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OBSERVER

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Page 1	Chace Continues Series of Panels on Gulf Crisis Emily Horowitz Alarm for Real This Time Tom Chase Dutchess County Discusses Funding Cuts Kristan Hutchison Hello, Broadway Pizza? Jason Van Drische
Page 2	Lecture Examines the Last Bastion of Socialism Emily Horowitz Israel Today Emily Horowitz A Re-examination of a Classic Angela Alexander
Page 3	John Dalton '74: Lawyer and Bardian Emily Horowitz College Flashes Homophobic Backlash Results in Clash of Symbols at Harvard Students Get Drunk on Placebo Five+ Year Plan Popular Police Overreact at Campus Concert
Page 4	Senior Project: Culminating Project or Perpetual Guilt? Andrea J. Stein
Page 5	Yearbook Shoots for a New Record of Bard Life Greg Giaccio Seriously Now, This Comedian is Actually Funny Greg Giaccio
Page 6	An Upbeat Look at AIDS Sarah Scully Rajan Q. Bery Supplies a Little Back Talk Jonathan Kushner
Page 7	Spandex's Return ZZYZX The Church of Roland Ian McGrady Obsession Michael Stimac

Content Summary Continued on Next Page

Page 8	Blum Gallery Experiment Weaves a Transparent Thread Gregory Donovan <i>Predator 2: Quality or Commercialism?</i> Tom Hickerson
Page 9	“Another I Dies Slowly” Revives Awareness Kristan Hutchison
Page 10	Morrow’s Come Sunday: Are You Up to the Challenge Jonathan Miller Look Out, James Dean—Morgan is on the Move Jonathan Miller
Page 11	Swim Meet to be at Bard First meet ever held at Stevenson Jody Apap New Intramural Director
Page 12	Classifieds and personals
Page 13	Stop the Pizza Pirates Kristan Hutchison Outlook From the Editor’s Sanctum A Call For Unity Kristan Hutchison Let’s Get Our Priorities Straight Kristan Hutchison
Page 14	Gender Specificity a Distraction Jeremy Miller <i>Observer</i> Lacks More Than Grammar Letter From Poland: It’s Just Life Beata Beczyniska Press Must Remain Free Bruce Hutchison
Page 15	An Open Letter to Ian McGrady Dave Rolf Keep Up the Good Work Paul Connolly
Page 16	Calendar

*I may not agree with what you say, but I
will defend to the death your right to say it.*
—Voltaire



Iraq and its Middle East neighbors

Chace continues series of panels on Gulf crisis

by Emily Horowitz

The Gulf crisis was the focus of a discussion on the evening of December 4, sponsored by James Chace, Henry Luce Professor of Freedom of Inquiry. It is part of a series of talks on the crisis that Chace plans to sponsor monthly throughout the crisis.

David Fromkin, author of *The Peace to End All Peace: Creating the Modern Middle East*, began the discussion of the Iraqi invasion. His commentary was followed by comments from Chace, Professor Mark Lytle, and Caleb Carr, contributing editor of *Military History Quarterly*.

Fromkin opened with a historical
continued on page 5

Alarm for real this time

by Tom Chase

Early in the morning of Sunday, December 2, the fire alarm in Potter began to ring. According to Stone Row residents, most did what they always do; ignore it and try to go back to sleep. Third floor residents Efsane Demiryontar and Elizabeth Kontarines called Security to report the alarm. While trying to go back to sleep, Kontarines noticed that there was a funny smell in the room. She left the room and saw that the third floor lounge was filled with smoke. Kontarines and Demiryontar then went down to the second floor lounge and found the garbage can on fire. "It was burning very quickly," said Demiryontar "the flames almost reached the ceiling."

The two then called Security a sec-

by Kristan Hutchison

Cuts in funding for Planned Parenthood, Literacy Volunteers of Dutchess County, the Department of History, and the Cooperative Exchange were debated at the annual Dutchess County Budget Hearing on Tuesday December 4. Over a hundred residents, including about 26 Bard students, went to the Bardavon to express preferences on the allocation of the \$18,702,506 county budget for the fiscal year beginning January 1.

The proposed budget would remove all \$9,500 of county funding from Planned Parenthood and put it into the General Contingent Fund. Planned Parenthood is a non-profit health care agency, which provides women with professional reproductive care and education on a sliding scale, according to a description provided by Dr. Karen Blonga, member of the Planned Parenthood Board of Governors.

According to recent articles in the *Daily Freeman*, the decision to defund Planned Parenthood was made partly because of protests by the Society To Outlaw Planned Parenthood. The county legislator for the Bard area took part in that decision. The controversy has been mistakenly linked to the volatile abortion debate, though Planned Parenthood does not give abortions and 95 percent of their programs are preventive, said Blonga.

ond time to tell them it was not a false alarm. They then got the fire-extinguisher from the first floor and put the fire out themselves. The fire had melted the garbage can (a full sized one, not the small recycling variety) to approximately ten inches high. At this point Security arrived.

The incident has caused concern among Potter residents about the frequency of false alarms in Stone Row and the degree to which they are ignored. "The alarm system has to be seriously overhauled," says resident Carolyn Daruka. "Because of the number of times the alarms mysteriously go off, nobody pays attention. 'Wolf' can only be called so many times."

Demiryontar complained, "The alarm goes off everyday. Nobody,
continued on page 11

Dutchess County disusses funding cuts

Over 10,000 women come to Planned Parenthood every year, said Steve White, Director of Planned Parenthood. The county funding allows them to care for 100 more women every year, at \$55.00 per woman per year, than they could otherwise, he said. The same care would cost \$341.00 from a private doctor, according to White. If the county Social Services, which has lost 13 health workers, attempts to provide comparable care it will cost \$27,000 a year, predicts White. The family planning programs actually save \$4.50 in future care and welfare for every \$1.00 spent, according to Willa Friedland of Planned Parenthood.

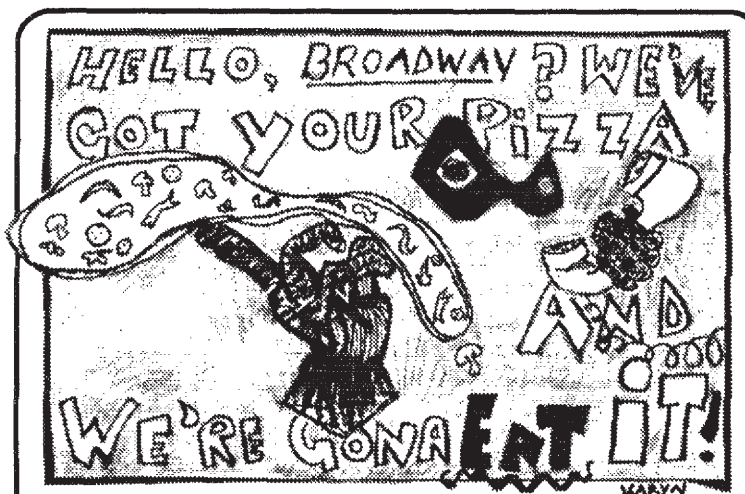
Marianne Barret Errot requested all the people who favored funding Planned Parenthood and/or the Literacy Program to rise, and approximately half the people in the audience stood. Among those who stood were the Bard students, who came together in a van organized by the

Coalition for Choice. David Rolf, David Miller, Fiona Lawrence, Heidi Tremaine, and Jennifer Blank all gave short speeches before the assembly on behalf of Planned Parenthood, which were well received by the audience.

Rolf said that by removing money from Planned Parenthood, the county has "placed \$9,500 into a budget for the spread of AIDS, into a budget for the spread of unwanted pregnancy, into the budget for poverty, and into the budget for child abuse... These are not the kinds of decisions an intelligent legislature should make."

Veronica Morson, a Poughkeepsie resident, disagreed with Rolf, saying that "Giving Planned Parenthood money from the contingency budget can cause death by abortion... Another lady [Heidi Tremaine] used the expression that *Planned Parenthood* is one of the few organizations left to keep children from dying. I say that

continued on page 11



by Jason Van Driesche

Delivery people for Broadway Pizza have been robbed four times in the past week, according to Dean Diamond, owner of Broadway.

In the most recent of the incidents, which took place about midnight on Tuesday, December 4, a student or group of students ordered one pizza to be delivered to Manor, and two others to be delivered to Robbins. When the first order arrived at Manor and the delivery person went inside to deliver the pizza, the other three pizzas destined for Robbins were stolen from the car. The thief took three

insulated pizza cases as well, valued at \$25 each.

This same kind of incident happened at Bourne, Tewksbury, and one of the Alumni dorms during the past week. Four other insulated bags were stolen over the course of those three incidents.

Though Diamond is upset about the fake pizza orders, he is especially angry about the theft of the bags. "I can't deliver food hot if I don't have enough insulated bags," he said. "Students are just hurting themselves."

Diamond is offering a reward of three free large pies with unlimited
continued on page 11

Lecture examines the last bastion of socialism

by Emily Horowitz

Andrew Zimbalist, a professor of economics at Smith College, began his lecture "The Future of Cuban Socialism" with three jokes that are popular in Cuba today. One mocked Castro's popularity, and the other two the strict censorship of the press. Zimbalist said that the jokes "reflect the cynicism in Cuba today."

Zimbalist addressed the positive and negative aspects of the current Cuban situation, concentrating on economic issues.

He began with the good news. Cuba's economy has grown markedly, in sharp contrast with those of the rest of Latin America. The industrial sector has grown particularly rapidly. The comparatively strong economy has allowed great strides in overall distribution of income.

Zimbalist also pointed out some other positive trends in Cuban society. He noted that Cuba has the "best health system in Latin America," a high percentage of college graduates (30% higher than in the German Democratic Republic), as well as

lower mortality and illiteracy rates than anywhere else in Latin America.

Zimbalist attributed much of Cuba's growth to its pro-development government, which aggressively suppresses luxury items and stops profit flight. Zimbalist said this forces people to keep their money in Cuba, which stimulates domestic economic growth.

Cuba has also increased its investment ratio gradually, unlike Eastern Europe and China, which Zimbalist believes increased their ratios too quickly. He highlighted the fact that the Cuban government promoted development, and "made a commitment to make new products," focusing on non-traditional export development. Unlike other Latin American governments, which attempted to develop new products, "Cuba stayed with the development... until the final completion," said Zimbalist. "At least it happens from beginning to end." He feels that this is why many of the state-initiated development programs have been successful in Cuba, but not elsewhere.

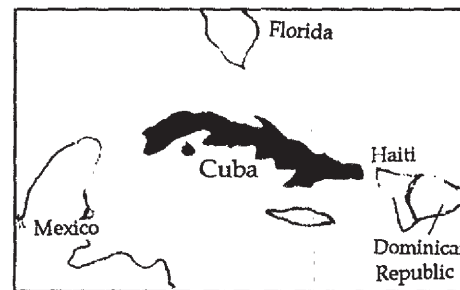
Zimbalist then addressed the negative

aspects of the situation in Cuba. The Cuban economy, he said, suffers from large trade deficits as well as a mounting debt.

In addition, while Cuba benefits from the pro-development government, it "also suffers from all the waste of central planning, [such as] shortages and excess demand." These problems result in hoarding, a practice that plagues the Cuban economy. Zimbalist argued that most of these problems are the result of state involvement where "the state shouldn't be involved." The area of public services, such as buses, car repair and restaurants, said Zimbalist, is an example of unnecessary involvement.

Finally, dependence on the Soviet Union and on the sugar trade are hurting Cuba. Until this year, said Zimbalist, 71% of all Cuban trade was with the Soviet Union. During the last five years, sugar accounted for 75% of all Cuba's exports.

Zimbalist then addressed the serious Cuban crisis that began in 1989. Many of Cuba's problems have been magnified in the past year by the



execution of a government official, who was also a revolutionary hero, exacerbated the current crisis. The leader was implicated in a drug scandal, which had a serious psychological effect on the Cuban people, said Zimbalist. It showed them that "leaders were corruptible," and also raised "serious questions about the nature of Cuban leadership."

The economic and political difficulties in Eastern Europe and the Soviet Union are also contributing to Cuba's crisis. This factor has hurt Cuba both economically and ideologically, and created an "ideological and material crisis" of unprecedented proportions.

"Internal forces" in Cuba will pro-

mote a "decentralizing trend if they get through this crisis," Zimbalist concluded. He urged the United States to help end the blockade as well as "promote the free flow of capital." He believes that if the U.S. lifts its embargo, this will foster the trend of decentralization. Zimbalist

feels that the "justification for centralization is that the United States is an aggressive neighbor...if we take away the aggression, the justification goes away."

At the end of the presentation, a member of the audience brought up an important point, asking "What is the future of Cuban socialism?" Although the title of the talk was "The Future of Cuban Socialism," the questioner felt the subject was never addressed.

Zimbalist replied that he felt optimistic about the future of Cuban socialism. He said that if Cuba comes out of this current crisis, which he believes it will, then it will "reshape socialism is a dramatic way."

Israel today

by Emily Horowitz

Issac Rubinstein does not represent any Israeli or Jewish organization. He came to Bard, he said, only to talk about his personal experience.

Rubinstein came to Bard in September 1987, and remained here until the spring of 1988. After his sophomore year, he decided to spend a year in Israel. He returned last Friday, November 30, to tell about his experience and lead a discussion on Israel. He began with a brief history of his ten and a half months in Israel.

When Rubinstein first arrived in Tel Aviv, he spent two weeks basically "walking around." He then spent six weeks on a kibbutz near Jerusalem, where he worked as a volunteer and cooked food.

He spent the majority of his stay, the next four and a half months, on an Ulpan in the northern part of Israel.



Issac Rubinstein, speaker on Israel

He explained that at an Ulpan, one can study Hebrew intensively as well as work. He then spent about a month in Cairo, Egypt. During his last months in Israel, Rubinstein "took part in a training program designed for immigrants."

After describing his personal experience in the Middle East, he discussed the history of Israel. Rubinstein listed the wars that Israel has fought, and the background of the establishment of the state of Israel in 1948. He led up to the Intifada, which Israel is taking place in Israel today.

continued on page 8

A re-examination of a classic...

by Angela Alexander

The tales of our childhood are not always so innocent as they may seem at first glance. Professor Jack Zipes of the University of Minnesota, in a lecture entitled "A Second Glance at Little Red Riding Hood," discussed the evolution of this folk tale in terms of social function and social attitudes. He suggested that it went from a story of a girl's initiation into a female peasant community to a narrative of male fantasies of, and female responsibility for rape.

The original folktale, part of the medieval oral tradition of southern France and northern Italy, was sympathetic towards the plight of its heroine. She meets a "werewolf" on her way to her grandmother's house and tells him that she will take the path of "needles" rather than the path of "pins."

When she arrives, the werewolf is in bed masquerading as her grandmother. He tells the girl to help herself to some meat and drink, (the flesh and blood of her grandmother), and then invites her into bed where she notices the werewolf's hairiness, big arms, and big teeth. When she

discovers that he plans to eat her, she begs be permitted to go outside to relieve herself first. The werewolf agrees but ties a rope to her foot. She goes outside, ties the rope to a tree, and escapes.

Zipes suggested that this version reflects the values of female peasant sewing communities which flourished during the 16th century. The girl proves, by taking the path of "needles," that she is ready to be a full-fledged member of the community, that she can replace the grandmother who is no longer productive, and that she can deal with men.

In 1697, Charles Perrault wrote the tale down, changing it to suit the audience of the court of Louis XIV. The girl gains her trademark red hat and becomes "Le Petit Chaperon Rouge," a bourgeois child whose naivete makes her seem responsible for her eventual destruction by the wolf. Zipes asserted that the tale becomes a narrative of rape, reflecting bourgeois values and Christian ideas of sin and responsibility.

A German version written by the Brothers Grimm in 1812 features a mother who warns the girl not to stray off the correct path. The wolf,

then, can be seen as a temptor, trying to lead to girl astray. She and her grandmother are rescued by a huntsman / gameskeeper who kills the wolf and and slices him open. The male fantasy of rape is countered by a picture of the male as saviour. The women involved are not so much responsible as helpless and in need of proper male guidance and protection.

Zipes criticized psychoanalyses of folk and fairy tales such as those of Freud and Bettelheim, who have ignored the function of the adult male authors, concentrating instead on the tale as a parable about "coming of age." He also showed slides of early illustrations of the tale, pointing out the dominance of an all-male guild in printing and illustration up to our century, and showing how the illustrations often reflect ideas of the girl's responsibility for her fate, eye contact with the wolf representing a "pact" between them. Often the wolf is dressed and standing upright, represented as a male figure. A few of the illustrations indicated a more graphic, violent reading of the text, clearly suggesting the idea of rape. The huntsman is portrayed as a father figure.

The story and illustrations have continued to evolve in our own time. Zipes indicated that there has been a "sanitizing" of the tale recently, which may reflect modern anxieties about the tale. There is less emphasis on the responsibility of Little Red Riding Hood, and the wolf has been made into a comical figure, fully dressed and often caricatured.

The tale of the Brothers Grimm has been read as a tale of chastity, for at the end, the girl is no longer curious and has learned self-control.

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John Dalton '74: lawyer and Bardian

by Emily Horowitz

John Dalton graduated from Bard in 1974 with a degree in Psychology. Stuart Levine was his advisor, and he remembers Stuart fondly. "He was the best," says Dalton. "He essentially encouraged intellectual pursuits without allowing me to drift into dilettantism. [Stuart's approach to] broadening the base of one's mind allowed me to achieve the Bard ideal: not knowing the answers but knowing the questions."

Dalton is now a lawyer, and his legal career has been a varied one. He has practiced everywhere from Wall Street to Germany and represented clients from the Chinese Army to a DWI defendant with a record high blood alcohol content. In addition to his work, Dalton pursues creative writing, and he has written thirteen "totally awful" unpublished novels. "Stuart is not a character - yet," he adds.

After Bard, Dalton went immediately to Tulane Law School. His experience at Bard helped him "immensely" in law school. He recalled one instance where the law professor asked the students to write on the legal definition of death. He received an A- for his answer, but the professor "saw fit to add a comment-

he wrote 'this isn't a creative writing course.'" Dalton feels that the professor was wrong. Bard taught him that "that is what law and life is all about."

Dalton's brother attended Bard, and since he graduated in 1977, Dalton did not return until 1987. In '87, after being recruited by the development committee, he attended an alumni/ae gathering that made him realize that he was "screwing up by cutting off something that was so precious" to him.

Now he has joined the Board of Governors to attract alumni donors and provide support for Bard. He likes working with the Board, noting that he is good at getting donations. "I could cold-call a stiff and get him to give money," explains Dalton.

Dalton is impressed with how far Bard has come since 1974. When he left, Leon Botstein, the current President of Bard, was just coming in. He remembers that the students "were horrified at the idea of Leon." However, he is now a great fan of Botstein's. "If imitation is the highest form of flattery, I would be wearing a bowtie right now."

He thinks that Botstein, along with David Schwab, Chairman of the Board of Trustees, Peter McCabe, and Mary Backlund, have "taken a weird, dynamic and dangerous little

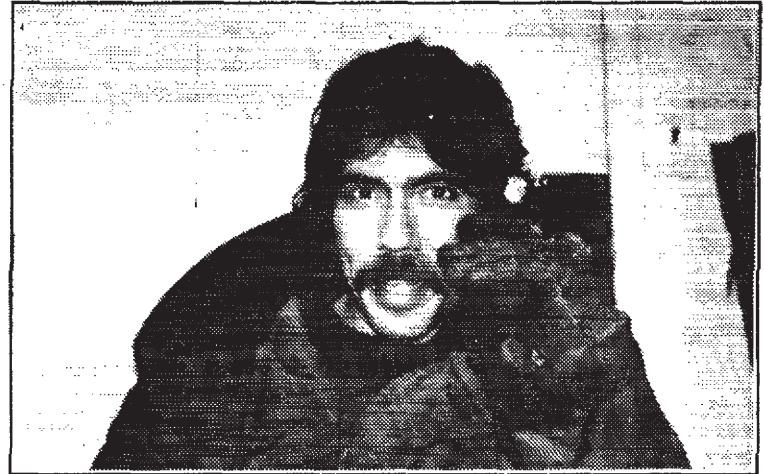
college and ripened it into a place where the spirit is deepened as the mind is broadened."

Although he feels that Bard has always had an "intellectually gifted, creative and free [student body of] thinkers", the difference is that "now we have them in-depth." The only other difference between the Bard he graduated from in 1974 and the Bard of today is that the "level of pomposity has risen. In fact, it has gone ballistic." While Dalton is not sure if this is a negative or positive turn, he believes that "pomposity" is a new feature of Bard.

He believes that it might "be necessary" to have all the benefits that have recently come to Bard, like the Olin building and the Stevenson Gymnasium. He points out sarcastically that an achievement of the old days is Kline Commons. It exemplifies to Dalton a "lack of vision"

He adds that a characteristic of Bard students is that they will gripe about anything, "and he is no different." That is what "makes us stand out," he says. "We question authority."

He notes that on the Board of Governors, he makes it a point to question everything. When he first joined the Board of Governors, he was not sure that he wanted to be involved with what he saw as a puppet organi-



John Dalton '74 - lawyer, fundraiser, and Bardian at heart.

zation. However, he was assured by Botstein and McCabe that they wanted to "develop the alumni association into a powerful voice within the Bard community, to enhance the student life." His goal on the Board is to "awaken the sleeping giant of the

5000 alumni/ae and make them realize, like I did, that they can never really leave Bard."

Dalton's involvement with Bard was fostered by his marriage to Daphne Ross, Assistant Director of Admissions at Bard.

NEWS COLLEGE NEWS FLASHES

Homophobic backlash results in clash of symbols at Harvard

Cambridge, Mass. (AP)— Its the war of the symbols at Harvard University between the pink triangle adopted by homosexuals and a student group using blue squares to represent their traditional values.

Blue squares were chalked on the sidewalks and buildings at Harvard several weeks ago by the Association Against Learning in the Absence of Religion and Morality (Aalarm). According to posters put up by this new student group, the squares represent "faith, family, country, and community."

The squares also represent a backlash against the Bisexual, Gay and Lesbian Students Association, which was holding its fourth annual conference when the symbols and posters appeared.

Aalarm, which has 47 members, was formed to bring out conservative views they believed were being ignored at Harvard. "We were really fed up with the one-sided campus environment that was closed to ideas that were not 'politically correct,'" said Adam Webb, Aalarm's leader. "There's an attitude on campus that just discounts any arguments that

have to do with faith and tradition." His list of traditional values includes heterosexuality and general opposition to homosexuality, abortion, and drug use.

Homosexuals are becoming increasingly visible and active at Harvard, said Sandi Dubowski, a gay student leader. All residence halls now have tutors who can counsel students on issues of homosexuality.

But homosexual students are worried that their new visibility could produce a backlash, DuBowski said.

Gay student leaders said they hope to sponsor a debate with Aalarm members. "There has been more noise from the right recently," said Sheila Allen, leader of the Bisexual, Gay and Lesbian Students Association, "and that is good in terms of campus debate."

Students get drunk on placebo

Seattle, Wash. (CPS)— Researchers gave non-alcoholic drinks to 200 students at the University of Washington who began to act drunk because they were under the impression that the drinks were alcoholic. The students made gross sexual advances toward each other and confessed to feeling "buzzy" and "a little blasted."

"It's like 'Pavlov's dog,'" said G. Alan Marlatt of the Univ. of Washington's Addictive Behaviors Research Center, "Just knowing you are going to have a drink, seeing it poured, touching it to your lips and feeling it go down can make the expectations come true, and set off a chemical reaction in the body."

Five+ year plan popular

(CPS)— Most people take more than four years to get bachelor's degrees. This is common knowledge to college counselors, but the National Institute of Independent Colleges and Universities released a study in February making it official.

Another study done by the U.S. Department of Education found that, though half the students who graduated from high school went on to college, less than six in ten of those actually received a degree. Most of those students managed to graduate in seven years, but some took up to twelve years.

Police overreact at campus concert

Lower Oxford, PA. (CPS)—About 60 state, local, and campus police, some dressed in riot gear and armed with shotguns and nightsticks, searched dormitories at Lincoln continued on page 11

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The senior project: Culminating project or perpetual guilt?



Bard's library facilities often prove inadequate for seniors' research needs.

by Andrea J. Stein

There is a large green monster lurking on the horizon of every Bard student's career. No, it is not the "real world"...that comes later. First one must survive the ominous SENIOR PROJECT. As the fall semester draws to a close, over one hundred seniors are reaching the mid-point of that grand undertaking.

According to the Bard College Bulletin, the senior project is viewed as "the capstone of the student's education in the liberal arts...an independent and specialized project that embodies concerns growing out of the student's experiences in the Common Curriculum."

Such description, however, couches in rather innocuous words the enormity of this undertaking. It is also a necessarily general description, as each student approaches the Project in his or her manner, and, to an extent, in his or her own time.

Some seniors have been working towards their senior project ever since their freshman year. Economics major Kamran Anwar, for example, is doing an empirical analysis of education, health and women's social reform in Pakistan from 1959-1990. Such issues have interested him since his arrival at Bard, for, as he explains, the three major governments which have held power in Pakistan during that period have been "biased against putting any money towards these three sectors. This is true both because of the impact of the World Bank and its de-emphasizing of social funding, and because the funds which

elect politicians come from the money of industrialists."

Other seniors arrived at their project topics in a less direct manner. Literature major Angela Alexander is devoting her project to the study of the arts as a principle of order in Shakespeare's play, *Pericles*. "I had a vague notion about doing the romances, but it was when I came back to Bard in the fall that I basically chose *Pericles* out of the blue."

Biology major Gavin Milczarek reached his project topic in an even less direct manner in the sense that he arrived at Bard intending to major in the area of social studies. It took only a short time, however, for him to switch to the sciences. His project deals with basic research into genetic mechanisms, which stems from his work in the area of gene regulation this past summer at the University of Wisconsin.

It seems that most seniors have at least a general topic in mind during junior year, and that it is over the summer and during the first weeks of the senior year that they focus themselves more specifically. The fall semester is then spent compiling bibliographic material, doing initial research, writing a project proposal, and, in the fields of literature and social studies, often beginning work on the introduction and first few chapters. As psychology major Amy Rogers explains, "You spend a semester figuring it out, narrowing it down, getting an idea for a more concentrated line of work."

It is worth notice that the initial research and compilation of a bibli-

ography often reveal the inadequacy of Bard resources. Many seniors must use other area libraries, while some have needed to go further afield. Kamran Anwar has tapped the resources of the World Bank in Washington D.C., while anthropology major Christina Wilson has done, and will do, a great deal of her research in Germany.

In many subject areas, the end of the fall semester is also the time for a "Midway." Here the student meets with his or her advisor and perhaps other professors to examine the work done thus far and determine the course of the work which is to follow. While in some departments the midway is a structured affair, in others it is a less formal meeting of students and advisors.

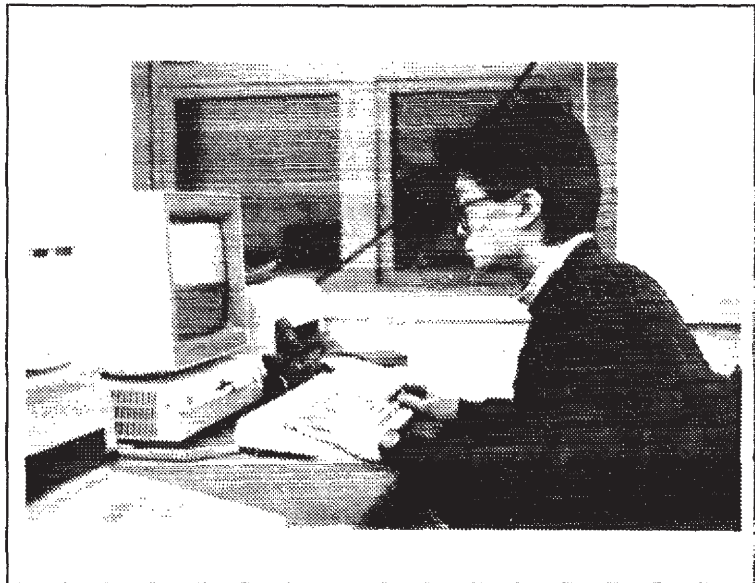
Christina Wilson is exploring the ethnology of Nazi Germany, studying the work of a group of German anthropologists who were permitted to continue researching during the Nazi period. She explained, "The Midway is nerve-wracking, but useful in helping you to define a focus."

Wilson also asserted that it is "fun" to have a board composed of people from different disciplines as each will bring a different perspective to the project at hand. Angela Alexander agreed, saying, "I'm trying to apply a lot of things from my other studies to my project."

It seems that most seniors also intend to continue their work during the January intersession. History major Scott Licamele is devoting his project to a historical perspective on American defense policy and budgetary constraints in the post-Cold War period. His proposed January work includes conducting interviews of various figures, including Paul Kennedy. Wilson will be working at the University of Heidelberg, where several of the anthropologists whose work she is studying have taught and researched.

Milczarek, like many others, will be staying at Bard for the intersession to continue the laboratory work which he began last month and hopes to finish in March. However, he also stated, "You never know what's going to happen until you get results." Alexander has set a goal for herself of writing two more chapters over the winter break.

Is the senior project the terrifying experience it appears to many undergrads? There is no easy answer to that question. Some students seem to be able to allay any fear by submerging themselves in the excitement of the work. Licamele asserted, "I enjoy the work. I'm having trouble narrowing down the thesis, but it's not frightening at all." Similarly, Milczarek explained, "Now that I have the



Computers have made the task of project revision far easier than it once was.

ball rolling, I feel pretty good about it. Even when things aren't going so well, I'm doing something I'm excited about." Alexander, too, stated, "It's natural to have feelings of anxiety, but once your ideas start becoming more concrete, you can feel more enthusiastic and optimistic."

Wilson, however, described her experience watching many seniors become "frazzled" last year. "It drove me to do stuff early... I could see the magnitude of the work." As a result, she did some research this summer at the Stuttgart archives. Although she asserted that "It helps to have a subject that keeps you inspired," and that "Right now I'm still fairly calm—January is a kind of buffer zone," she added that "after January, there's only three months left...the idea of the final board is scary." Amy Rogers, whose project deals with battered women and particularly with the subject of marital rape, and who works nearly thirty hours per week at the battered women's center in Kingston, remarked, "It's going to be a long year... It's perpetual guilt, really—you could always be working on your project."

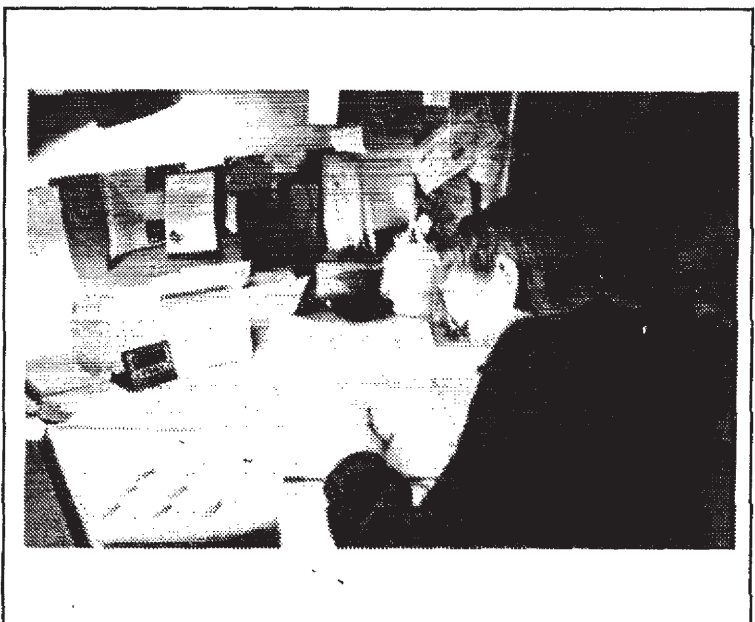
Is the anxiety worth it? Is the project really "the capstone of the

student's education?" Even in the midst of the enormous workload, many think it is. Alexander remarked, "I think I will be able to feel that this is the obvious culmination of my education."

Milczarek stated quite positively, "It is a synthesis of my coursework, my studies, and my experience gained through extracurricular research." He is also using the experience as practice for real scientific writing in the future, and hopes that if all goes well he will be able to submit a concise version of his project results to a scientific journal for publication.

Similarly, Licamele believes that his project work will prepare him for his post-college endeavors which is likely to be in the field of government.

The senior project is clearly an essential part of the Bard experience. At best, it is a culmination and a synthesis of the student's learning, and at worst, it is an anxiety-producing undertaking. But, whatever one's outlook, it seems that the seniors as a whole are excited by their research, and are afforded a rare opportunity to do in-depth independent study at the undergraduate level.



When all else fails, there is always the peace and quiet of one's room to work.



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Yearbook shoots for a new record of Bard life

by Greg Giaccio

The last time Bard had a yearbook was in 1984. It was described as a "primitive effort" at best. In 1988 the members of the Elvis Presley Fan Club responded to Shelley Morgan's first call for a yearbook. They got as far as ordering 1,000 pink vinyl covers before losing interest and abandoning the project. Somewhere, in some warehouse, those pink vinyl covers are still begging to be used.

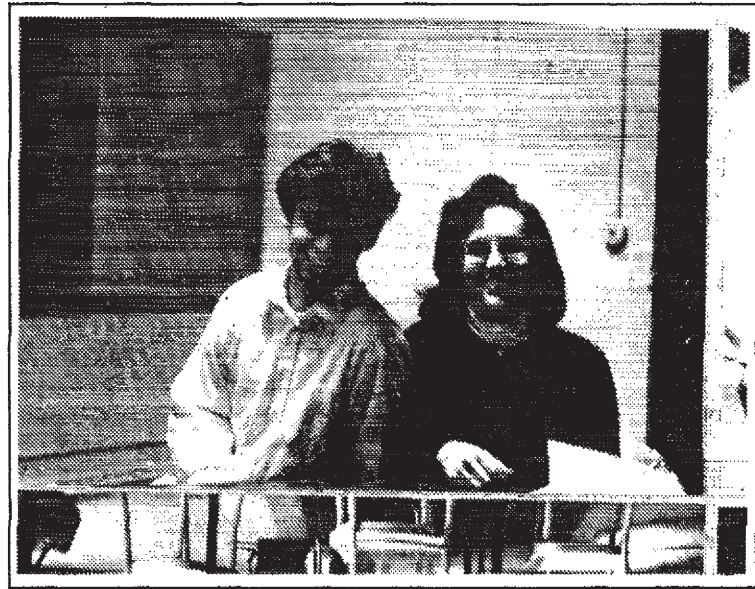
They will not be used by Andrea Stein, the individual who is heading Bard's current yearbook effort. Now in her junior year, Stein "realized how important college is in my life and... I wanted some concrete recollection of that." She has gathered a small, dedicated staff that shares her dream for Bard to produce a quality yearbook. This staff is looking for anybody with

any talent or even no talent who would like to take something with them when they leave Bard. If you are interested you should drop a note to Andrea Stein, Box 1120, through campus mail.

Many Bard students feel that a yearbook is too traditional for a college that doesn't have or want a mascot or a school song. However, the yearbook staff promises not to be traditional. Mike Kauffman, the member of the yearbook staff with the most publishing and printing experience, is very much in favor of doing this yearbook as independently as possible. Chances are that Josten's, the company with a virtual monopoly on high school and college yearbook publishing, will not be involved at all. Kauffman has discovered that local printers can do the job more quickly and for less money.

The upcoming yearbook will not be much like a yearbook due to the lack of two things: time and money. The club has started too late to receive funds from the convocation this semester. Most organized yearbooks have already met their first deadline. Printers need to receive all of the pages by March in order to come up with something by the end of next semester.

However, this does not mean that nothing will be produced. There are plans to make a short Bard nostalgia book instead of a yearbook this year. It will take the form of a photographic essay with some copy and art work depicting life at Bard and would make an ideal addition to any coffee table or bookshelf. The projected cost is about ten dollars and there is a possibility that students will be able to charge them in the Bard Bookstore.



The new yearbook project will be headed by Michael Kauffman and Andrea Stein.

Seriously now, this comedian is actually funny

by Greg Giaccio

"From Caroline's to Bard to Carson and then back to Bard for more money" is how comedian Bill McCarty envisions his career taking off after playing the Student Center on November 26. Bill McCarty has broken a big tradition with comics that appear at Bard, for he is the first really funny one.

McCarty's act touched upon many aspects of life, from his Catholic school education to driving a rented car to the Amish tourist trade to the enigmatic piece of string that hangs from the Student Center wall like a "Rorschach test." His ability to improvise and to keep his act moving without the use of transitions kept the audience amused all night. This is a feat that has not been accomplished by any other comics at Bard in recent memory.

Bill McCarty did not fall into the rut left behind by the other comics. One audience member remarked, "I think he caught a big dose of Bard already."

"Really? I thought it was the clap," McCarty responded. McCarty has been in the business for ten years and has appeared on Showtime, MTV, the Comedy Network and the Com-

edy Hour.

Steve Van Zandt, who appeared during L&T this year, had trouble playing to a Bard audience. Jokes like "Red Hook will be a nice town once they finish it" really hit home. Material about Watergate and Woodstock was not a big hit, though, probably because most of the audience members were zygotes when they were written. Van Zandt also offered to impersonate any celebrity the audience requested. However, he didn't even attempt to mimic the first two requests: Sid Vicious and Andrew Dice Clay. He did manage a reasonable Pee Wee Herman, though.

Donna Cooper was also not such a huge success. Apparently overshadowed by the upcoming Halloween festivities, she had to play to a very small audience. How small? Let's just say that they didn't have the requisite number of people for a game of checkers. Seriously though, any comic would have a hard time in front of just ten to fifteen people. The audience did laugh at her jokes, but it seemed to be motivated more by pity than by humor. The majority of her act was negative humor directed at the audience and herself. Since she appeared an half hour late, the act was fortunately cut short.



Unlike Bill McCarty, comedian Donna Cooper did not go over well at Bard

More recently we had Steve Rodman, a comic magician, in the coffeshop. Actually, calling Rodman a comic magician is using the word comic a little too liberally. His act went quickly downhill when his first gag, a magic explosive device, didn't work. (I guess you could say it bombed.) Rodman relied heavily on an arsenal of penis jokes aimed at embarrassing the female audience members he had chosen as assistants. For example, he made a foam penis appear in the hands of one unfortunate woman as a part of his act. These antics kept the audience dwindling all night long.

The comics that appear at Bard are arranged by Beth Frumkin and the Student Activities Committee. Their names and tapes of their act are sent in by the comic's agent. The comics are paid anywhere from \$200-\$600.

Iraq panel

continued from page 1

note about the Middle East. He addressed the claim by Iraq that the invasion was justified on historic grounds. While Fromkin admits that Kuwait's current borders were "drawn by Britain," he points out that "many of the [borders in the Middle East] were created by Britain in the 1920s." He added that "Iraq itself was created by Britain" at that time. If the Iraqis want to claim that they have historic grounds for invading Kuwait, then the whole region would "have to start from scratch and you're back to chaos."

Fromkin said that he believes that if the countries of Middle East want peace, they can have it. However, he feels that they are not "looking for it." They have the opportunity to create peace, but, argued Fromkin, "they'll [have to] give something up." The problem, he says, is that they won't.

He questioned the United States' motives in Iraq. If we are, as we claim, there to defend Saudi Arabia, then "we could have used a trip-wire," said Fromkin. The fact that we did not illustrates that that is "not our goal." If we are there to "punish aggression, and make sure that it is not rewarding," on principle, Fromkin noted that we did nothing when China invaded Tibet. If we are there to "keep the prices of oil low," an invasion, says Fromkin, is not the

most effective way.

Fromkin believes that our "most plausible goal," which we do not openly admit, is to attack Iraq, "with its weapons systems," and due to our perception that Iraq is some kind of "Frankenstein's monster."

Fromkin then questioned our methods for achieving these goals. He said that he believed the embargo that the United States is supporting "isn't for real." He said that "history has shown that embargoes rarely work, and they take 5 or 6 years to take effect," citing South Africa as an example. He feels that the United States army is in "an unsustainable position," and we are attempting to pursue a goal "by methods that will not achieve our goals."

He concluded his talk with three questions. The first asked what would happen if Hussein agrees to evacuate Kuwait according to our terms. This, said Fromkin, would be problematic if our real goal is to topple Hussein.

Secondly, he asked what we would do if there was a real war. He added that he believes that this is "what our government plans to do." Finally, he asked what would happen if we win. He said that a victory might raise other problems that could be as serious as those which we are facing now.

Carr, Chace, and Lytle then responded to Fromkin's talk. For the most part, they echoed positions put forward by Chace and Carr at previous panels on the Gulf crisis organized by Chace.

Concerning housing over the Winter Break:

Robbins will be available for housing during January. Students need to have a receipt from student accounts and a letter from their advisor or on-campus employer before they can request a room. Specific rooms can be requested. Students living in Robbins will have to strip their beds, clear the tops of their desks, leave some space in their closets and in a drawer of their desks. Students living in Stone Row, the four Alumni Halls and Tewksbury second and third floors will also have to prepare their rooms in this manner for conferences.

Construction will take place in Manor House and first-floor Tewksbury. All Manor residents will have to clear their floors, while first-floor Tewksbury residents will have to strip their beds.

Any questions should be referred to Gladys Watson.

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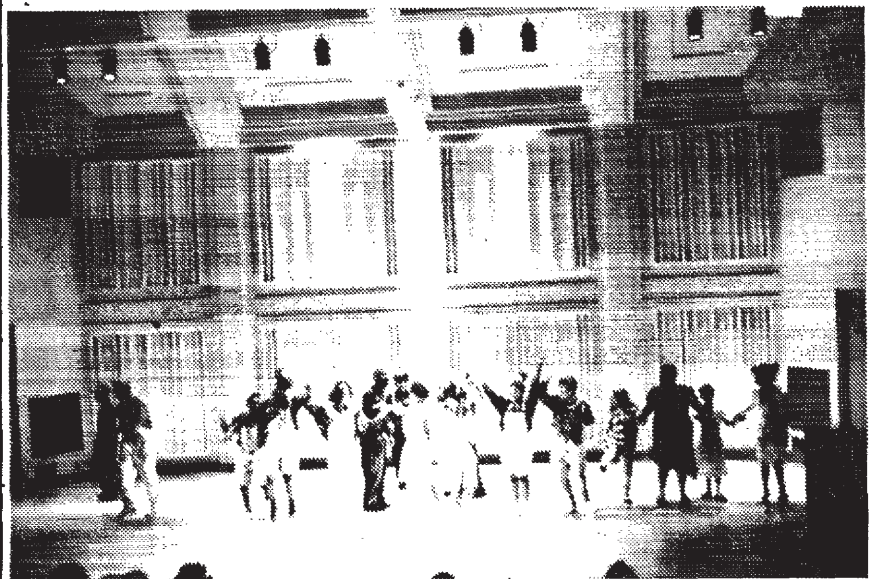
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HOME OF DRILL AMERICA

An upbeat look at AIDS



by Sarah Scully
and Kristan Hutchison

"I love to live ten fingers at a time, not nine," said Jean de Castella, summing up the sentiment of "Perspectives: A look at AIDS and its implications," a benefit held on Saturday, December 1. The benefit was a joint project of the Columbia County Youth Project (C.C.Y.P.), Campus Outreach Group (C.O.G.), and the Bard AIDS Committee. Castella was diagnosed with AIDS nearly ten years ago, but continues to live fully and is an important member of Bard's Board of Trustees. Like many other performers at the benefit Castella is determined to overcome all odds.

The program "Provided an opportunity for people to be seen and heard by an audience who would not ordi-

narily see them," said Leon Botstein, President of Bard College. Many of the performers were children from the town of Hudson, a town with a high rate of AIDS cases and a strong underground trade in drugs and prostitution. The energy and vitality of the children and their upbeat dance performances was poignantly interspersed between more serious speeches and slides of people afflicted with AIDS, taken by Jane Rosett. For the children, this contrast is a day to day fact, since they all have friends or relatives who are afflicted with AIDS.

"It is an effort to invite the whole community for a positive [look at] the AIDS epidemic," said Tucker Baldwin. As the children gave the audience hope in the face of the depressing reality of AIDS, the Columbia County Youth Project

(C.C.Y.P.) has given the children a chance. "A lot of these kids are affected by AIDS. There is a positive effect this program can have to show them that people are concerned. It gives them an opportunity to do something they wouldn't necessarily have in Hudson." Not only do the children have a chance to be recognized and given a standing ovation once, but each week Bard students go to Hudson and work with the children.

The drawings and photos the children have done with C.C.Y.P. were on display in the entry to Olin, where the performance was held. However, the clearest display of C.C.Y.P.'s success came after the ovation, as Bard students and the children hugged, talked, and interacted in unrehearsed love.

The program provided a new perspective on AIDS, one of possibility rather than dying. As Winston Lindsey, Minority Coordinator for the North-Eastern New York AIDS Council, said, "The individual can make a difference; whether it be through studying science, positively influencing younger generation by supporting C.C.Y.P., or just supporting those infected with the virus by a new outlook; we can make a difference."

This program took a clear look at the lethargy and the pain of dying, but at the same time, fostered a positive outlook on AIDS and on life in general.



Rajan Q. Bery, big man on campus.

Rajan Q. Bery supplies a little Back Talk

by Jonathan Kushner

Welcome to Back Talk, a new column bent on demystifying Bard's notable guys and gals through short informal small-talk. The column will continue into the spring semester, interviewing various personalities on campus. This week's column will kick off with Rajan Q. Bery.

Bery, Bard's very own "wise-guy," is a graduating senior with a bucket-full of memories and a keen sense of the absurd. For the few of you who don't know Raj, he's the slim-dark guy with the saxophone who's often given to entertaining the masses at soccer games and the coffee shop. Besides being a professional musician, Bery is a philosopher and a professional puppeteer. I caught up with him at Stone Row for a brisk conversation in which he shared his views on love, Leon, and the crisis in

the Gulf.

JK: OK, first things first, are you a United States citizen?

RB: Que?

JK: Come again?

RB: Actually, my father is Indian and my mom is an American, so I guess that makes me an American Indian. I was born in New York in 1966.

JK: Raj, what would you say you like most about Bard?

RB: Well...the fact that I'm leaving in May and never comin' back.

JK: Does that entail that almost no one is going to miss you?

RB: Uh...if they want to buy me dinner they can surely look me up.

JK: Any plans for after graduation?

RB: That's a good one...I'm going to make lots of money, become very famous and donate a ton of cash to my Alma Mater to be used only to build a golf course and a drive-in

continued on page 12

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SPANDEX'S RETURN

(part the ninth and tenth)

by ZZYZX

The next few months passed by quickly. I had newfound power because of my rebirth in SPANDEX and I had to learn how to properly use it. For example, suppose some secular humanist type were to come up to me and start mocking THE WORD. "We know people don't have souls. (Can you point to anything that I do and tell me that comes from the soul? Ha! I knew you couldn't you silly Goldfish Junkie.) Now you're trying to tell me that your cute little Goldfish has a soul. Not only that, but you say that this Goldfish has the ability to make me happy. It's people like you that ought to be locked up..."

Now what's the correct way to deal with this obviously deluded individual? In the old days I would have argued with him for a while and then left, smug that she was going to fry. When presented with this exact attack eight days after my rebirth, I tapped the main line of POWER and blissed out, ignoring him. Which approach is correct? The answer, of course, is neither. In the first case, I would have argued with her, but out of anger of having my not very firmly held beliefs challenged. The correct way to react is to tap the line, feel the power, and have your faith renewed — and then argue, not to silence a voice saying things that you can't deal with, but out of a wish to have her experience the same bliss that you just did. Don't worry if you didn't get the right answer; it takes some time exploring the POWER before you learn such subtle ways of using it. After the aforementioned event (the one where I just blissed out), I found a note stuck under my windshield wiper from TOTOA that gave me a clue to discovering this method.

Now at this point I'm sure some of you are shaking your heads. How can anyone be expected to figure out these things if even I have to be guided by TOTOA? Well, in the first place, living in SPANDEX is a learning process. There

will always be people more firm in the faith than you and you must be able to learn from them. For some, however, that won't satisfy them. Who is this TOTOA, and how come you know him. Some people have even suggested that he really is just a part of my subconscious. To these people I just say think hard about who TOTOA is and how to contact him (her? it?). If you are true to yourself, you too will understand how to get in contact with TOTOA. TDIU! GRIFF-HO!

Having cleared up my sense of priorities, I headed back east. There were still a few matters to be cleared up in Annandale, and I had better start heading that way. (By now some of you are probably wondering what I was doing about my classes. SPANDEX will provide, and this will be explained. Don't say I've never done you any favors...) I locked the ZZYZX computer onto a course that led towards the New York area and turned on the ZZYZX control. This, despite its name, controls the ZZYZXmobile, not me, and enables me to catch an occasional nap.

I woke up to the ZZYZX alarm blaring. Looking up at the screen, I saw flashing OVERRIDE, OVERRIDE. The ZZYZXmobile moved over to the right lane and slowed down. I tried to reassert manual control, but I just got beeped at for my troubles. What's going on? I built the ZZYZXmobile and made sure that manual control could be taken at any time. I wondered if SPANDEX was responsible, but this didn't just seem to be his style. Besides, there would be a note from TOTOA if this were the case. Well, I was along for the ride; I guessed I'd just have to wait to see what happened.

I was near Pueblo, the town known for its Government Printing Office, when I finally came to a halt. I was inside what looked like a military complex. There was a huge (electrified?) fence that opened when I approached. After I entered, it closed with a rather menacing click. I was parked in a reserved parking space. The odd thing was that it said "Reserved for ZZYZX." Well, someone was expecting me; maybe it was time that I found out who.

"ZZYZX!" boomed a loudspeaker, "you are among friends. I'll meet you in the pink building. TOTOA." TOTOA?!?! Finally I would be X

continued on page 11

The Church of Roland

by Ian McGrady

I didn't need to spin the tarnished brass knobs on my tinny mailbox door to find out that I didn't have any mail. The unshaded light in my mailbox told me once again, nobody cared. Hoping that a copy of the day's Times remained in the book store, I turned with a small spasm, eager, towards the vestibule that separates Annandale's U.S. Post Office from Albee, and took speed towards the sunshine.

As I cruised past the white counter top, my eyes glimpsed only too late the black socked ankles covered by wrinkled khaki pants that my feet grappled with. I sideswiped the opened door and was shot upwards from the vestibule head first. I skidded onto the concrete landing of the outside Albee stairway.

Embarrassed, my chest tight with pain, I looked backwards to see who I might have destroyed in my thoughtlessness.

A lanky man with thin hair flipped through a Pen World magazine which had a green, gold-tipped fountain pen on the cover. The skin on his arms was tight and smooth, and his

forearms protruded from the sagging, rolled-up cuffs of his flannel shirt. He looked away from his page to me and my sprawled limbs.

I opened my mouth to apologize, but he looked at me softly with big eyes, and grinned.

Then his face exploded. He stomped with high knees and flailed his hands in the air as he marched about the vestibule shouting "MORE RAISINS! MUCH MORE RAISINS!" A red, smoldering saxophone appeared in his bony fingers and he played descending chromatic scales repeatedly as fire tongues danced from the instrument's bell.

I hid my eyes in my armpit from fear.

The hideous music stopped as soon as I did, and then I looked back into the vestibule. The linoleum was cold and white, and the canvas U.S. Mail pouch swung from its frame in a light breeze that spun leaves around within the cube. As I continued to stare into the emptiness, hearing the fluorescent lights hum on the other side, the leaves drifted to a stop on the floor, and the mailbag creaked to a halt.

Roland had returned.

Obsession

by Michael Stimac

It's not that I set out intending to do it. Really—I mean it. It just kind of turns out that way. I can't help it. Despite hours of drooling over magazines, I still do it. I walk into stores near my house every two years or so trying to do it. Most times I leave the stores without having fulfilled myself while the tongueless voices of society silently rebuke me for my near-sin. Perhaps it is a sign of my "illness" that I am not ashamed in the least of my little ritual.

Do I molest little boys or something else so common? No indeed; my affront is something far more abhorrent by today's standards than that. Any common day-care provider could be charged with a thing so ordinary as sexual abuse. Do I mug old ladies? Once again, I am innocent. If this society cared at all for the elderly, they would ignore my "crime" in favor of the raising of consciousness about the problems of the aged. It seems rather stunning to me that society spends as much energy as it does trying to discourage me from doing something from which I derive so much pleasure. Moreover, I potentially threaten only myself in this "depraved" act. For that matter, it involves no illegal substances.

What is my "crime," after all of this? Simply, I enjoy to buy cheap sneakers. It is a fair reaction, I suppose, to wonder what I am talking about. However, between a trip to any shopping mall and a few hours of television, the answer should be obvious. By much such exposure, it became apparent to me that in this day of the Bo Jackson and Michael Jordan Nike advertisements, which nearly canonize their superathlete subjects, that it is awfully hard to buy a pair of sneakers.

Please let it be noted that I did not use the phrase "athletic footwear." There is an awful lot of "athletic footwear" available today, and many different kinds as well: cross-trainers, aerobics shoes, walking shoes, indoor soccer shoes, racquetball shoes, wrestling shoes, urban hiking boots, and more than enough kinds of tennis and basketball shoes to boggle the mind. Some have air-cushioning for shock absorption, while other have little sacs of gelatinous ooze. Most "athletic footwear" is replete with splashes of fashionable neon pink, green, yellow and purple.


Is that a "sneaker"? Does a real "sneaker" need to be rammed down the throats of the public in television ads? These are the ads in which a certain company commands, dominatrix-like, that we "just do it" in their (\$80-150) "athletic footwear." Is that an incentive to buy a shoe in which to just schlep around? It would not seem so. Such an ad as that suggest to me that there is yet another area in which the societal attitude has gotten entirely too serious. Sneakers aren't just for "kicking around" in these days; the diversity of models would seem

to hint that one should be more directed than to just hang out or walk around in his shoes. He should cross-train, play racquetball, go hiking, play tennis, go seal-clubbing, etc. In short, he should do any activity that demands that he buy another pair of shoes.

In the introductory paragraph, I mentioned magazines. These magazines would be the tennis magazines I read until very recently. I might see a picture of Boris Becker in his Puma signature-model tennis sneakers in flipping through, and say, "Wow...they'd sure be nice to have." Invariably, around that time, I would be in need of a new pair of sneaks. Launching myself headlong into the acres of stupidity that comprise a shopping mall, I would begin. Hopping from store to store and mall to mall, I would look at the model Boris had been wearing and its price. Without fail, it would be in good supply. However, I always ended up thinking about its price in relation to mud. Price/mud relationships are very important to me in the purchase of sneakers, and are probably what keep me from buying "athletic footwear."

These relationships are rather imprecise ratios involving how much I am willing to pay for a shoe and how willing I am to get it muddy. One is usually inversely proportional to the other. For instance, either pair of combat boots I have ever owned was very inexpensive; one was \$20 and one was free. In either case, I was, and am, extremely willing to get these shoes crusted with mud to their very tops. Any of my pairs of \$20 leather sneaks or Converse All-Stars (of that price as well) would be evaluated more or less the same as the boots. However, as a counterpoint to this, somehow I would find difficulty in likewise crusting in mud \$100 purple Nike Air 3/4 height Michael Jordan Flight basketball shoes. Is it only stinginess which drives me to not to feel right about dipping the aforementioned Jordans in sludge? I'm not certain about the answer to that question. Perhaps I am just a cheap bastard, but I don't think seriously of buying those Boris Becker model Puma shoes anymore. As I look back over my favorite pairs of sneakers, no one of them, including my current pair, ever cost much more than \$20.

The first of these was a pair of Asics Tigers court shoes. They were very plain white leather low-cut sneakers. I bought them in sixth grade and they lasted through two years of constant use. The second was a similar pair of Pumas that lasted me two years as well. The next was also a pair of Pumas bought in the beginning of tenth grade which lasted me until last summer. These were not the shoes in which one would "just do it," to be sure. They were sneakers, and consequently something much more valuable to me than any symbol of the rabid yuppie overachievement of cross-training could ever be.



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Blum Gallery exhibit weaves a Transparent Thread

by Gregory Donovan

The Blum Gallery's new exhibit, officially called the *Transparent Thread: Asian philosophy in recent American art*, was organized by Bard College and Hofstra University. The major theme of the exhibit, designed by the collaborating curators of both schools, is the application of the drawings of Shi Chu, a twelfth century Chinese Buddhist monk, to recent American art.

Shi Chu's drawings are called "Ox-herding Pictures." These pictures try to answer three almost existential questions: "Who am I?" "How can I reach enlightenment?" "How can I recognize my true self?"

The American artists featured in the exhibit were chosen by the curators based on their interest in and

inquiry into these same questions. The Ox-herding Tale not only correlates to the telos of modern art, but also illustrates how much these American artists were actually influenced by Asian philosophy.

The "Transparent Thread" is a theory that traces many of the "most celebrated" artworks of modern times to their sources within the Asian world view. The eighteen artists included in the show highlight painting from the 1950 to the present.

In order to give validity to their concepts, the curators conducted a number of interviews with the artists themselves. Not surprisingly, they found that a few of the artists had formal scholarly understanding of eastern concepts, such as Taoism and Zen.

Among the artists featured in the

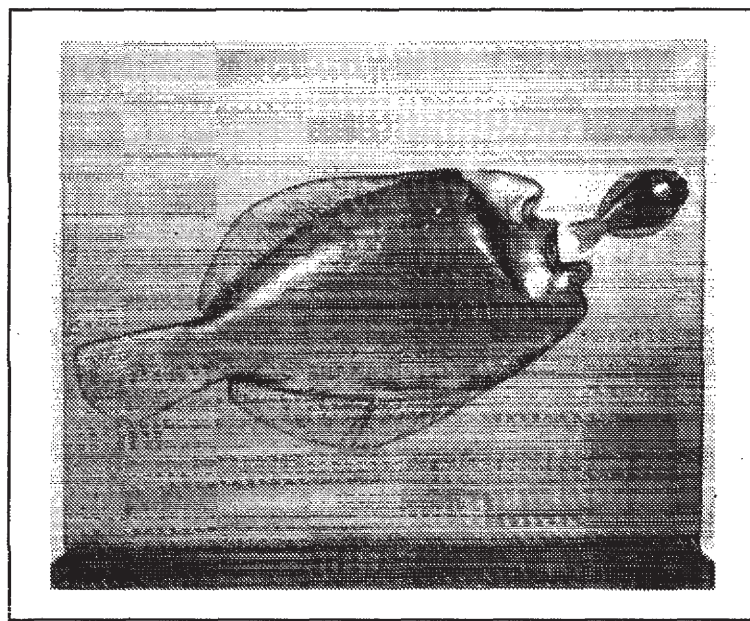
show are Jasper Johns, Robert Rauschenberg, and Robert Morris. All in all, the exhibit is impressive and thorough. It even has a video detailing how the show was created.

As the show is fairly extensive, I will highlight only a few of its most prominent works.

First of all, Eric Orr's "Naked Singularity" is made of slate and water. The water falls down the rippled side of the slate and creates nifty patterns. The sculpture is about primal matter — water and stone — in a state of perfect correspondence. The continuous flow of water is parallel to the Asian concept "Mu," a part of essential self which is formless and found in all of nature, such as the gaps in thoughts.

Another interesting piece is Robert Morris' "Box With Sound Of Its Own Making," which is actually a small teak box that plays a tape recording of three hours of the box's construction. The sound is mostly sawing and hammering, but it is enough to convey the feel of the the construction process the box underwent.

The focus of the work, therefore, is not on the completed object, but on the process of creation. This focus is very much in keeping with Eastern ideology that the act of achieving is more important than the goal itself. The traditional interpretation of this work, from a very Western view, is that the box is dominating the recording of its own production. This



Marisol's "Fishing," one of the fibers of the *Transparent Thread*

view highlights the importance of a cross-cultural analysis rather than a narrow-minded Western interpretation.

I believe these few pieces are the most compelling of the show, but the rest of the show is excellent and provocative as well.

The show takes up the entire Blum gallery. Due to the resultant crowded conditions, some of the works are crammed into small hallways downstairs, or in corners where the light is not the greatest. Perhaps some of the

pieces should have been held back to prevent this tight squeeze.

If you do go to the show, pick the folder which describes all the pieces from a Western and then cross-cultural interpretation.

On Saturday December 8th, there will be a presentation of eight films by the artists themselves, with a commentary by both curators: film-maker John Reed, an art historian, and poet and Bard Professor Chuck Stein. The presentation is free to Bardians, but everyone else must pay to enter.

Israel

continued from page 2

Literally, "Intifada" means "to rattle up," said Rubenstein. The Palestinians in Israel began this movement in 1987 to bring attention to and ultimately change their status within Israel.

Rubenstein addressed the question of whether or not "the average Israeli citizen wants a Palestinian state." He said, from his experience in Israel, that the country was deeply divided between "right and left." He described the Likud party as right, and the Labor party as left, "further than the Democrats in the United States." The parties, he said, focus "on one issue and one issue only — and that is [the question of] negotiations."

Rubenstein reported that he attended two demonstrations organized by "Peace Now," a group that is in favor of talks with the Palestinians. He said that his impression was that about "almost half of the country is in favor of Peace Now." He noted that the government is divided on the issue, and there "is a very close vote in the Knesset right now. Those against negotiations seem to have a majority, though."

Another issue that concerns many Israelis is the problem of other hostile neighbors, "like Egypt and Syria. The Israelis are worried about more than just the Palestinians..."

He expressed the feeling that "extremists on both sides — left and right — are responsible for the vio-

lence that is being escalated daily." He referred to the recent incident at the Temple Mount as evidence of this.

"I support Israel," explained Rubenstein, "but not Likud [the right-wing government in power] and their policies." He likened the situation to the United States, where many people support the United States but not President Bush and his policies.

There is a difference between the PLO, which many perceive to be a terrorist organization, and "the rest of the Palestinian people," said Rubenstein. He pointed out that the Intifada "is a grass-roots movement of the people." Rubenstein feels that until the recent situation in Iraq, the Intifada was "very effective — Israelis were beginning to listen, and [the Palestinians'] group of sympathizers was growing." Now, though, he believes that the right-wing in Israel will exploit the situation in Iraq and encourage the "idea that we can't trust the Palestinians, and that Israel has to stand tough and not negotiate because of their vulnerability."

While Rubenstein was optimistic about the movement in Israel in favor of negotiations, a student from Israel in the audience disagreed. "The majority is not in favor of negotiations — only the intellectuals and the university students."

Rubenstein concluded that "something must be done," although he is not optimistic that it will happen soon.

News flashes

continued from page 3

University for students who had been involved in fights at a concert on October 27.

"The alarming presence and display of firearms (by police) was uncalled for by circumstances," university officials said in a statement.

The rap concert had begun with an audience of 2,500 students and guests who were "orderly and lively." It became violent when someone sprayed a chemical like tear gas into the crowd and people rushed for the doors.

Seven people were injured at the concert, and no one was arrested.

Predator 2: Quality or commercialism?

by Tom Hickerson

"People who find they like this sort of thing will find this the sort of thing they like."

—Abraham Lincoln

The ad shows some original footage from *Predator*; some shooting, some violence, and the jungle from the creature's infra-red point of view. Suddenly, the jungle changes... to skyscrapers.

Predator 2. He's In Town With A Few Days To Kill. "Oooo," the audience goes. Gotta see that.

People who read Dark Horse Comics weren't surprised when the ads came out for the sequel. Originally, the company published a four-issue *Predator* series between the fall of 1989 and the summer of 1990. This quickly became the premise of the movie.

The premise is thus: Cops of the big city (in the comic, it was New York; in the movie, it's Los Angeles) trying to stop a huge drug war stumble upon some very strange murders. They are then forbidden to investigate them by enigmatic government officials. Curiosity kills the cat (and not a few other things) as the cops investigate anyway and uncover the creature.

Some of the scenes from the comic are also in the movie. One notable scene is underground, where the creature takes on a subway car full of armed commuters. Guess who wins.

As in the original *Predator*, the heroes are outmatched, outgunned, even outmaneuvered. The movie screams for Schwarzenegger to come in at the last second and save the day, but—the movie world is not so kind. While 20th-Century Fox was shooting *Predator 2*, Arnie was shooting *Kindergarten Cop*.

However, the movie has an experienced cast. It includes Danny Glover from *Lethal Weapon* and *Lethal Weapon 2* fame; Kevin Peter Hall from *Misfits of Science* and the original *Predator* (he still plays the creature); Maria Conchito-Alonso from *The Running Man*; and Bill Paxton from *Aliens*. Also featured is Reuben Blades as Glover's best (short-lived) buddy, Gary Busey as the enigmatic government official and Morton Downey, Jr. as an ultra-annoying journalist.

While the movie has a cast of quality actors and actresses, saying that *Predator 2* had quality acting is like saying *Rambo 3* appealed to peace-loving, gentle people; it didn't. But what could be expected from a movie that promised thrills, violence and

tons o' gore? Quality acting isn't needed. It wouldn't draw the same crowd with it that went to see *Predator*.

All in all, it can be either an exciting romp with bloody corpses, invisible monsters and science-fiction technology, or it can be a disgusting sequel aimed at merely attracting a commercial audience. It's up to the individual Bardian to come to his or her own conclusion whether or not they want to see a "Schwarzenegger movie" sans Schwarzenegger.

Will there be others? The movie waffles on that point; there always could be more, but the audience will never know. Dark Horse, however, has announced plans for a second and third *Predator* series, but first, they'll be coming out with *Predator Versus Aliens*.

Now that's quality.

There will be an open Student Life Committee meeting on Monday, December 10, in the Kline Committee Rooms, 12-12:30. On the agenda are the issues of:

- Student space
- Parties (registration, regulation, etc.)

Please come and let us know how you feel about these or any other issues pertaining to student life.

"Another I dies slowly" revives awareness

by Kristan Hutchison

"Another I dies slowly," Steve Sapp's second play at Bard, is designed to make the television generation sit up and think about AIDS. Written as a series of short, emotional vignettes tied loosely into a talk show format and interspersed with television clips, the play confirms Sapp's reputation for "writing tough." While other writers poke gingerly at the prickly AIDS issue, Sapp grasps it by the thorns and throws it directly into the audience's lap in a single play.

"AIDS is more universal than anyone thinks it is. I really wanted to show the different way it can affect

**As of October 1990,
there were 33,674
confirmed AIDS cases
in New York State
constituting 21.7
percent of all
confirmed AIDS cases
in the U.S.**

**—New York State Health
Department**

your life directly or indirectly," Sapp said.

What results is a fairly complete overview of the size and complexity of the problem, though Sapp concentrates on AIDS as it affects people of color. The many short scenes and barrage of emotional issues overwhelm the audience, a reflection of the overwhelming and complex traits of AIDS.

Far more than a fatal virus which is spreading at an alarming rate, AIDS is an emotional noose pulling together some of our most pressing social issues: drugs, prejudice, sexual differences, race, religion, politics, the class system, education, and so on through the headlines for the past four years. Sapp highlights the ludicrousness of political "solutions" which refuse to deal with the related issues along with the illness.

Building from the ineptness and cruelty of the white male power structure, the play presents a conspiracy theory of AIDS. According to the theory, to which Sapp personally adheres, AIDS was created and spread during the Reagan administration as a way of killing off homosexuals and people of color, who were distasteful to the right-wing moralists. "It is the perfect killing machine," said Sapp, who read the theory in several magazines, including Covert Action. "The American government has a very bad track record. If they can tell you all these medical jargons, but still can't solve it, then I just don't buy it."

Though most medical studies do not give credence to this theory, Sapp points to the primary groups being killed by AIDS and the way it is being dealt with as evidence. As of October this year, 68,201 of the 154,917 AIDS cases reported nationwide in the past ten years were blacks and Hispanics. The disparity has grown, as the homosexual population, which accounts for 90,599 of the AIDS cases, has educated itself and successfully campaigned for safer sex practices.

According to the New York State Health Department, "The largest growing area of new cases are IV drug users and heterosexual women," a trend they link to prostitution. Both those groups are disproportionately made up of people of color.

For those who do not accept conspiracy theories, the play gives an insight into the way the pain and hopelessness of AIDS turns to anger and blame, and compels people to accept conspiracy theories.

"Another I dies slowly" provides a convincing portrait of the flaws in current "solutions" to the AIDS problems, which fail completely because they are unwilling to deal with the other problems which interlock with and exacerbate the AIDS crisis. This is overtly presented in an early scene from the urban underclass. A pregnant woman, Bebe, played by Vashine Brown, continues to shoot up while her husband dies of AIDS, which he presumably caught through

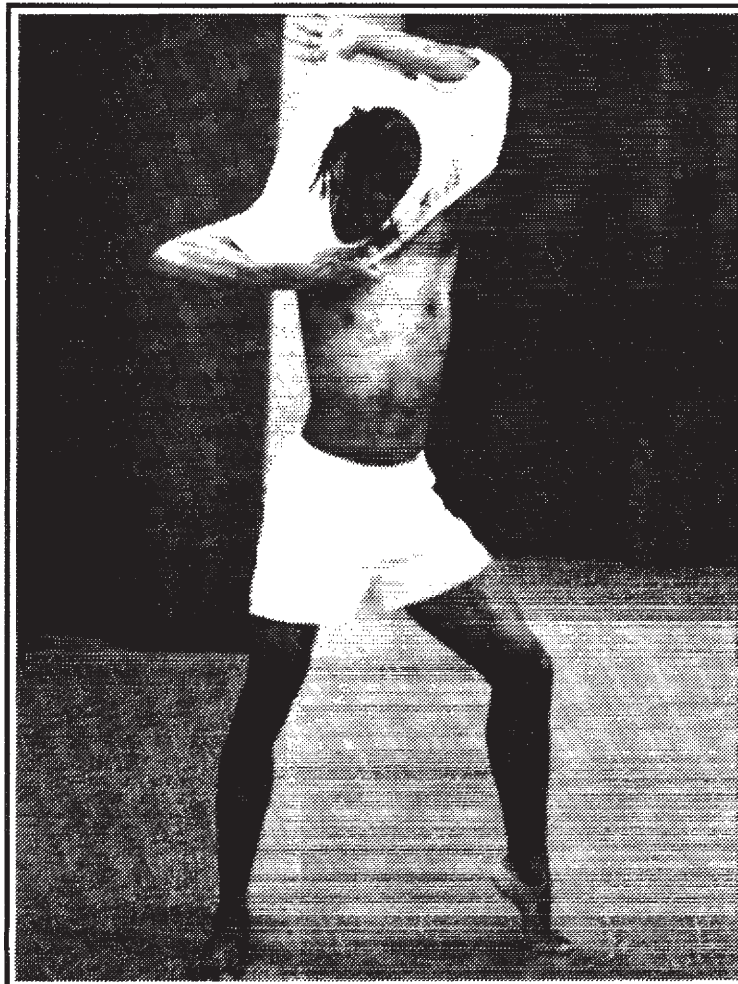
**What I learned at
Bard was to question
everything and I
think if we question
things more we might
find real solutions.**

—Steve Sapp

a dirty needle. Bebe knows the risks and knows that her addiction is killing her and will cause her child to be born addicted, but drugs are the only way she knows of numbing the pain of poverty. Neither the minimum wage nor welfare can give her enough to live on. The Federal government refuses to fund programs which would supply clean needles, because they are afraid of condoning drug use.

Hypocritically, the government treats heroin addiction by replacing it with a new addiction to methadone, but never treats the problems of poverty and prejudice which originally push people into drugs.

A later scene similarly condemns the Catholic church for offering empty solutions to AIDS victims. Simon, a young man played by Jose Jorge, expresses insecurities with his devel-



Ephraim Colter danced and acted the part of Kane Jevi, a choreographer with AIDS in Steve Sapp's play "Another I dies slowly"

oping homosexual identity in confession, and the priest, played by Garrett Kimberly, cannot even listen, and only condemns Simon as a sinner in the eyes of the church. Simon compares the Catholic church, which he says treats AIDS victims as subhuman and offers no solution, unfavorably to ACT-UP, which is at least organizing and fighting for money for a cure.

In covering such a broad territory, the play sacrifices some depth. Where television dramas pick out a single victim of AIDS, tie viewers to the character emotionally, and drag them both through the ordeal, Sapp's play refuses to simplify into just one victim and a purging tale. There is no end to the problem which can be resolved with a sad burial. "Another I dies slowly" is directed at the audience, to show how AIDS touches each of us as victims and as villains.

A few central characters tie together the action. In a practical way, the talk show host Rachi N'Dji, played by Khani Shaw, gives structure to the separate pieces and fits them into the outline of the play. Providing an emotional thread for the audience to follow, Kane Jevi, played by Ephraim Colter, is one of the few characters who is followed through the play beginning from the moment he discovers he has AIDS. But according to

into the audience and told his story, the reality of AIDS also stepped into the audience.

The power of the play was most clearly exhibited as it ended. Each audience member had been given a white ribbon on entrance to the play. Near the end, Rachi N'Dji told them the ribbon marked people with AIDS. Each and every person in the audience, holding a ribbon, was possibly infected with AIDS and had to face what they would do now. If they

**The government is
responsible for saving
lives, not saving
souls.**

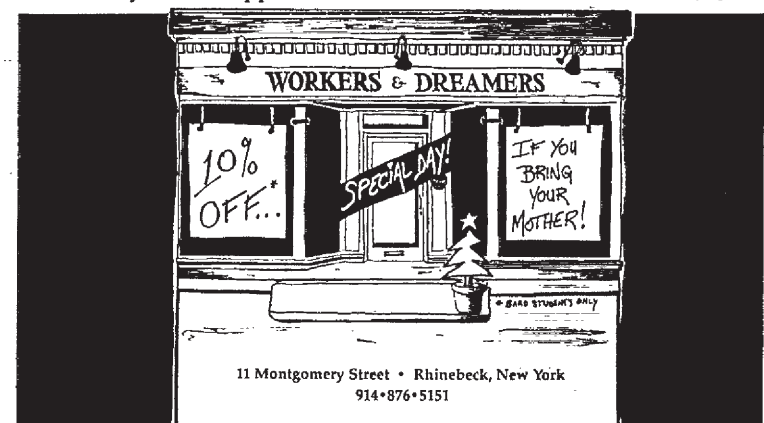
**—TV clip used in
"Another I dies slowly"**

were certain, "beyond a shadow of a fucking doubt," that they did not have AIDS, they could drop the ribbon in the box at the door. As I left, only two ribbons had been returned to the box.

Though it coincides with AIDS Awareness week, "Another I dies slowly" was not written with such a deadline in mind. Actually, Professor of Dance Jean Churchill suggested to Sapp last year that he do a play for the Bard campus on AIDS, a subject Sapp had already been considering. In October, after his fall travels for Bard admissions, Sapp began to rehearse the play after work. The cast had only three weeks, he said, to work out the play.

Sapp allows his plays to grow from a "skeleton script," through the suggestions and improvisations of the actors and himself. "He is very guiding," said Colter, who worked with

continued on page 15



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<p>Sun, 3:00, Mon, 7:00, Tues, 9:00</p> <p>HOLLYWOOD Mavericks</p> <p>A mini-history of cinema tribute to directors who bucked the system...W/ Clips from 68 films</p>	<p>Wed & Thurs, 7:00 only</p>

Morrow's *Come Sunday*: Are you up to the challenge?

by Jonathan Miller

Come Sunday is published by Collier Books, and is available in the bookstore for \$10.95

In its time, Bard College has been home to some of the great literary talents. Such noted writers as Isaac Bashevis Singer, Toni Morrison, and Saul Bellow have all taught here at various times, mostly before they became as famous as they are.

Bummed that you missed out on learning from a famous writer? Don't be. Right now, Bard is home to a new author with a rising star, Bradford Morrow, a Professor of Literature here, who has produced a first novel well-worth looking at.

Come Sunday is an epic voyage, both around the western hemisphere and around the human psyche. In a literary period wherein the reader has to choose between being intellectually insulted by pop fiction, or bored stiff by modern literature, Morrow's smooth, undulating prose style is an

intricate weave of insightful character analysis and dazzling creativity.

Come Sunday's (alleged) plot deals with a four-hundred year old conquistador who is transported from Central America to upstate New York, and the problems that this engenders. The reader will have to look sharp to keep track of this, because Morrow expands enormously on his premise. This storyline is only the most threadbare of excuses for pin-wheeling through its cast of characters, which range from aging Italian revolutionaries to a brain-damaged boxer caring for ranch animals in the heart of Manhattan.

The circus ring revolves around a woman named Hannah Burden, with whom the conquistador and his kidnappers spend a couple of days. Although she has only the briefest participation in the progression from Central America to upstate New York, the book is centered around her. Like many other literary heroines, Hannah grapples with a past — a psychotic father, an abusive uncle, and a

mother who vanishes when her daughter is only fourteen. Yet Hannah stands out on her own, dealing with the quirks of her uncle's will, and living her life free from the past. You won't find any Ingmar Bergmanish despair here; the cause and effects of Morrow's book roll in along combers across his text. Life goes on because it doesn't have any choice.

What makes Morrow's work stand out from that of your average, dime-a-dozen Eighties minimalist literature is the fact that his book is a work of imagination, cautiously disguised as a work of literature. His focused, slightly-more-than-minimalist prose, and his tangled knot of interrelationships between his characters puts him well in with his contemporaries, such as Walter Abish and Paul West, but there is an inspired vein of creativity swirling through it. Four hundred year old conquistadores shake hands with failed Italian revolutionaries. A single mother with her alienated daughter arrives in a Nebraska town, which is mysteriously immune to

tornadoes. The book shows marks of the dry structures of Joyce, and the soap operas of Faulkner, but it is also spangled with the wild imagination of Thomas Pynchon and Gabriel Garcia Marquez.

Morrow weaves this web by smashing his clocks, shredding his maps, and scattering the pieces of the story throughout the book. Like in Faulkner, flashbacks and flashforwards are all part of the book's intricate web.

Midway through the book, Hannah's mother disappears when she is swept up into a tornado. Morrow drops little fragments of the event and the reaction to it in scrambled chronological order, leaving it to us to sort out what exactly happened.

Morrow doesn't flaunt his influences as obviously as other writers might. Like in James Joyce's *Finnegan's Wake*, the symbols illuminate the story, lifting it into a three-dimensional strata. He indulges in a little Pynchonian character-naming (the long-haired, travelling college

student's last name is "Berkelcy," Hannah's psychotic father who drops in and out of her life is named "Earden"), but the careful blend of characterization and surrealist notions is all his own.

You guessed it — *Come Sunday* isn't light reading. Morrow keeps his characters artfully draped in shadow for nearly a hundred pages, leaving you with little idea of what's going on. The story is spiced with philosophizing on eugenics, racism and the all-American desire to live forever.

There's bushels of fascinating thought here — so much that the novel itself seems occasionally derailed. Like many first novels, it breaks down in parts, and gets bogged down by its own weight of characters and emotions. The story doesn't end so much as fade away, leaving its readers feeling slightly unfulfilled. But if you're willing to take the challenge, the reward is more than enough. *Come Sunday* is a rarity — a work of Eighties literature that keeps one's interest with sparks of real imagination.

Look out, James Dean — Morgan is on the move

by Jonathan Miller

Do you think your life is dull and uninteresting? Looking for more excitement in your world?

Try this. Go to Berkeley as a Lit student in the late sixties, get engaged to Janis Joplin, drop out of school when she dies, become a barker for a strip show, become a junkie, go to jail, win the 1978 PEN prize for American writers in prison, get out of jail, become an alcoholic, take the cure, write a brilliant first novel, and then die tragically in a motorcycle crash.

Seth Morgan did, and if he doesn't become a cult hero on the level of James Dean, there's something seriously wrong with the United States

of America.

Morgan's novel *Homeboy* contains a parade of low-life characters that is equally part Henry Miller and part Damon Runyon. It's chock full of hard drugs, gang rapes, prison riots, prostitution, thievery, murder, snuff films, and men eaten alive by killer sharks. It wades through a mire of what should be tabloid sleaze, yet it still retains a sense of purity about the characters who walk through it.

Set on the San Francisco strip, the book teems with oddly appealing characters. There are strippers with names like "Bermuda Schwartz," "Kitty Litter," and "Faye DuWeye" ("Love is real, not Faye DuWeye"); prison inmates who smuggle heroin into jail in tampons and make liquor out of stolen pineapples; and comic-book villains with names like "Baby Jewels" and "Quicksilver Cicero."

The book centers on an autobiographical character named Joe Speaker. Like Morgan, Joe is a barker for a strip-show, a junkie who deals heroin on the side, keeping the balloons tucked neatly in his cheeks. Joe is in possession of a priceless blue diamond known as the "Jager Moon"

which he stole from Baby Jewels, the local gangster and pimp who produces pornographic films with the prostitutes in his stable who please him, and snuff films with the ones who do not. Joe lands in jail on another charge, nobody knows exactly where the diamond is, and everyone from Baby Jewels to the local D.A. is searching madly for it, before everything falls apart.

Morgan is writing what he knows best, and it shows. The world of the San Francisco strip, and that of Coldwater Penitentiary where Joe is incarcerated are described with great detail and realism. It's hell, but it's an oddly compelling hell. Like in Christiane F. or Jim Carroll's *The Basketball Diaries*, Morgan turns a clear, non-judgmental eye on his world of junkies and prostitutes. His characters are a lot like the Simpsons — they are flamboyantly cartoonish, and yet achingly real.

There's a curious compulsion behind *Homeboy*; like few other modern writers, Morgan makes you care about his characters in unexpected ways. You find yourself cheering the Valley Girl Hooker Rings 'n' Things

on as she narrowly escapes getting killed, and holding your breath as Joe robs Baby Jewels' theaters. There are few villains so comic-book as Baby Jewels, yet there are few literary romances as emotion-tugging as that between Joe Speaker and Kitty Litter. In the middle of the sleaziest, most appalling conditions, Morgan will inject a scene of such tenderness that it destroys all of your preconceptions.

Morgan never fails to pack the action in. After the first few chapters pass and the characters have all been introduced, the book begins to move, and it never stops. Events come tumbling one after the other, packing a charge of real tension. Multiple storylines weave in and out of each other, each raising the stakes, and welding your attention to the book. *Homeboy* is the kind of book that the cliché "pageturner" was invented for.

But *Homeboy* is more than just a sex-and-drugs thriller. Morgan's prose is a breath of fresh air in the writing establishment. Shunning the bland emotionless prose of Richard Ford or Walter Abish, the novel hasn't been written so much as painted, painted in the brightest of colors. The book is filled with hallucinatory prose, always skirting the edge of overwrought purpleness.

"Joe was too weak to withhold the junk from another sufferer, he lacked that essential pusher's obduracy. He took Poppa Whoppa's short money, telling himself he'd have to hustle up some action for Kitty. And he could hear her now, 'Shit fire, fella, why you gotta give up your stuff, so I gotta give up mine? Sometimes I feel like my big ass and chichis are sup-

porting half the dopefiends in San Francisco' and him rejoicing. 'It's that or go sick,' wondering Why don't she leave me, Why won't she? until she returned, flushed and flustered, maybe but never hurt half so bad as he would hurt until that tiny prick plunged away all feeling, swept aside the shards of shattered self like the broken mirror that cuts to look in to."

If Morgan shows any one literary influence, it has to be Dickens. The Junkie-barker is actually Everyman, trying to make a living and to support his relationship. The hookers have hearts of gold, and the District Attorney is actually trying to help Speaker get out of jail. Joe gets the opportunity to rise above his station, as does Rings 'n' Things. Like Nelson Algren (*The Man With the Golden Arm*), Morgan has broadspread compassion for all his characters. Only the prison guards and the prostitute-murdering pimp seem truly evil.

Are the plotlines tied up in melodramatic, almost trite ways? Are the characters too Dickensian for their own good? Are the emotional relationships strictly from Soap Operas? It doesn't matter. *Homeboy* is one of the best books to come out of 1990, and it alone will make Seth Morgan's name be remembered for years to come. Buy this book, folks. You want to read it.

(Seth Morgan's *Homeboy*, published by Random House, is not available in the bookstore, which is a crime. I'd advise you to go down and hassle them until they order some copies.)



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Swim meet to be at Bard

First meet ever held at Stevenson

by Jody Apap

On Saturday, December 8th, the Bard club swim team will host its first intercollegiate swim meet with two other colleges competing.

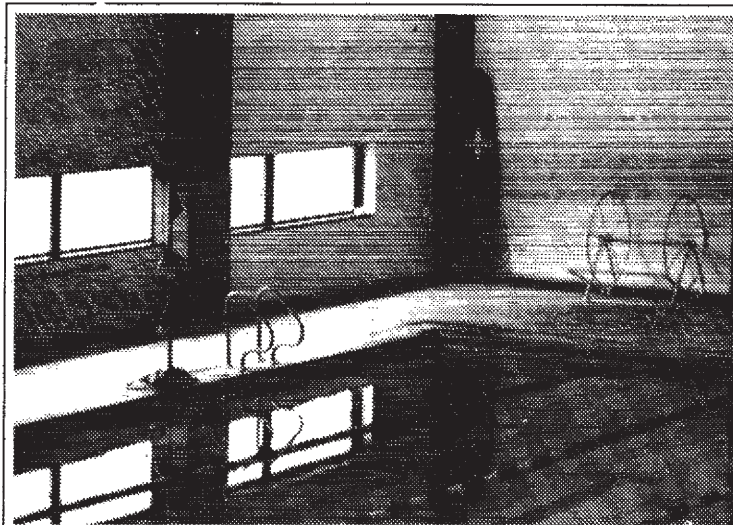
The team, coached by Fred Schultz, is participating in its second year in a variety of individual and relay races, along with diving competition.

Although the team is officially only at club level, all of the participants

take the sport seriously with the hopes of swimming becoming an official varsity sport within a couple of years.

Likewise, the two visiting teams, Skidmore and Russell Sage, will consider Bard an official team that will count in their records.

For any interested in watching and supporting the team, the meet will be held in the pool at the Stevenson Gymnasium at 3:00 p.m.



New Intramural Director

Robert Wood has been named as the new intramural director for the Stevenson Gymnasium at Bard. He coached Bard's women's varsity soccer team this past season.

Wood replaces Rowdy Doug Dowdy who has been the intramural director for the past two semesters. Rowdy has accepted a position of Athletic director for a community college in Michigan with a enrollment of 8,000 students and six varsity programs.

County budget

continued from page 1
they are one of the few organizations that are dedicated to children dying."

John and Whitney Fillbrook, a father and son from Poughkeepsie, spoke in favor of funding Planned Parenthood. "You cannot legislate morality, sexual or otherwise," said Whitney. "The drive to continue our species will be consummated whether or not the drugstore is open."

Some speakers pointed out the irony of a budget that cut \$9,500 from Planned Parenthood, but gave \$10,000 to the Fish and Game Club for the first time. A representative of Fish and Game said, "The fact is that we do more than fish and game propagation. We reach literally hundreds of children in the county every year...I'd rather have those children out hunting and fishing than standing on the corner hustling drugs."

The Literacy Volunteers of Dutchess County was cut from \$11,400 to

nothing. In America, 20% of the adults are illiterate and 26,000 of those are in Dutchess County, according to Elo Gordon of the Literacy Volunteers of America. One of the students, Larry Severs, made an appeal to the board. "Doing their program has made amazing changes in my life," he said. "I don't have to hide anymore...The funding that you want to take away is very important." The audience gave him a standing ovation.

Many speakers protested the practical defunding of the Department of History, cut from \$76,451 to \$500. Ten years ago the entire historical archives was handed to Joyce Geeze, the duly elected historian, in a brown paper bag. Since then, she has organized a 40 cubic foot office of historical files and comprehensive history workshops for teachers and school children.

Please recycle this paper.

Or be damned to hell for eternity.

Pizza theft

continued from page 1
toppings to anyone who turns in the people responsible for the thefts. He will also give out a free large pie to anyone who finds an insulated bag and returns it to one of the delivery people.

As of Wednesday, Diamond has hired someone to accompany deliv-

ery people and lie in wait for thieves in the back seat. "If I catch whoever is responsible for the thefts, I'll make them pay for all the bags," he said. He has asked Security to keep an eye out for people with insulated bags as well.

Diamond added that although he did not want to raise prices, he may be forced to introduce a delivery charge to recoup the hundreds of dollars he has lost in stolen bags.

SPANDEX'S RETURN

continued from page 7
able to meet him fact to face. I wondered if my theories about him would be correct.

Walking up to the door, I found it blocked. It was my friend from Florida. Looking behind me, I saw OMAR come up. He said, "We have erected a shield that will prevent you from contacting your Goldfish." I looked

up and saw some plastic overhead. Both of them pulled out blunt instruments and moved closer. They probably were demons, but how could I be sure? And if I'm not sure, how can I even THINK about fighting back?

-TO BE CONTINUED-

Author's note: Back in PART THE FIRST, it was stated that I took the I-Ching along with me on my trip. This is a flat out lie planted by the ANTI-SPANDEX. I believe only in the ONE TRUE GOD and need no fortune telling bric-a-brac.

FIRE!

continued from page 1

not even Security, takes it seriously anymore. This fire wasn't a big deal, but if it had burned longer it could have spread. The only reason we noticed it was because we happened to be up early that morning."

Security's response time was also a concern. Kontarines and Demiryontar estimated that it took about ten minutes to respond to the first call.

Director of Security Bob Boyce stated that according to his log response was two minutes. "The security guard was in the basement of Stone Row when the alarm went off."

Boyce advised students not to ignore the alarms. "When an alarm goes off don't consider it to be a false alarm. It is better to be upset than dead."

Demiryontar said that the alarm went off twice more the day following the fire.



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Back talk

continued from page 6

movie theater on campus. I also plan to buy Leon Botstein a new wardrobe and toupee.

JK: If Rajan Q. Bery were to be reincarnated as a tree, what type of tree would he come back as?

RB: You know, I was watching a Viking game last year, and that guy 'old Will', who sits in the coffee shop writing his memoirs, came up to me and starting talking about trees, you know, how trees could communicate better than human beings. So I asked him, "does that mean that a Poplar in New Jersey can talk with a Bamboo plant in China?" Then there was touchdown and I couldn't hear his reply.

JK: Let's play a game. Word Association: I'll mention a word or phrase and you give me the first thing that comes to mind. OK, Beth Frumkin....

RB: ...Kill.

JK: Student relationships...

RB: ...Mommy.

JK: George Bush...

RB: ...Sex.

JK: Rajan Q. Bery...

RB: ...Que?

JK: Is there anyone special in your life right now?

RB: If I was a virgin I'd be on the verge of aversion of a version of a vision...no, seriously, I'm in the middle of a long-distance relationship that spans 10,000 miles. I enjoy being myself though, but I am as free as a bird.

JK: The U.N. has OK'd a January 15 ultimatum initiated by the Bush administration, do you think we will go to war with Iraq?

RB: I don't know...I think there are points for and against, but war is so pathetic I'd rather not think about it.

JK: What is your opinion on the possible installation of a new hydraulic lift at SMOG (Student Mechanics' Open Garage)?

RB: Absolutely, all the way for them. SMOG is one of the only places where I have ever had any meaningful discussions.

JK: Raj, you are somewhat of an international fella'...how do Americans differ from Euros' and let's say Asians in the way that they express "I really dig you"?

RB: I cannot answer that question because I'm still waiting for someone to say that to me in any language.

JK: Thanks.

RB: No sweat.

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Housemate Wanted: Starting Dec. or Jan. 1. Share lovely 2 bdrm apartment with me and 2 cats in Rhinecliff. Female, non-smoker preferred. \$300/mo. includes utilities. Call Cindy, x417 or 876-5738.

Do your Christmas shopping in the silence of Tivoli. Artist's second annual holiday co-op. Creative gifts; calm and fun shopping just up the street from Santa Fe at 62 Broadway. Open 1-8 Fri Sat Sun til Xmas. Every day Dec 17-24. Bring family and friends. Snacks and wassail available.

Query: Looking for professor to teach a tutorial in Yiddish. Contact Joshua Ephraim Israel Abrams, campus mail.

Hunting season has opened. Be warned that if you go walking in the woods, be sure to wear distinctive clothing. A handy message from Bard Security.

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WANTED: Musicians for 30's band—tango, beguine, waltz, swing—all instruments considered, especially brass, violins, smart piano and smooth snare. For local gigs, Bard gigs, and/or fun. Contact Pola Chapelle. 876-6116

If anyone lost a ring on Parent's Day, please contact Assistant Dean of Students, Beth Frumkin, 758-7456.

Death row prisoner, caucasian male, age 44, desires correspondence with either male or female college students. Wants to form a friendly relationship and more or less exchange past experiences and ideas. Will answer all letters and exchange pictures. Prison rules require your full name and return address on the outside of the envelope. Jim Jeffers, Box B-38604, Florence, AZ, 85232

ATTENTION ALL: During the vacation is a marvelous time to become happily involved in a business that generates massive, passive, income. Take charge of your future with fun and challenge. Contact Box 615 or call 758-1151.

An on-campus, off-campus, two-person apartment for rent. \$240 a month. No utilities. Please contact Joanna or Andrea at 758-1067

FOR SALE: IBM PS/2 model 30, w/color monitor. In perfect condition. \$900 or best offer. Contact Amy at 758-2095.

My dearest quasar: you shine brighter than a million suns. I want to tattoo a peacock eye feather on your perfect calf. You'll never know how I figured out you were born on Sunday. I love you. Tuesday's Child

To My Ace B.C.- You'll always be my first Roomie, and I'll always love you—keep the car green—the eyes open and the furry things out of your pocket.

Bubby, I love you, see you soon in the real world.

H.E.O.P. '90, As much as I wanted to go home, you guys made staying worthwhile (and Lots-o-fun) Good Luck! Vashine

Alta. . (smile) at some point or another they're all illiterate—I love you—The Vague Vagina

Desi: Do you really wonder why you don't have any real friends? Betrayed.

D.E.—You think that you are witty, charming, very mature, exotic, and a BITCH. . . Well, 1 out of 5 ain't bad. All.

Cara—Thanks for the goldfish. That was really nice. AGB.

d.d.d.: Excuse me! I happen to be a shy person, and not everybody is as liberal as you! Besides, I'll be back next semester. Love, C.C. P.S.—I saw him today!

Billy Van—When do you plan to join A.A.?

Oh, Bart. . . Bart. . .!

Cindy—Sorry about the wake up call. Mona & Jesse.

Where's Colossus? -M.D.

M.A.: Can't touch this! C.C.

C.C. (wench): I know that under

that killer look lies a sweet hearted little witch. Love, C.C.

C. Ndy: She, la, la, la, la, la, my oh, my! (Do the flamingo!) C.C.

S.P.S.—So tell me which one of you is the lush? Billy, perhaps? J & M

Bart—Bimbos are not smart enough to be bitches!

Robin—What's up with Cappuchino? Forget the romance and go for the d.d.d.

Wai—I have to go to my two-minute work-study job. Mona.

Micheal S.—Sorry about the other night. I'm still loving you babes!

Mona—I know someone who rules the world of "_____". Why do people think I don't like them? If they asked me what my true feelings were towards them I will tell them, along with a scroll of reasons why. And I'm not ALONE! I will like to thank the people who were really bitchy when it came to our plans, even though they were not there when needed. Narda.

Aida & Irene—When you doing what you do best don't forget to "get that sucker straight"!

Patricia—Please stop by! your roommate.

P.N.—How are things at the other end of the world? -ddd

Happy Birthday Irene! So what it's a week late! -Jessie

I will like to thank Cindy, Celeste, Mona, Patricia, Monice, and especially Wai + Rizal (I guess Bill too, even though we didn't get his amplifier!) for helping to make Connie's Birthday a success! Narda

To all those who are bitchy and accusing everyone of being an A.A. or drugging, maybe if you weren't so nosy and gossipier people will think of you differently. Jessie

To Nancy "I want to be the Georgia O'Keefe of vegetables" Urban: saddened to see you leaving. (An Admirer)

Kurt—I speak for all; we will miss you. Mark.

Milo Bloom: Are we just friends or are we renting to own? — Confused

My dog has no nose
Oh my God! How does he smell?
He smells Plum Awful

Cathy Collins Says

"The pit is large and quite deep I always fall in."

Civilization
Can not be found in deserts,
But vultures abound.

Universal truths,
But one is most important.
Dave will not be mocked.

To ZZZZX: Yes, those flyers said "benefit for the Poughkeepsie 21," but they also said "and the Coalition for Choice." This is because the benefit in question was held before we went to trial, and we didn't know if we would be fioned. In case we weren't, we wrote "and the Coalition for Choice" on the flyers, so we wouldn't be subject to precisely the kind of ignorant accusation you're making. —No. 15

No, Emily, you are most emphatically NOT much of a loser. But your car really sucks.

Oh, look, guys! COOKIES!!!!

SWFNPM looking for that special someone with whom to share her leisure seconds. No time wasters, please. Apply in person to the blond 'n blue zombie who is NOT the editor-in-chief.

Look, Betsy, across the table. It's Joanna!

To my favorite Iguana/Wolverine: You totally, completely, and utterly rock!!! I love you lots, and I'll let you type now.
— The FNPM

Amy R. Thanks for coming to my rescue. I can't wait to go to Giggio's for a slice, can you? Mark D.

You're gonna be done early? You're gonna be done early! Why, you. . . Rattattattattattat-tat!! Your only hope is to give me SimEarth or I'll kill you even more dead you pulchritude! Mark DDT.

Hi, Jeremy Soule! Thinking of you at an insanely late hour and psyched to dust off the 'bone and play next year...

Ah, love those in-jokes for one!!

Dookie Bean!
Oops! I'm so sorry. That's Duki.

Honey
Bunny
Schnookums
Pie
Yum.

Now it's your turn to mop my brow!

The Bard Observer

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Stop the pizza pirates

by Kristan Hutchison

There is no free lunch, and there is certainly no free pizza. The people at Bard who are stealing pizzas and insulation bags from Broadway delivery vehicles are putting it on everyone else's tab. Eventually Broadway, which delivers at no charge later than anyone else and always accepts checks, will have to cut back its services, raise its prices, or both.

We pay for their slices with more than money. Any good name Bard had established in the community, any scrap of respectability, good will, and trust, will be smeared with sauce and blackened to a crisp. It takes much longer to earn back trust than it does to pay for a pizza.

These thieves are picking our pockets. Stealing pizzas is not only immature, immoral, and illegal, it is inconsiderate and shortsighted.



A call for unity

by Kristan Hutchison

This semester my first wish began to come true as Bard shook, stretched, and roused slowly from apathy. Many forces have been pulling and tugging to wake the slumbering giant. An activist student government has laid siege on the administration and persisted in the endless quest to steal more treasure from Leon's castle. The "maidens in distress" have begun to break the bars which bind them and all of society, bringing attention to sexual issues. And the bards of Bard have whetted their pens, and have filled these pages with observations ranging from sacred to profane.

Merlin or some magician once advised, "Don't make wishes, because they might come true." Indeed, Bard's awakening eyes have often turned critically upon The Bard Observer. Good or bad, I am relieved to see that you care.

But, if we stick strictly to fairy tales, I get three wishes. Closing my eyes, here comes number two. I wish that in the coming year an invigorated Bard will unite together in positive debate and energetically face the army facing us. Let's take a strong stand on war in the middle East before it is too late (though some think it is already). Let's stop the infighting, drop the complaints, and find some solutions. That we care enough to speak out is the first step. Let's take the next step and turn those words into actions.

Let's get our priorities straight

by Kristan Hutchison

"I'd rather be fishing" is the message sent by the Dutchess County legislature with the proposed budget for fiscal year 1991. They have decided that stocking ponds for fishermen is worth \$10,000 more than providing reproductive health care for women. They have decided it is worth \$10,000 more than educating people about birth control and how to protect against AIDS and other STD's.

"You can't teach an old dog new tricks," they say, as they defund the Literacy Volunteer program and the Youth Board. Just keep the mutts in line with three new probation officers, at a cost of \$90,570.

"Bury old times with the old timers," quips the budgetary board, as it cuts to the quick the History Department. The educational efforts and archival work of the History Department over the past ten years are worth a measly \$500, says the budget.

Sounds to me like the people who designed the board need the dedicated county historian, the literacy tutor, or the sex educator to come teach them a lesson in planning, priorities, and doing a job right. In the end, abandoning educational and preventive programs, as they are doing, will cost the county a great deal more in lost productivity and money poured into a preventable problem. This does not even take into account the thousands of dollars they are losing in grants for the History Department.

Certainly the economic outlook for our country is grim, but in adding the expenditures of the county budget and comparing it to the revenues, I actually find an extra \$1,279,594 that the county is just sitting on.

Then there are all the uncollected tax revenues the county could hunt down and use. Better to hunt down the rich and make them pay their share, than to just go hunting in county stocked forests, while life hunts down the poor, the uneducated, and the disadvantaged.

Gender specificity a distraction

To the Editor:

There have recently been a series of letters here in the *Observer*, mine being one of them, all dealing with the subject of sexual harassment. So far, these letters have discussed only the topic of gender specificity. The last two letters to appear concerning sexual harassment asserted the opinion that, for one reason or another, discussion of harassment should be limited to, and directed towards, only men. One letter stated that to include women into the discussion of harassment was to offer a "dangerous distraction from the actual problem," while the other letter asserted that men bear the greater responsibility to end the problem for, "the vast majority of sexual harassment is committed by men against women."

The very heart of the problem is being overlooked. The very reasons people harass are not being sought out. There has not yet been a serious discussion concerning the nature of sexual harassment. That has not been discussed.

The nature of sexual harassment is not addressed by asserting one expression of it. The nature of sexual harassment is not gender specific. The discussion needs to move from merely viewing the end result to why the acts take place. No one needs to be told that men harass women, for this is well known. This assertion accomplishes nothing. We need to make an effort to find out why harassment takes place.

Jeremy R. Miller

Observer lacks more than grammar

To the Editor:

In your coverage of the Forum's discussion about the *Observer* ("Forum Debates Role and Rights of *Observer*," Nov. 23, 1990), your reporter suggests that my chief aim during that discussion was to criticize the "few" typographical errors that occur in each issue. Since such a misunderstanding could easily have arisen from my comments during last Monday's discussion, I feel obliged to clarify my statements and my intentions.

First of all, I understand that copy editing is a difficult job and that "five errors in a twenty thousand word issue" is not a bad figure. What concerns me more than the small number of errors in each issue is the overall lack of professionalism shown by the *Observer* and its staff. Inadequate proofreading and a poor command of English constitute just one of the many ways in which the *Observer* falls short. Other ways include the *Observer's* refusal to deal sensitively and intelligently with pressing campus issues, its frequent use of irrelevant material to fill up space (e.g. the personals, or "Kline chef 'Slingshotting' to Success," Nov. 23, 1990), its



quixotic adherence to standards of journalistic "objectivity" which have little meaning on a 1,000-person campus, and its outright lack of concern for the needs, wants, and tastes of the Bard reading public (witness, for instance, the review of *Less Than Zero* a full four years after its publication, or a page devoted to the businesses of Woodstock, a town inaccessible to the two-thirds of us who don't own cars and already well-known to those who do).

The *Observer* has progressed in quality and reliability over the last three years. It is still not a high-quality publication, however, and is by no means an indispensable part of campus life. If the newspaper is to continue to be funded by the student convocation fund, it must continue to improve as well. If the *Observer* staff persists in spending its money on unnecessary purchases and its time defending them while still publishing a third-rate newspaper, then I suspect that neither continued improvement nor continued funding is part of the paper's future.

Sincerely,

Letter from Poland: It's just life.

Beata Baczyniska is a third year student of American English at Poznan University in Poland. She receives a subscription to the *Observer* and from time to time she writes of the situation and changing life in her homeland. In the following letter she writes of the elections for president, which took place last week.

—Editor

Thank you very much for the *Bard Observer*. I find them really very

interesting and useful. For example, recently I used [one of] your articles in my speech during our "English Spoken" class.

Now, a very difficult task for me. I want to write you something about Poland. I haven't the slightest idea what you read and hear about my country in the U.S.A. The truth is that there's a terrible paranoid mess both in politics and on the streets. I'll start from the second. There is plenty of expensive western products: food (juices, chocolates, citrus, hard and software), clothes, shoes. Many Polish go abroad, buy things and then sell them in Poland. You can see hundred of people starting on the streets with their mini shops. Paradoxically, you don't even have to go into shops to buy things. You simply go down a street, look right and left and buy. The choice and number of goods can be really shocking. But, as you know, it's no longer a shock but just a normal everyday situation. If anybody, let's say a year ago, told us about it I wouldn't believe, nobody would. And imagining that many shops (almost all which belonged to the state) cease to exist and instead there are empty places and people selling on streets. Why is it so! First of all many shops bankrupt. Secondly, many places go back to their previous owners so the shops have to be wound up. (During the Stalin period the old Polish aristocracy lost their properties). Eventually, rent for a place got so high that some small shops can't afford to pay them. Such dramatic situation was with our Zywiec book store. For us it was something like a church, something indispensable, a tradition. It was in a perfect place, in the middle of the

town. Suddenly it was given to a previous owner who demanded such a great rent that it had to be liquidated. It was real dramatic. But it's a part of the new policy and new order. I'm in a good position because I'm an optimist, but really fewer and fewer people believe that everything will end well.

I think that many people dealing with politics want to change Poland but they do it as if from the end. It looks that the most important thing is to put the past into order. We have talked about Hitler enough and now let's do the same with Stalin and Russia. Instead of peace and understanding we have an atmosphere of grief and aversion to the Soviet Union. Besides, there is a strong anti-semitic attitude. It's terrible, it's paranoid, it's wretched. It looks as if the Polish couldn't live in peace, as if they needed an enemy or maybe we are only ????. Look what's going on at the west border. We are afraid of Germany, but it's not only so. A lot of people, of Polish people, want to prove their German origin so that they could go to Germany and more and more people look forward to attaching pre-war German territories to Germany. But it isn't yet so bad, I think.

Everything changes: way of thinking and acting, everything. Shop assistants do not treat you as an intruder, but they are extremely nice and even very tiring with their readiness and willingness to sell you anything. Previously (just a year or so ago) I could get into a shop and watch "safely". Now shop-assistants are really making nuisances of themselves. We will have to get used to that.

Now, as you probably know, the presidential election is the main topic of the day. Walesa is surely a candidate number one. He's very active. He goes here and there, gives interviews, makes meeting with people all over the country, boasts of his new programs (nobody knows anything about what these are), ridicules his opponents, says clever things—a lot of rubbish. I, personally, don't like him. Of course it's not only me. He really lost his good value. Now he's a very, very controversial person.

I have seen Tadeusz Mazowiecki. He came to Poznań to meet with people before the presidential election. I really like him, although I don't think he would make a good president. He is simply too tired. He looked to me as somebody ill, old and really tired. Maybe he won't be president but as a politician he did a lot. First of all he managed to make Polish society trust the new state. People tend to speak about him with respect, while Lech Walesa lost his popularity and trust even from people who were fascinated by him (I wasn't). He became a very controversial figure. He'll probably win, but a lot of people are against him. Apart from these two, Mazowiecki and Walesa, there are 13 candidates. They are much less im-

portant (politically) than these two. It's ironical when one considers that they used to be close friends, but it's politics. Everything is possible.

There's a terrible mess. The movement "Solidarnosc" lost its popularity and respect. More and more people say that it will do the same as the PZPR (Working Party—which constituted our previous state). Many people who want revenge, vengeance hide under the label of Solidarity. This vengeance isn't executed radically but there's something in the air.

Good Lord, I'm almost crazy at writing this letter. What am I to write to you about Poland? For me, it's just life. I'm at the advantage. I study English Philosophy which means that I won't have problems with employment. Even now I can earn my living easily. Everybody wants to learn foreign languages; English, German. Russian ceased to be a compulsory and now these two languages took its place (It's a disaster for people connected with Russian, teachers and students) so I'm in a privileged position. But every day people lose their work and their standard of living drops significantly. It seems that this situation won't end quickly so more and more people are disappointed and frightened with the policy of the new state. Walesa seems to be a strong figure, somebody who have a new program. Many of these poor unemployed people count on him.

Beata Baczyniska 10/12/90

Press must remain free

Dear Editor,

This letter has as its origin, our conversation Saturday night, 17 November, in which you informed me of your worries and concerns lest the power clique which has dominated the Forum, place *The Bard Observer* under their heel. A human experience, I think shared by all, is to lay awake composing some letter or response. Such was my situation Sunday morning between 5:00 a.m. and 6:30 a.m. Oh! It was such a marvelous and compelling response. If only I can recall and capture that dissertation. Of course the other side of this common human experience is that you never can capture your own brilliant words from the hours of darkness.

I have expressed my astonishment that educated and idealistic students would trammel a sacred institution, a free press. Perhaps it would be more correct to marvel at my own naivete. History abounds with examples where those in positions of public authority have wished to control or curtail the press. Where they have had the power they have frequently acted on this impulse. These were/are the acts of educated men and women. History also shows that idealistic men and women, whether they be rulers or revolutionaries, have often felt that their noble cause justi-

fied the ignoble act of crushing, limiting, or manipulating the press.

I conclude that the ultimate protector of a free press is a free people. It is not clear to me that the people (populous) must be free or merely strive/yearn to be free. I know that you are a student of the underground press and have some appreciation of how difficult it is to stamp out all vestiges of a free press. You also have some appreciation of the power of an underground press, in the hands of an enslaved people yearning for liberty, over time to contribute to the process of revolution and change.

Protection for *The Bard Observer* is to be sought from the greater student population of Bard. Your adversary is not really the power clique, which now dominates the Student Forum, but the student apathy which makes it possible for them to dominate. Somehow the greater student population must be made aware of the trammeling of their privileges and liberty (i.e. the suppression of a free and independent press). If the student population is unwilling to stand up on behalf of a free press, then one must educate the populous and await a more enlightened age. As an aside, I would observe that the population changes much more rapidly on a college campus than in the 'real' world; changing as it does every four years. Nonetheless, if the revolt against this tyranny is not swift and effective, you may not be at Bard by the time the students revolt.

I have stated that support for your cause is to be sought among the greater student body. You have explained that the faculty and administration are either indifferent or outright hostile to journalism. You have stated that, academically, they regard journalism as a lower form. The administration, I suspect, regards journalism, and more specifically *The Bard Observer*, as a nuisance (at best). This latter reaction is not unlike the regard of the power elite and the Student Forum. Those in power frequently do not appreciate the scrutiny of a free press, though they may yearn for the perceived advantage (to them) of a controlled press. Nonetheless, I perceive that you have at least one friend on the faculty and I believe that one of the deans wrote a letter to the editor which was favorable to *The Bard Observer*. If even one spokesman from the faculty and one from the administration were to speak out on behalf of a free press, I believe the remainder of the faculty and administration would at least lend their support in the form of silence. After all, I believe that at some level the faculty and administration do recognize the sacred value of a free press, and they do not truly wish to be caught acting against freedom of the press.

There is another source of support which may prove important. The alumni could prove to be a powerful force on your behalf. I observe that you have made an effort to reach out

to alumni with *The Bard Observer*. The alumni can first bring pressure to bear on the college administration (presumably to speak out in favor of a free press). I also suspect that there may be alumni who would help support an alternative 'free' press. This support might well include financial support. My guess is that *The Bard Observer* is working from a capitalized base on the order of \$10,000. That is a large sum of money, but not out of range for some Bard alumni, either individually, or acting together. An effective alternative 'free' press might be established with a more modest capital base. To find such supportive alumni may require the guidance of a supportive dean or a mailing. It could be that a face-to-face meeting with some alumni leaders could prove very productive.

I have referred to any actions by the Student Forum to suppress or control *The Bard Observer* as 'tyranny.' This is a case of 'by their works you shall know them.' Suppression of the free press is one of the defining acts for tyrants.

Courage!

Bruce Hutchison

An open letter to Ian McGrady

I am writing in response to Ian McGrady's column in last week's *Observer* ("An open letter to clubbers and clubheads," Nov. 23, 1990). In this column, Mr. McGrady makes a welcome plea for attendance at the Forum and against the characteristic apathy of Bard students toward their own student government. For this he should be applauded.

Less laudable, however, are the reasons Mr. McGrady gives for attendance: stripped of their allusions to Rousseau they are predominantly half-truth, innuendo, and outright error. His first assertion, for instance, that a voting bloc controls the Forum, is nonsense. If one were to review the records of recent votes taken in the Forum, it would become apparent that no such bloc exists: some votes are split almost evenly, others are unanimous; some candidates run uncontested, others have many opponents. Furthermore, those who attend forum meetings come from all four divisions, all four class levels, and most clubs. And while Forum meetings are certainly characterized by informality and camaraderie, this is probably due more to their sparse attendance and the generally informal social atmosphere at Bard than to the existence of any "bloc" to which most attendees belong. Would any bloc have elected personalities as disparate as David Miller and Thomas Chase to the Planning Committee? Would any bloc have been able to sustain a fierce two hour debate over the *Observer*? Probably not.

Mr. McGrady goes on to state that "The Central Committee is currently re-writing our constitution." Technically speaking, I guess this is correct, but what Mr. McGrady neglects to

mention is that this "re-write" is actually just an attempt to update the constitution to include all amendments passed (by a 2/3 vote!) in the last two years, and that no new material will be included in the updated constitution. He also neglects to mention that the authority to update the constitution is one of the Secretary's constitutionally enjoined duties. He further neglects to mention that the authority to conduct this particular update of the constitution was given to the Central Committee by a unanimous vote at a regularly scheduled Forum meeting. Mr. McGrady, incidentally, was not present at that meeting.

The last, and most absurd of Mr. McGrady's statements concerning the current state of student government is the suggestion that some Central Committee cabal is plotting to make all the editors of campus publications student government officials. He includes de rigueur reference to Orwell and the "horrific Ministry of Publications" which he seems to believe is the future for our student paranoia. No-one has ever discussed such a plan in any Forum meeting, or in any *Observer*, or anywhere else that I know of. To imply that the current Central Committee is trying to control free speech on campus is so groundless an accusation that it approaches libel: Mr. McGrady owes both the members of the Central Committee and the readers of the *Observer* an apology.

Re-reading Mr. McGrady's column and thinking of his own recent appearances in the Forum, it occurs to me that voting blocs and updating the constitution and schemes to control artistic expression are probably not his chief concern: note that he calls not for the abolition of such blocs, but for the introduction of new ones. It seems, rather, that Mr. McGrady is less upset about these chimerical threats to democracy than he is about the fact that the Forum is more democratic than he might wish. As the frequent spokesman for unpopular opinions in the Forum, Mr. McGrady often finds that his views have little support. Such a circumstance is, of course, a useful and necessary part of any democracy. But Mr. McGrady should not let himself believe that his lack of support arises from any misrepresentation of the general will when it arises instead from the very expression of the general will.

Like Ian McGrady, I would like to urge all Bard students to attend the Forum. As he rightly points out, attendance is the only way to insure that our democracy works and that all students have a voice in determining the policies and expenditures of Student Government. I assure you that if you do attend the Forum, you will find a democratic body that, for all its inefficiencies, carries forth the spirit of Rousseau far more than it does the shadow of Big Brother.

Dave Rolf

Keep up the good work

To the Editors:

Every time I read the *Observer* I intend to write you a brief fan note, saying "keep up the good work." You often seem under assault by critics who believe they know your job better than you do. (It is a wonderful feature of Bard, though, isn't it, that so many care passionately about the issues covered in the paper.) It must at times be discouraging to be the target of so much flack, but you respond (in the paper at least) graciously and professionally to suggestions and criticism. I would not like

to see you become discouraged, for you truly are doing an excellent job. But I know too that it's not always easy to distance yourself from debate, to not feel at least some of the criticism personally. So I wanted to write to assure you that there are also readers, probably many of us, who admire greatly the way you work to discover, articulate, and defend the principles by which you report the news.

Sincerely,

Paul Connolly

Another I dies slowly

continued from page 9

Sapp as both an actor and choreographer. "He knows what he wants and he waits until he gets it... Somehow, through magic, he makes a play."

This allows individual actors to develop characters with which they identify and can give all the reality of their own experience. It also led to several shining performances which pulled no emotional punches. In particular, the dance pieces by Colter were physical soliloquies which brought the audience in sharp contact with the wordless pain of dying, and the tense sensuality of living. Keep an eye on Colter; he is a true dancer, moving his body with incongruous contortion and grace. Colter also choreographed the dance/performance art piece, Plinth, which preceded the play. Choreographed from the perspective of his character, Kane Jevi, the dance expresses the issues, sexual and emotional, with which Jevi was concerned in his life. The dance creatively used the entire foyer, with dancers even swinging from the rafters.

Covering such vast territory in a single play, without an intermission, has the danger of becoming

tiring. Though Sapp cut the play back from three hours to a little over two, a few audience members complained that it was too long. Sapp and most of the actors were satisfied with the production and the improvements they made in the three days of performances.

Sapp says he didn't write the play for the audience to enjoy, but to make them more aware. He wanted them to "take it for the things that they saw or the things that they felt...it wasn't meant for people to like, it was meant for them to think."

Just think about what the hell is going on around you. I don't want anyone to feel safe [from AIDS].
—Steve Sapp

One woman liked "Another I dies slowly" enough to invite Sapp to produce the play, along with his first play "Purgatory", in Manhattan. Meanwhile, Sapp has already begun a new script under the working title "His Eulogy," which he describes as more of a character study than his past plays. It may be ready next semester, and Sapp is also co-directing Anthony Demore's play.

So long, and don't forget to write!!!

The Bard Observer will continue to accept letters to the editor, articles, graphics, cartoons, personal, and any other submissions throughout the winter vacation. They will be printed in the first issue of next semester, to come out on Friday, February 1.

Send submissions to:

The Bard Observer

Box 759

Annandale, NY 12504

BARD COLLEGE

DECEMBER 8 TO 14, 1990

WEEKLY COMMUNITY INFORMATION NEWSLETTER

Brought to You By The Dean of Students

Lecture at Levy:

The Costs of Inflation: Higher Than We Think? is a lecture that will be given by Peter Howitt. Dr. Howitt is Professor of Economics at the University of Western Ontario, Canada. His research interests focus on monetary and financial theory. He is the author of *The Keynesian Recovery and Other Essays* as well as numerous journal articles, including *Gradual Reforms of Capital Income Taxation* and *Fiscal Deficits, International Trade and Welfare*. The lecture will take place on Thursday, December 6 at 8:00 PM in the Conference Room of Blithewood.

Flute and Harpsichord Recital:

On December 7, Patrica Spencer (flute) and Frederick Hammond (harpsichord) will perform *Obbligato (Being Obligated to Fly)* which will include works by J. S. Bach, Telemann, Ingolf Dahl, Murray Schaffer and Couperin. 8:00 PM in the Olin Auditorium.

Asian Influence on American Art Festival:

This is a day-long festival, December 8, from 10:30 AM to 6:00 PM, exploring the way eight prominent

artists have utilized the medium on film. These artists are: John Baldessari, Robert Morris, Bruce Nauman, Robert Rauschenberg, Larry Rivers, Carolee Schneemann, Richard Serra, and William Wiley. The film festival is free to Bard students and staff. Pre-registration is requested. This festival is in conjunction with the exhibit: *The Transparent Thread: Asian Philosophy in Recent American Art*, at the Blum until February 14, 1990.

The Antigone Legend:

Performances of *The Antigone Legend* will take place on December 8, 9, 10 and 11 at 8:00 PM and December 9 at 3:00 PM at the Avery Arts Center on Blithewood Road. All are welcome to attend.

Christmas Candlelight Service:

The third annual Christmas Candlelight Service will take place Sunday, December 9, at 6:00 PM in the Chapel. There will be scripture readings, carols, and pieces by J. S. Bach, Couperin, Praelorius and Juan Gutierrez de Padilla (Baroque Mexican composer). Featuring the Candlelight Choir, Flute Choir, Flugelhornist Jeremy Soule, and soloists Kelly Eldridge and Jennifer Diamond. Tree trimmings will follow the service.

Da Capo Chamber Players:

The Da Capo Chamber Players in concert. The Program for the evening will feature Arnold Schoenberg's *Pierrot Lunaire*, in Andrew Porter's English translation, with guest artist Lucy Shelton, soprano. The program will also include works by Mozart, Carter, and Ravel. December 10 at 8:00 PM in the Olin Auditorium.

On December 12, the Da Capo Chamber Players will perform Bard student works at 7:00 PM in Bard Hall. All are welcome to attend.

Weekend Movies

Showings are at 7:00 PM and 9:00 PM in the Student Center. The 7:00 PM showing is always non-smoking.

This Weekend:

Friday, December 7: *Sleeper*, Woody Allen
Sunday, December 9: *Juliet of Spirits*

Calendar of Events

Saturday 8	Sunday 9	Monday 10	Tuesday 11	Wednesday 12	Thursday 13	Friday 14
10:30 AM Film Festival Bard Hall	3:00 PM <i>Antigone Legend</i> Avery Arts Center	3:00 PM U.N. Club Kline Committee Room	6:00 PM Amnesty International Olin	5:00 PM Spanish Table Kline Commons	6:30 PM BBLAGA Meeting Albee Social Room	4:25 PM, 7:25 PM, & 8:40 PM Bard vans to Rhinecliff train station
Morning Bard van shuttle runs to Rhinecliff, Red Hook, & Rhinebeck	6:00 PM Ecumenical Worship Service: Christmas Candlelight Service Chapel	6:00 PM Environmental Club Committee Room Kline Commons	6:30 PM Debate Club Kline Commons	7:00 PM Al-Anon Aspinwall 302	7-10 PM Writing Tutors Albee Annex 103	6:30 PM Bard van to Poughkeepsie train station
5:45 — 10:30 PM Trip to Hudson Valley Mall, Kingston	7:00 PM Alcoholics Anonymous Aspinwall 302	6:00 PM French Table Committee Room Kline Commons	7:00 PM Christian Meeting Bard Chapel Basement	7:00 PM Christian Meeting Bard Chapel Basement	7:30 PM Narcotics Anonymous Aspinwall 302	
7:30 PM Yale Russian Chorus Olin Auditorium	7-10 PM Writing Tutors Albee Annex 103	6:30 PM Vegetarian Society Committee Room Kline Commons	7-10 PM Writing Tutors Albee Annex 103	7:00 PM Flute Choir Bard Chapel		
8:00 PM <i>Antigone Legend</i> Avery Arts Center	7:19, 8:20, & 9:30 PM Van meets trains at Rhinecliff station	7:00 PM Women's Center Meeting Student Center	8:00 PM Listening to Jazz Bring Your Records Bard Hall	7-10 PM Writing Tutors Albee Annex 10		
	7:00 & 9:00 PM Movies Student Center (See Above)	7-10 PM Writing Tutors Albee Annex 103	8:00 PM <i>Antigone Legend</i> Avery Arts Center	7:00 PM Bard Student Work by Da Capo Bard Hall		
	7:43 PM Van meets train at Poughkeepsie station	8:00 PM: Da Capo Concert Olin Auditorium		8:00 PM <i>Antigone Legend</i> Avery Arts Center		
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