly to those in the audience, and as long as he continues to give so much, the audience will continue to return their love to him through bravos and applause.



Don Giovanni opens at Lincoln Center

by Brenda Montgomery

On Thursday, March 22, Franco Zeffirelli's new production of *Don Giovanni* opened at the New York Metropolitan Opera House. James Levine conducted an experienced and impressive cast through an exciting opening night.

The lavish costumes on stage were matched by the brilliance of the opening night audience. Scene after scene evoked applause for the splendor of the set designs and the high level of singing at this performance.

Under Zeffirelli's direction, the humorous side of *Don Giovanni* came alive. Samuel Ramey portrayed a wonderfully hateful (yet attractive) Don Giovanni, wooing the ladies with a slow and beautiful *La Chi Darem La Mano* serenade while boasting of his conquests in a fast and exciting *Champagne Aria*.

Ferruccio Furlanetto was an exciting Leporello, drawing the audience into his plight, and impressing it with his vocal dexterity in the *Catalogue Aria* and the *Mille Torpèdi Pensiera* Quartet.

Donna Elvira was a woman of the 90's as she thwarted Giovanni's every move. It was Karita Mattila's debut role at the Met and she will undoubtedly go far in view of her charismatic stage presence.

Donna Anna, considered the Don's female rival, was portrayed with dignity by Carol Vaness who thankfully did not allow her arias to sink into blood curdling utterances.

Dawn Upshaw was a fiery Zerlina, though not particularly coquettish; she sang a beautiful *Batti, batti, o bel Mastello* aria and moved the audience with her *Vendrai, carino*.

Masetto and Octavio, the two opposing male types — one wimpish, the other headstrong — were aptly sung by Julian Robbins and Jerry Hadley. Kurt Moll added his deep bass in fittingly ethereal voice.

The night was a success, but some improvements could have been made to the staging. The graveyard scene, though impressive because of the number of grotesque statues, did not work particularly well. It would have been more effective if the audience could clearly see the statue Leporello was inviting to supper.

The final Hell scene, though Halloweenish with ghouls on stage, did work. The blasts of the trombones, accentuating the explosion as the Commendatore bursts from the backdoor statue were quite startling — and isn't that what Mozart intended?

Bard Theater comedy knocks audience off its avant-garde

by David Biele

After opening its spring season with the austere and elegant *Love of the Nightingale*, last month, the Bard Theater of Drama and Dance switches gears this weekend and digs down deep into the pit of grand farce and slapstick comedy in its second production, *Le Bourgeois Avant-Garde*, by Charles Ludlum. Directed by Deborah Nitzburg, the play is a sort of cartoon come to life which satirizes the pretensions of avant-garde art — its creators, its patrons, and the art itself.

A take off of Moliere's 18th century play *Le Bourgeois Gentilhomme*, which was about a middle-class man who desired to be a gentleman, *Le Bourgeois Avant-Garde* centers on the efforts of Mr. Foulas, owner of the Friendly Foulas Food chain. Foulas (Maury Ginsberg), a self-proclaimed "grocer with the soul of an artist," is obsessed with becoming cultured and involved in the elite of the avant-garde.

In order to do this he surrounds

himself with a community of the avant-garde: a composer (Gia Buonaguro), a choreographer (Anthony DeMore), a "graffiti artist" (Max Guazzoni), an actress (Lilah Friedland) and a producer (Sam Robertson) who succeed in pulling the wool over the ignorant Foulas and robbing him blind. He is so set on this obsession that he refuses to give his daughter (Nancy Jones) permission to marry the boy she loves (David Sochet) because he is not avant-garde. By satirizing these artists and their art, Ludlum is making a swift condemnation of the pretentiousness of the avant-garde. As Foulas' maid (Susan Johnson), one of the only bastions of common sense among this menagerie of the pretentious and the foolish, says, "As far as I can see, anything can be avant-garde as long as it doesn't make any sense and goes against the natural way of doing things."

The only other level-headed character in the group is Foulas' wife, played by Garrett Kimberly.

Nitzburg's decision to cast a male in this role is consistent with the zany nature of Ludlum's plays, which often themselves featured cross dressing. This is but one of the many comic touches in this highly physical, highly stylized, and sometimes raunchy farce, which relies heavily on puns and amusing word play, and which Nitzburg characterizes as "slapstick."

The play was made possible with the additional behind the scenes work of Stage Manager Jessica Hall, Assistant Stage Manager Karen Hernandez, and Master Electrician Chad Bronstein. The set was designed by Phillip Baldwin, the lighting by Doug O'Flarety, and the costumes by Natalie Lunn, Carla Friedman, and David DeMalle.

Written in 1983, *Le Bourgeois Avant-Garde* came near the end of Charles Ludlum's career and was first produced for his Ridiculous Theater Company, which he

founded in 1967, and for which he was the creative focus until his death three years ago. An exceptionally prolific artist, he wrote, directed, and acted in all of the company's more than thirty productions. A master of parody, nothing escaped his comic eye, and his plays satirized everything from such novels as *Wuthering Heights* and operas like Wagner's *Der Ring Gott Farbionjet*, to film noir. Entertaining, magical, and highly theatrical, his plays were always full of surprises and featured such characteristics as cross dressing, free use of double entendres, and comic exaggeration.

In addition to being extremely talented, Ludlum was an especially well-loved man, favored not only by the critics (from whom he earned four Obie Awards), and arts foundations (he was the recipient of fellowships from the

Guggenheim, Ford, and Rockefeller foundations) but also by the theater community as well. Among his admirers was actress as Madeline Kahn and Producer Joseph Papp, who said at a tribute to Ludlum after his death from AIDS in 1987, "He had a kind of imagination no one has touched, and a remarkable sense of theater. I don't think he's replaceable."

Ludlum once said that he had a mission for his Ridiculous Company, which was to "have a theater that can offer *Bourgeois Avant-Garde*," he certainly succeeds in this endeavor, in a way that is sure to give the audience chuckles, guffaws, and outright belly-laughs.

Le Bourgeois Avant-Garde will begin its run Saturday night at 8 p.m., and will run nightly through Tuesday.

Comedy Cabaret set for April 6

A Counter-Intelligence Cabaret will be presented by the Latin American Students' Organization and the Entertainment Committee. The event is scheduled for April 6, at 9 p.m., in Kline Commons. The concert will feature "inciteful" songwriter Dave Lippman of San Francisco, and his arch-nemesis George Shrub of the Committee to Intervene Any-

where. Mr. Shrub sings anti-folk songs and explains the world's problems away; Mr. Lippman does the opposite.

Dave Lippman is a singer/satirist known principally for his darkerside, personified by George Shrub, the anti-folk singer from the CIA (Committee to Intervene Anywhere.) His latest guise is a

former hippie turned Yuppie, now a Dumpie (Downwardly Mobile) who went from not working to networking and back again.

Lippman has toured nationally and internationally for ten years and has released six albums on tape and one on disc, including two tapes by George Shrub and one tape in Spanish.

Mozart's Don Giovanni

the story thus far...

Don Giovanni is the story of a Don Juan who spends the opera trying to seduce women to add to his list. His servant, Leporello, is stuck trying to clean up the messes his *patron* creates.

Giovanni kills Donna Anna's father in a duel, when the Commendatore tries to defend her. Donna Anna and her betrothed, Don Octavio, vow vengeance and spend the opera seeking it and singing of their love.

Donna Elvira is an old conquest of Giovanni who tries to thwart him at every turn by warning the women. She stops Giovanni's wooing of Zerlina, a newly wed peasant girl, and joins forces with Anna and Octavio in seeking revenge.

They almost catch Giovanni at his own feast, but he escapes to

seek a new woman, after changing clothes with Leporello. Elvira follows Leporello off stage, thinking he is the Don, while Giovanni goes after her maid. He is threatened by an angry Masetto (Zerlina's husband), but escapes again.

Leporello and Giovanni reunite and resume their own identities in a graveyard, where a statue of the Commendatore predicts Giovanni's death. Giovanni flippantly invites him to supper and the statue agrees.

In the finale the Commendatore comes to dinner and warns Don Giovanni to repent. Giovanni refuses and is dragged down to hell, amidst a swirl of fire and ghostly voices.



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Intramural Finals

by Rowdy Doug Dowdy

Three regular season soccer matches that determined play-off seeds almost went for naught as SPOO scared the first seed If It Moves... Kick It by jumping out to a 4-2 halftime lead in semi-final action. Appropriately awakened, It It Moves... stormed back with 5 goals to win going away 7-5.

Pele's Dream had an easier time of it in their bracket, leading early and cruising along to a 6-3 decision over Aiglenoir. The finals bore a striking rematch to Pele's Dream and If It Moves... regular season match; Pele's came out tired but fired and gunned away at will while If It Moves... played their deliberate style to garner a 3-2 halftime lead. With Pele's unable to sustain their intense effort If It Moves... pulled away to win the championship 6-2.

In women's soccer action, number one seed Dorothy's Domain met up with Mary Carol's Crushers. The Domain's buzzword all season had been consistency and it carried through into the finals. The Crushers jumped out to a 1-0 lead but couldn't find the strings again as the Domain poured it on to win 4-1.

It seemed the buzzer beating action this semester got saved for the basketball finals. In American League action play, Team Puss advanced past crowd favorite Blue Cheer 37-32 while America's Team upset 2nd seed Faculty Plus 41-26. In the finals, America's Team relied on dogged defense to spurt out to a five point halftime lead. Then the jumpers started to fall for Team Puss as they crawled back into the game. The foul-fest began with 1:40 left to play with America's team hoping for the misses that never happened. Team

Puss oozed confidence as they stepped to the line and calmly sank free throw after free throw to seal the championship 34-26.

In the National League the Coolest Team had the longest road to the Championship game but that did not deter them in the least. Perhaps it added a little incentive as they clobbered the number one seed enforcers 69-42. In the bottom bracket the Good Ole Boys showed their number two rank was not a fluke as they slid past injury riddled No Big Men 57-46.

The stage was set for a final that had the 5th seeded team suddenly becoming the betting line favorite; the Coolest Team's 11 point lead with 5 minutes left did nothing to dispute the "favorite" tag. But an assault of 3 pointers and some stingy defense brought Good Ole Boys back into the heart. Still behind by 2 and inbounding the ball under their own basket with 24 seconds left, only those that believed in miracles gave the Boys much of a chance.

Desperate for any shot, good or bad, the ball was launched form deep in the left corner, well behind the 3 point line. The reverberating swish heard throughout the gym told the whole story as the Good Ole Boys danced in pleasure after escaping with an improbable championship, downing the Coolest Team 45-44.

The Intramural/Recreation office will sponsor an open Stevenson Cup Squash Tournament during the weekend of April 20-21. Anticipated are divisions of male-female, beginner/intermediate and intermediate/advanced. The Slazenger orange dot hard ball will be used. Please sign-up in the Recreation office by Wednesday April 18.

Intramural Softball Schedule

Division I		Division III		Division V	
1) Margaret and the Meatbangers		9) Kinoks		17) Revolution	
2) Beer Run		10) Moth-Ra		18) Sero Summer Angst	
3) All for Fun		11) The Fine Young Republicans		19) Motorheads	
4) Pickles and Chips		12) Sympatico		20) The Henways	
Division II		Division IV			
5) Braineaters		13) Pleasures of the Body			
6) The 1839 Blacksox		14) Athletes & Sportspersons Club & Assoc.			
7) Ground Zero		15) The Fords			
8) Rubbersole		16) Free James Brown			
Monday	Tuesday	Wednesday	Thursday	Friday	
9th	10th	11th	12th	13th	
14 v 16	6 v 8	17 v 19	9 v 11	1 v 3	
18 v 20	10 v 12	2 v 4	13 v 15	5 v 7	
16th	17th	18th	19th	20th	
18 v 19	5 v 8	2 v 3	13 v 16	10 v 11	
1 v 4	9 v 12	6 v 7	17 v 20	14 v 15	
23rd	24th	25th	26th	27th	
19 v 20	3 v 4	7 v 8	5 v 6	17 v 18	
9 v 10	15 v 16	13 v 14	1 v 2	11 v 12	
30th	1st	2nd	3rd	4th	
9 v 11	17 v 19	18 v 20	5 v 7	6 v 8	
13 v 15	1 v 3	10 v 12	14 v 16	2 v 4	
7th	8th	9th	10th	11th	
5 v 8	18 v 19	9 v 12	1 v 4	14 v 15	
6 v 7	17 v 20	10 v 11	2 v 3	13 v 16	

All teams are scheduled to play each team in their division twice, so all games cancelled due to whatever circumstances will not be rescheduled. The first game of each day will start at 4:30 and the second will start immediately after the first ends (hopefully around 5:30).

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The new Kline

continued from page 1
Rogers. "This is not the case."

A number of changes in presentation, quality, and variety of food are already evident after a week of new management. For breakfast, Wood has brought back eggs cooked to order, introduced "Breads 'n' Spreads" (fresh bagels and muffins), and enlarged the selection of fruits. For lunch and dinner, Wood features two daily soups, a vegetarian entree, "wellness entrees," additional vegetarian salad bar items (grains, legumes, and tofu), made-to-order grill items (lunch), and a pasta bar (dinner). Additions offered at all three meals include a spice bar and fresh spring water.

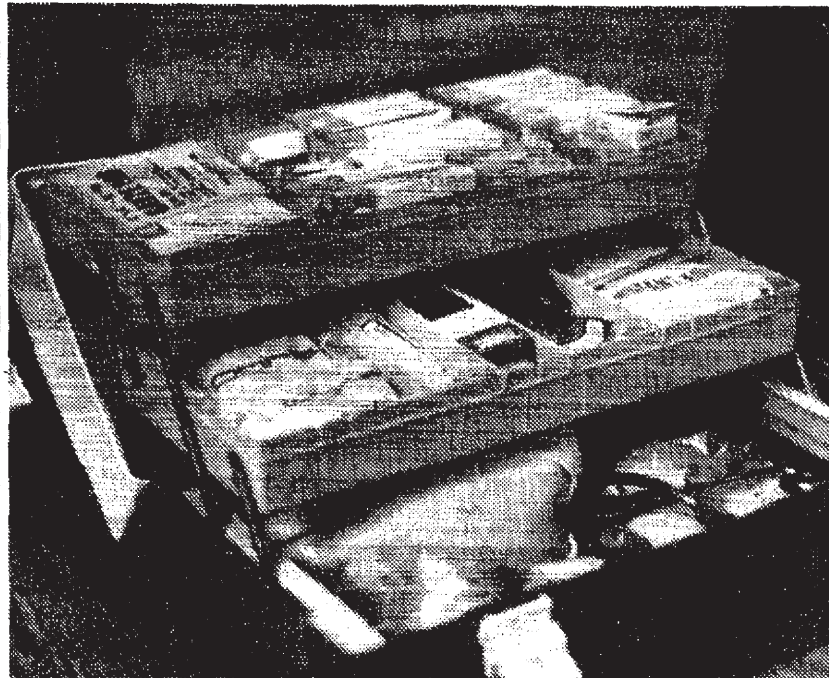
A flyer handed out in Kline on Monday listed additional new services that Wood plans to introduce over the next few weeks. The Coffee Shop's menu will be expanded to include gourmet and flavored coffees and teas, and a

late night menu which will include nachos, mozzarella sticks, and "sweet treats," among other things. The new company also plans to introduce a make-your-own waffle bar at breakfast.

Student reaction to the change was guardedly optimistic. "It's pretty good," said one student. "I just hope it lasts. Plants and decorations are nice, but it's hard to be optimistic." Most people seem to appreciate the new food options, but are reserving judgement until they are sure the changes are permanent.

There was a good deal of immediate positive reaction as well, though. Many people commented on the new setup at lunch, with a grill, a sandwich bar, and a hot entree bar. The increased variety of vegetables and the new yogurt bar were appreciated as well.

In order to keep the community abreast of the week-by-week changes in Kline, the *Observer* will publish an update on dining service changes every few weeks. Keep your eyes open.



A medical kit of the type used by the EMS volunteers

EMS program

continued from page 1
stration decided to wait in order to "ensure that if something went

wrong, we would not be vulnerable as an institution."

Nelson emphasized that the program's suspension was "very much temporary." He said that he

"respects Andy's training," but that Bard must have "a full time college employee responsible for oversight [of the program]."

Papadimitriou said that he did not know enough about the program to supervise it. He said that it is "very nice that he [Molloy] has training." He believes that students are still adequately protected, both by a local Health Maintenance Organization that can send a doctor to Bard, and by the Red Hook Rescue Squad.

Ironically, Molloy and Becker will probably

end up responding to most of the emergencies at Bard anyway. They are members of the Red Hook Rescue Squad, which runs the ambulance service that covers the Bard campus.

Otey resigns; two security guards fill his place during search

continued from page 1
The trouble between security guards and dispatchers almost culminated in a student walk-out two weeks ago. Student complaints have centered on guards shirking their duties at night, bringing girlfriends to campus during work hours, and being rude to dispatchers.

Otey did not comment on whether his authority had diminished. When informed of Papadimitriou's description of their meeting and the details of the complaints, he did not disagree.

"I'd prefer not to talk about where I'm going from here. I might possibly form my own security company, dealing with college and university security problems. I am also considering three other places. It will definitely be something larger...it's looking very positive," said Otey.

Meanwhile, Associate Dean of Students Shelley Morgan will head the committee to search for a new Director of Security. In the interim, security guards Robin Herbert and Ellen Thompson are sharing the position of acting Director of Security until further notice.

"So far things are going better than expected," said Herbert. "There will be no lapse in patrols. Students should not worry. We [Thompson and Herbert] are putting in extra time — we are still on patrol and doing rounds, but we also make any policy decisions

that need to be made."

Papadimitriou decided to make Herbert and Thompson co-directors last week. Herbert has been a supervising sergeant at Bard Security for one year; he looks forward to a long future at Bard.

"I enjoy the campus and the people—I know every student by face, and most on a first name basis," said Hebert. He aspires

someday to become Director of Security, but, as he says, "That's up to the powers that be."

For now, the search is on for a new director. Papadimitriou was "not clear on how [Shelley Morgan's] committee will be formed, but I assume there's a normal process."

Dean of Students Steve Nelson said the committee was "like most

search committees at this level. There will probably be between three and four students, a couple of administrators and possibly some faculty. It's up to Shelley."

The search could be completed in three months at the earliest, but that is an optimistic assessment, according to Nelson. "At the fastest it would take three months to

find someone, with a new Director on campus by July 1."

The last search for a new Security Director took six months, although Nelson said that the actual arrangements only took three months. For now, it will be a matter of waiting to see how long it will take for Morgan's committee to find a replacement.

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OBSERVATIONS



A response to Thorn and Bristle

A couple of weeks ago, a letter appeared in campus mail responding to David Biele's editorial "Be Visible." The letter criticized the content of the editorial, and certainly the *Observer* would have printed it, save for one problem: the authors were unknown. Instead of signing their names, the authors signed

themselves "Thorn and Bristle."

The vast majority of newspapers will not accept an unsigned letter. Hence, the *Observer* printed a response to "Thorn and Bristle," asking that they identify themselves to the paper if they wished to have the letter printed. Not only have "Thorn and Bristle"

refused to identify themselves to the paper, they have also taken to distributing the letter themselves through campus mail. The *Observer* does not find fault with the manner of distribution, but with the claim which the writers made that "Since the *Observer* refused to publish this letter, we felt the need to distribute it ourselves." This is only half true. The *Observer* would have published the letter, if the real names of the writers had been known. If "Thorn and Bristle" had not wanted their names printed, the *Observer* would have been willing to withhold them given the sensitive content matter. The paper has done this in the past when the edito-

rial board agreed that circumstances justified it.

It is very important that a newspaper know the real names of its submitters, in case the editors need to check for spelling, grammar, content, or libel since we do not edit letters without first checking with their authors. It is not too much effort to notify the paper if a writer does not want his or her name used. It is certainly less effort than spending money to photocopy a letter.

If an individual writes a slanderous letter, for example, the paper assumes the responsibility for the legal consequences (read: libel suit). Thus, most newspapers ask that letters be

signed, with a phone number where the writer can be reached. This policy applies to all letters to the editor. The *Observer* will consider the letter for publication when the writers make their identities known to the editorial board, and will keep the names of the authors confidential upon request and consent of the board.

We will not print letters when a request for anonymity has been denied without direct permission of the letter writer. Therefore, including your name and extension number or phone number is of the utmost importance. Deadline is noon Friday before the publication date.

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Is the curriculum biased?

by Amara Willey
and Robin Cook

Is T. S. Eliot a more appropriate writer to study than George Eliot?

Traditionally, women and minority writers and issues have been almost entirely ignored in the academic world. During the past few decades, however, colleges and universities have devoted more class time to the study of the long-neglected areas of women's and minority studies.

Recently, the National Association of Scholars issued a statement entitled "Is the Curriculum Biased?" The statement challenges the idea of women's and minority studies programs at colleges and universities. It argues that the existence of specialized studies courses undermines academic excellence because it emphasizes diversity over academic quality.

Diversity and quality are not, as the statement implies, contradictions. Indeed, the existence of specialized studies programs at colleges is a sign of healthy academic variety. The emphasis upon difference does not imply that academic excellence has been lost.

Education is, to an extent, a reflection of culture. In its state-

ment, the National Association of Scholars says that academic works should be studied according to "generally applicable intellectual and aesthetic standards. A sound curriculum cannot be built by replacing those standards with the principle of authors, classified ethnically, biologically, or geographically."

Specialized studies do not divert the student away from a well-rounded academic education. Women's studies and minority studies analyze the function that sex, class, and race play in shaping one's role in culture. What the statement fails to mention is that Western patriarchal society has placed women, minorities, and members of the lower classes in the kind of disadvantageous position which merits an exploration into their response to exclusion and oppression. Although non-Western thought has always influenced Western thought, traditional courses of study in higher education in this country have privileged Western texts over non-Western ones.

Since race, class, and gender are formal principles of art, they should be a part of cultural/artistic analysis. Literature records history and also works towards change. Alice Walker and Charles Dickens are both writers whose

novels mirror their times and open the reader to new areas of human existence. Is Alice Walker to be excluded from study because she is an Afro-American woman?

This is not to say that colleges should no longer teach the accepted classics. However, higher education should be continually engaged in a process of rethinking which texts should be included in the curriculum. The broader issue here is that of progress. At one time, after all, the writings of Melville and Hawthorne were considered radical departures from accepted literary convention.

Women's studies and minority studies are part of the gradual assimilation of new fields of study into the academic mainstream. The interest they attract at schools is not as the National Association of Scholars, an erosion of academic quality. Rather, it represents a change in direction.

Women's and minority studies are on the cutting edge of scholarship in this country and internationally, providing new ways to examine established areas of criticism. Instead of replacing these modes of criticism, specialized studies offer new insights into society as we know it. They explore indirect power structures and provide observations about society that are more apparent to

those marginalized by it.

The study of women and minorities in society is a means of understanding that society, for it is a study of how people respond to being placed in a different and less equal position not because of political orientation, but because of their race, gender, or class. In that sense, the study of women and minorities is all the more important.

So is the curriculum biased? Of course, it is. It is impossible to be completely unbiased in any expression of thought. But that doesn't mean that we should stop thinking. We should continually challenge the accepted intellectual and aesthetic standard in our quest for knowledge. In that way, only can we truly learn.

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Letters to the Editor

Levy Institute

To the Editor:

I assume that the editorial on page 10 of the *Observer* dated March 16 is the opinion of the editors, since it is unsigned. While my admiration for the *Observer* is extremely high, this editorial falls below the standards of the paper.

Snide comments about the dormitories reflect matters of taste, so I will refrain from responding. But beyond the cheapness of such shots, let me point out that the new dormitories built by the Levy family contain almost twice as many beds as existed at Blithewood.

I don't know how unavailable Vice President Papadimitriou was for comment, but no one asked my opinion on this matter. Therefore, instead of presenting ill-informed opinions and uncredited suspicions, you might have been better served by asking the question with which your editorial board ended. Here is the answer.

The Jerome Levy Economics Institute as an integral part of the College. Its resource, both directly and indirectly, contribute to the support of the College's scholarship and general operating funds. It brings to the campus distinguished economists, old and young, whose time here is devoted to research on issues such as Third

World debt, the distribution of income, and the like. The Levy Institute, for example, will co-sponsor an upcoming conference on Eastern Europe. Its research fellows and staff are welcome members of the Bard community. Contact between them and faculty and undergraduates can be an unquestioned benefit to all those seeking diversity of opinion and the civilized exchange of ideas and information. The Institute is barely a year old, but over the years the presence of the Levy Institute will insure that at Bard College a decent collection of books, periodicals, and data bases in economics will be available to students and faculty. The Levy Institute will make it possible for Bard to be the site of important international discussions on matters of urgent concern, such as the economic development of Eastern Europe and the relationship of poor nations to rich nations. This spring, a conference on technology and productivity will take place.

In addition, the Levy Institute has provided space for visiting faculty. The renovated Blithewood also houses some of the College's administrative functions.

As to the matter of faculty hiring, since I made the decisions regarding Professor Gaynor and Gualerzi, the presence of the Levy Institute was not, as I said to your reporter, a factor. It is irrelevant. The decisions were made on the basis of assessments of the quality of teaching and scholarship as mandated by the evaluation process. The primary criteria for the

evaluation of faculty are excellence and promise in the areas of teaching and scholarship; in the work with one's colleagues; and in service to the College. Any denial of reappointment or tenure has been, will be, and must be grounded in these criteria.

Last, the editors of the *Observer* should beware of thoughtless clichés. Implicit in your editorial is the notion that research and teaching are in conflict. Nothing could be further from the truth. We hope that in fields such as economics the finest teachers continue to be fine teachers, not only because of their willingness to give of themselves, the quality of their training, and their love of young people, but also because of their love of subject. That love of subject often reflects itself in the pursuit of research. Many fine teachers and scholars at Bard in fields such as economics would welcome the presence of fellow economists engaged in research and the collegiality and stimulation that a research institute in the field provides. The creation of adjunct activities, such as the new *Journal of the History of Sexuality*, are intended to help provide a thought-provoking environment for students and faculty alike. I have no doubt that the Levy Institute will more than exceed our expectations in that regard. This is why, when the Levy Institute was begun, the economics department, then made up of Professors Wiles and Morreale, was enthusiastic about its creation.

The editors of the *Observer* might remember their own high stan-

dards and work just a bit harder to answer questions they pose tentatively.

Rumor has it that unsigned opinions are not those of the editorial board. However, this is a silly idea if it is true, for it is traditional that unsigned opinions reflect the opinion of the paper as such, and not an individual.

Thank you for your kind attention to this matter.

Cordially,
Leon Botstein
President

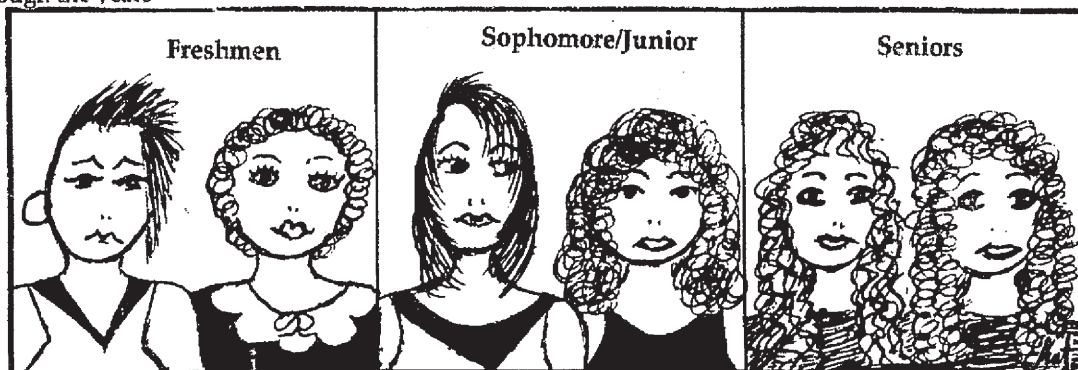
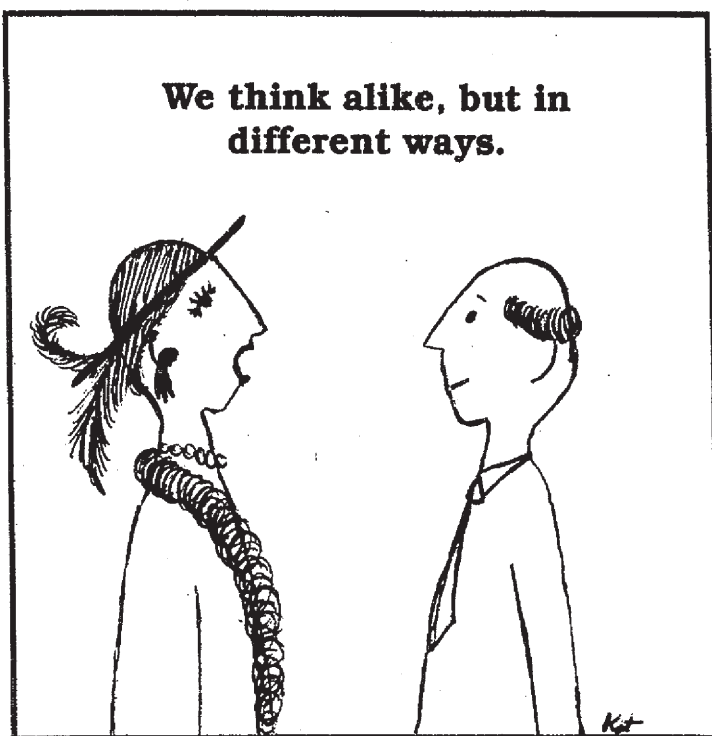
Gaynor & Gualerzi

To the Editor:

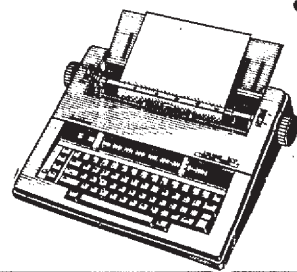
Two quick corrections to the information contained in the article describing my actions in the Gaynor and Gualerzi cases are necessary. First, I do not believe any member of the faculty was careless with the files in these cases. In response to a question, I stated that in other cases faculty have been careless in their handling of files. Secondly, I accept without hesitation or reservation the critique of bad timing on my part in the evaluation process. However, the "Levy Institute matter" was and is a side issue and I do not believe that the Gaynor and Gualerzi cases differed from the normal evaluation process. It was never my intention to have the cases treated as different.

Stuart Levine

Roommates through the years



Express Yourself



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The *Observer* reserves the right to withhold names when presented with adequate reason.

