Bard College
Student Newspaper Archive
(1895-1999)

All Rights Reserved. Copyright © 1999 by Bard College

OBSERVER

Vol. 99 No. 13 December 4, 1991

Page 1 Bard Hires BRAVE Director
Michael Poirier
Page 2 Much Ado About Nothing
Resolution to eliminate “45 minute” rule is unsuccessful
Michael Poirier
Human Resources Director Resigns
Greg Giaccio
Page 3 Writer Horrifies Bard
Horror writer Peter Straub speaks to students
Jeana C. Breton
Page 4 Hear What They Say About James Bay
Walter Swett
Classifieds and Personals
Page 5 Spandex’s Return (finally)
(Part of the twenty-first, version 2.0)
ZZYZX
(Part the Twenty-Second)
Eleven Naked Horsemen
Page 6 Bibilometrics: a Computer Program for Tenure Decisions
Sanjib Baruah
The Beer Column
Page 7 Bard’s Pizza Alternatives Evaluated
Susan Goedel
Slacker is an Innovator
Gabriel Wardell
Page 8 Three Rock Bios That Are Rock Solid
Jonathan Miller
Page 9 Slick Blazers Down Albany
Slippery court no obstacle to hot team
Matt Apple
Have You Got What it Takes to Be a BRAVE Counselor?
Page 10 Outlook From the Editor’s Sanctum
Greg Giaccio
Give LEGACY a Chance [Letter to John Kennedy, County Legislator]
Niolfar Halstead
Chair, AIDS committee
Snow Fooling
Lisa Kereszi
Page 11 Letters
Thumbs up to SLC
Jason Van Driesche
Statistically Speaking
Rachel Smith and Julia Magnusson
Humor Attempt Fails
Matthew Gilman
Page 12 Calendar

THE BARD OBSERVER

Bard College's News, Arts, & Sports Weekly

Non-profit Org.
U. S. Postage
PAID
Permit No. 1
Annandale-on-Hudson

Opportunity knocks on your door; Temptation has a key.
–Mediocrates

Volume 99, Number 13 Bard College, Annandale-on-Hudson, NY 12504 December 4, 1991

Bard Hires B.R.A.V.E. Director

Joan Unger, the new B.R.A.V.E. director chats with student, Erin Law

by Michael Poirier
News Editor

The B.R.A.V.E. program, initiated after heated campus activism concerning rape last semester, welcomed its first director, Ms. Joan Unger, to her office on November 5. She comes to the position after years of involvement and training in rape counseling. She is still adjusting and looking forward to her new responsibilities as coordinator and administrator of the rape crisis facilities available on campus.

"This job offers a real challenge and the opportunity to watch a group of people be impacted by a program. To look at change over people's behavior over time; to see whether or not we can create an environment absolutely without rape," explained Ms. Unger in a recent interview. "Bard is another school just beginning to affect changes in behavior, but here there is a willingness to look at the issue."

Ms. Unger's role as the B.R.A.V.E. director includes providing general support and counseling for rape victims on campus, primarily short-term intervention counseling and referring victims to other helpful services. Another major project is the organization of an intensive training program for B.R.A.V.E. counselors. She is also coordinating the rape hotline while also training individuals and groups on campus about sexual harassment and decision making-"how to articulate the grey areas in sexual relationships." She advises the staff and faculty on how to best serve the needs of a survivor and will also work with the Stu-

continued on page 2

Inside

Peter Straub...
...page 3
SPANDEX...
...page 5

Much Ado About Nothing

Resolution to eliminate "45 minute" rule is unsuccessful

by Michael Poirier
News Editor

The last Student Forum meeting, held on November 20, featured a debate concerning a resolution intended to strike Section 3A12 from the Student Constitution. Section 3A12 stipulates that debate concerning any resolution presented to the forum cannot be closed until the speaker's list is exhausted or 45 minutes has elapsed. The resolution, which contended that the rule was constantly ignored and truly unnecessary, was overwhelmingly defeated and 3A12 remains in the books.

Argument centered upon the need for 3A12. Supporters of the rule felt that it was vital to ensure that people are given a chance to speak about an issue at hand and that 3A12 prevents the Forum from being rushed into a hasty vote. Clarifying the topic can only be accomplished by multiple speakers and the rule prevents the chair from abusing their power to control debate. Sponsor of the resolution, David Rolfe, argued: "Our current government does not need this. It (3A 12) was just a waste...at every meeting it was broken." Ultimately only seven people voted in favor of the resolution after debate had, ironically passed the forty-five minute mark.

In other student government news, the Planning Committee allocated the laundry fund in this fashion: WXBC $2000, deKline $1800, the music studio project and Safety Patrol each $1000, and the Party Lights Co-op $900. Zen Jugglers, Naked Shakespeare, and the Observer were organizations which were given no money.

Treasurer, Matt Lee, reported that so far this semester $41,000 has been spent, three-quarters of the entire budget. In addition club heads can no longer charge at the bookstore because of delinquent accounts, and clubs were also reminded to pay their Xerox bills. As Lee commented, "Club leaders should be showing up at these Forum meetings before we end up with an enormous debt again."

The next Forum is Dec. 11. Bring a friend

B.R.A.V.E. director hired continued

continued form page 1

dent Judiciary Board with respect to the processing of sexual harassment cases.

Impressed by the energy, enthusiasm, and support she has felt on the campus after her first two weeks, Ms. Unger reflected that:"The goal of the program is to create an environment where people feel comfortable talking about sexual assault and how to deal with it. As the program becomes more well-known, more people will come forward to discuss the issue...On a college campus the message gets reinforced, and attitudes learned go well beyond the college, and later in life, former students can show their understanding as jurors and voters."

Ms. Unger accepted this position after extensive experience in the field of rape response and education. In 1975, she worked in New York City as a counselor for New York Women Against Rape. A year later she became the Assistant to the Director of the Columbia County Rape Crisis Center. In 1981 she joined nine other women to found the Columbia Green Rape Crisis Center, which recently celebrated its ten year anniversary as an all-volunteer response center. Until 1988 she served on the New York Department of Health Rape Crisis Program Advisory Committee.

Ms. Unger has also worked in the field of child sexual abuse counselling. In 1985, she was production manager and script consultant for the Sexual Child Abuse Prevention Center's video: "Critter Jitters." Directed at children, ages three to eight years old, the show utilizes poetry, mime, music and other art forms along with real children to emphasize the individual's right to bodily integrity. "Good touch/bad touch," was one of the techniques used and, as Ms. Unger commented - "Part of the concept (of the video) was that their entire body was their own; that they would decide where to be touched and by whom. That's a very important message."

In 1987, she co-founded the New York State Coalition Against Sexual Assault. She still works with the organization which assists, advises and represents rape victims across the state.

The issue of rape and the individual's personal integrity of his/her own body is a very important concern for Ms. Unger, and she has made it part of her life for the past sixteen years. Speaking upon why she got involved in this field, Ms. Unger replied: "You feel a qualitative difference growing up female-a message that as a woman you have to watch out for yourself more than men have to. You no longer have the same rights as say, your older brother. It was frightening...and rape was something nobody wanted to talk about. It was dirty, you bore some kind of double shame if you were raped, like it was all your fault.

"General female safety is a concern and it appalled me that it was typical behavior that in something like a war situation, women were treated as spoils of war. Living in Manhattan, I practiced every safety precaution and I saw an advertisement in the *Village Voice* to join New York Women Against Rape. Being trained by these women changed my life; we could change the culture, rape would never be taken for granted again."

Ms. Unger lives 45 minutes away from Bard in Hillsdale, and in addition to her sexual assault involvements, she works as a private cook. She has pursued paper-making and book-binding, but finds that she is running out of time for this hobby and thinks that her artist's books show at a crafts fair in December will be her last for a while. An "avid" organic gardener, Ms. Unger is also involved in other organizations such as an activist group on issues of social justice. She is involved in the Columbia County Committee for the Prevention of Nuclear War (PREVENT) and the Sister City Exchange between Hudson and the city of Malpaisillo in Nicaragua.

"At Bard I hope that we can develop a model program that other colleges could choose to utilize; we have the energy and expertise to do that...we can create an environment where sexual violence will not be tolerated, it's not just a pipe dream." Ms. Unger's office is located in Room 103 in the basement of Albee Annex, and she is generally available on Tuesdays and Wednesdays. Her phone number is 758-7557 with an answering machine and the post office box number is 261. Anyone is welcome to make an appointment. The B.R.A.V.E. office itself is open Sunday through Tuesday evenings 9pm to midnight and the phone number is extension 552 or 553 and 758-7552 or 758-7553.

Human Resources Director resigns

by Greg Giaccio
Editor-in-Chief

On Friday, November 22, John Secco resigned from his position as Director of Human Resources here at Bard.

Vice President Dimitri Papadimitriou said that Secco resigned for personal reasons and could give no details on what those reasons were "to avoid problems which might impact his securing another position."

Secco had been Director of Human Resources here for about 18 months. It was his job to deal with the employees of the college. He also saw to it that the colleges affirmative action policies were carried out. Papadimitrou said that the college will start looking for a replacement after the holidays.

John Secco was not able to be reached before publication.

Allstate®
Auto, Home & Life

MICHAEL HAGGERTY
Account Agent
Allstate Insurance Company
Route 9, Astor Square
Rhinebeck, NY 12572
(914) 876-3632

Support Democracy...

At the Student Forum on December 11, elections will be held for four seats--two Planning Committee seats and two Student Life Commitee seats. Anyone interested in running for these posistions should attend the December 11 Forum.

There will be a campus-wide election held on December 12 and 13 for the positions of Student Life Committee Chair and Treasurer of the Student Association. Anyone interested in running for either of these positions must submit a typed one or two page statement of purpose to Erin Law, Secretary of the Student Association, by Wednesday, December 11 (through campus mail or in person). Late submissions will not be accepted.

If you have any questions about the positions, please drop a note to Erin Law in campus mail, or call 758-0043.

Writer horrifies Bard

Horror writer Peter Straub speaks to students

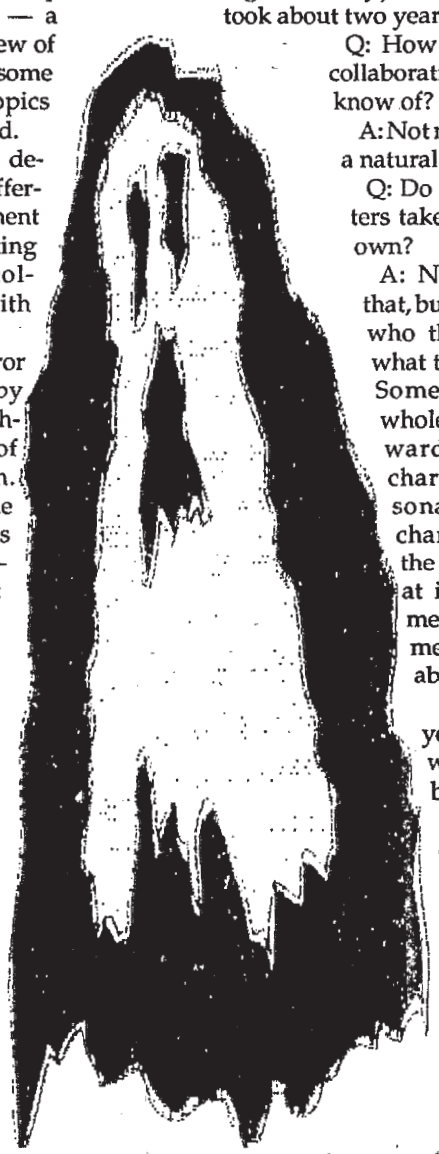
by Jeana C. Breton
staff writer

Bard college was finally blessed on Monday with the appearance of the bestselling author Peter Straub who came to read from his latest book *House Without Doors* and his work in progress entitled *The Throat*. Peter Straub's other books include: *Ghost Story, Shadowland, Koko, and Floating Dragon,* as well as a book written in collaboration with Stephen King entitled *The Talisman.*

The first thing he read was a passage from "The Buffalo Hunter" in *House Without Doors* in which an inwardly frightened character named Billy Bunting imagines himself walking through his home town of Battlecreek where he sees Jesus muttering to himself. Next, he read from *The Throat* in which a character named Tom Utterville has a nightmare about his time in Vietnam and then wakes to take a walk while thinking of the dream and what the characters of one of his stories are up to. The passage ends with a female character saying "You're sworn to secrecy; let's begin at the beginning." Peter Straub also read (from *House Without Doors*) a description of a poet about to do a reading from a woman's point of view (she thought he looked like a bum), a section from "The Veteran" in which a character is described as having a pit bull named Lurp and shirts with slogans like "If You Weren't There, Shut The Fuck Up" and whose main belief is "A man without control isn't a man at all," and a passage in which a woman describes a man she observes walking down the street "she follows him out of every thing she had ever known."

"Writing alone is often times uncomfortable, but at least it's yours" --Peter Straub

After he had finished, Peter Straub answered questions from the audience — a public interview of sorts in which some interesting topics were discussed.



Q: Can you describe the differences in torment between writing alone and collaborating with someone?

A: The horror of writing by yourself is nothing to that of collaboration. (Writing alone is often times uncomfortable, but at least it's yours).

Q: How did you like writing with Stephen King?

A: There were times when he took my breath away and other times when I hated what he wrote and couldn't tell him. I only agreed to do a collaboration because it was him. I liked him; he's a very powerful writer.

Q: How did *The Talisman* get started?

A: It was his idea, but I was busy at the time and he agreed to wait four years.

Q: How did the writing go?

A: We wrote the beginning at my house and the end at his house; it was the only time I had someone I hadn't made up in the room with me while I was writing. For the middle, we traded on and off whenever we felt like using a computer link.

Q: How long did the book take to finish?

A: He's tireless. While I was writing, he'd be working on another book, but when he was writing, I'd usually just read. The book took about two years to finish.

Q: How many other collaborations do you know of?

A: Not many. It's not a natural thing to do.

Q: Do your characters take off on their own?

A: Not so much that, but I start to see who they are and what they're up to. Sometimes my whole attitude towards a character's personality will change. Mostly the book moves at its own moment and tells me what it's all about.

Q: How do you overcome writer's block?

A: I hardly ever have that, but I'll read or go for a walk. Some inspirations are worthless, but eventually the world ends up being full of meaning.

Q: Has language poetry been an influence to you?

A: Very, very little probably. I like some poets, but I also like connected stuff that they don't care about. I want my work to be a transparent page in which a reader can disappear into a world I made up for him. That's what I want, but I'm not doing that. For example, all my metaphors are supposed to be striking.

Q: How much of what you read goes into your work?

A: I don't do that directly, but I'll steal things when there's a way to steal. Usually I just read for a way out of my own writing. Non-fiction, however, is useful to obtain material so I don't make stupid mistakes.

Q: How about real life experiences?

A: Some direct others indirectly, but almost never. I tend just to color what I remember and retain. The character isn't me, but the weather and temperature are the same as my experiences. Childish emotions are so big that most writers have them for breakfast.

I want my work to be a transparent page in which a reader can disappear inot a world I made up for him. That's what I want, but I'm not doing it

Q: Do movies have an effect?

A: I don't use stuff from movies, but I watch a lot of movies; I find myself seeing things scene by scene.

Q: Do you have trouble with endings?

A: They're the hardest part; they have to carry the weight of the rest of the novel. I'm always obsessed with the book by the time I get to the end, but sometimes I have to rewrite the ending in order to justify the main thrust of the book.

Peter Straub has written 10 novels and is working on his 11th which he hopes to have finished by February.

Ηεψ Εωερψονε

Learn Latin or Greek during January and earn 4 credits!

A semester's worth of 1st year Latin or Greek in only three weeks

If interested call Professor Romm (x. 397) or Professor Callanan (x. 279) as soon as possible

announcing 20% discount

CATSKILL ART & OFFICE SUPPLY

35 Mill Hill Road
Woodstock
679.2251

328 Wall St.
Kingston
331.7780

Except for: color copies, film, discount processing

Hear what they say about James Bay

by Walter Swett
staff writer

There's been a growing amount of talk about some place in Canada called James Bay. James Bay is located off of the southeastern section of the Hudson Bay in Northern Quebec. Among other natural treasures, the area contains 2/3 of the world's freshwater seal habitat, the world's largest caribou herd and beluga whale population, and the highest known concentration of aboriginal forest dwellers in North America.

A Canadian company called Hydro-Quebec seeks to produce "safe, clean electricity" by using a series of dams on the rivers flowing into James Bay to harness the vast hydroelectric potential of the area. Proponents of the project point to the relative cleanliness of hydroelectric power as compared to fossil fuels or nuclear power, and as Premier Robert Bourassa says, "every day millions of potential kilowatt hours flow down hill and out to sea. What a waste!"

If the project is completed as planned, 25,000 square kilometers of land, much of it virgin forests, will be flooded. Environmental activists say the flooded area will be the size of New England, New York and half of Pennsylvania.

The proposed area is currently the home of a large tribe of Cree Indians which has been living relatively undisturbed in their village of Great Whale for thousands of years. Both proponents and opponents of the project agree that the Cree will be affected. However, the opponents and the Cree themselves insist that the project will be nothing short of genocide for the Cree people. Serge Dube, a Hydro-Quebec official who champions the blessings that progress has brought to Native American people says, "Facing tomorrow implies cultural genocide; progress means giving up our old ways. We can't live in the 16th century forever."

Contributing factors in the success of this project are both disputes between government of Canada and that of Quebec, and New York State's decision to buy power from Hydro-Quebec. New York is currently considering a $17 billion, 21 year contract to buy electricity from the project. Proponents of James Bay suffered a major setback in August when New York decided to delay it's decision on the contract for eleven months. If enough pressure can be brought to bear on New York State legislatures not to purchase the power, hydro-Quebec would be forced to reconsider its plans to complete the James Bay project.

Opposition to James Bay has been growing on campuses throughout the Northeast and Bard College is no exception. In a recent press release Air Water Earth (A.W.E.), the Bard Environmental Club, has announced a number of activities for the week of December 1-7. The club plans a series of films and videos throughout the week: decoration of the Wall in Dekline, a seminar on Wednesday featuring a panel discussion with James Bay activists, and the culminating event: a benefit party in the Old Gym on **Friday, December 6** to raise money to donate to other groups who are working to stop the James Bay project. The party will feature a number of bands with a brief talk by a local activist between the first and second band. In the interest of saving space in local landfills, the club will be charging an extra dollar to those who do not provide their own reusable cups.

Classifieds and Personals

LETTER QUALITY PRINTER: Diablo 630 ECS, plus many printwheels. IBM compatible and a workhorse. $250 or best offer. Call x.411 or (evenings and weekends) 246-1476.

Need holiday gifts? Handcrafted Native American inspired silver jewlery for sale at substantial discount below retail. Call x.411 or (evenings and weekends) 246-1476

Pontiac Phoenix for sale. $300 or best offer. Contact box 101.

Two quiet, pet free, non-smoking females seeking house sitting posistions beteen Decmber 20 and January 26. Dates and pay negotiable. References available upon request. Plese call 758-2016 after 5:00 weekdays or anytime during weekends or drop a note to Stacey Thew.

Leaving next semester? If you have a quiet single on campus and you are leaving next semester please contact box 423 to arrange a swap of some sort. Thanks

Red Hook room for rent. $237 per month. Starts January. Call jonah 758-1370. 2 bedroom apartment, no smoking.

Albert and Sebastian are looking for a guitarist to form an industrial/funk/hardcore band with. No bluesy rock, no light jazzy funk, no cheezy metal and no hippies. Call 758-0294

Cap for small bed pickup truck for sale. $30 immediately. See David Braun 757-5716 or box 737.

For whomever bashed in the side of my green Dodge sedan and ripped off the mirror. I have a special kind of anger reserved for you.

Ganky Bones- "She saw under his trousers his desire was bulging. She gently leaned over and began to open one button, then another, then another, then the third. -Pleadingly, Bam Bam.

Hasty-sometimes we may be afraid of what we fantasize. Sometimes a ciar is more than a cigar. don't forget that toilets need love too, Bam Bam.

Jen. R.- Let your love show and, you'll know what I mean, it's the season. We're glad you're back shweety.

Vickie S. please call Janni Davis ASAP!

Keri, Don't be negative, you have a photo, that can cheer you up-Janni Davis

Mona, It's the only democracy and it's really modern-Janni Daivs

Greg T.- You have your opinion and I have mine-K.L.

Happy Birthday Connie Chung!-from Jesse Sanchez

How's the senior project going David Steinberg?-J.S.

I turned 21 in prision doing life without parole. No one could steer me straight but llama tried, llama tried.

Last Sunday St. George fell from grace. Let us pray.

Eddie Puss- Don't kill your mother. You will go blind- Joe Casta

Seth & Chris: Thanks again for the great Thanksgiving feast! All men should cook like you! Much love and Molson, Jeana & K8E

By the way, Seth, I was serious.

You can do it too; it's not a show!

Glen: I wanted to be the first to write you a stupid, mushy personal but I couldn't think of anything stupid or mushy to say, except that I've always had a thing for grouchy old men.

"Brick House" made a nice guy kill. "Brick House" caused the S&L crisis. Hitler liked "Brick House".

Barking like penguins, eating our children, rolling like chick peas, we've had a surreal experience, o ZYZZX. Life will be different without you.

I like my cinnamon rolls extra crispy. The louder the fire alarm, the better.

PARTY

to save James Bay

The Bard Environmental club invites you to a party with Silence, The Meddling Kids, And Guppie Boy Grunt. Refreshments are cheaper with a reuseable glass. Old Gym, Dec. 6

24 HOUR BANKING

First Rhinebeck
FIRST NATIONAL BANK OF RHINEBECK
Member FDIC

BARD COLLEGE LOCATION

YOU CAN USE:
SMART 24 / DISCOVER
EXPRESS CASH / VISA
NYCE / CASHERE / PLUS

RHINEBECK
20 Mill St. • 876-7041

RED HOOK
Rt. 9 South • 758-8811

OUR SMART 24 ATM IS CONVENIENTLY LOCATED IN THE STUDENT CENTER

Spandex's return (finally)

(Part the Twenty-first, version 2.0)

by ZZYZX

I looked out my window. All I could see was the young woman and the mob chasing her. They were between me and her, and looked like they had all intention of ripping her to shreds. She suddenly stopped and faced the angry crowd. She held her left hand high and revealed a glass ring in the shape of a goldfish. As the sunlight hit it, rays shot out form her ring and surrounded the crowd. After a tense moment where one could feel forces clashing in the air, the crowd faded away into nothingness. Seeing that the ZZYZXmobile remained after her attack, she took me for an ally and hopped in.

"I'm FRESCA," she said. Before I could give my name, she saw my look of confusion, recognized it, and alleviated it by telling this story:

"When my mother was young, she loved to drink sodas. Despite being exposed to the plethora of soft drinks that thrive in the free market, she had a definite favorite. It was somewhat hard to find, but she would always talk Grandma to going to 4 or 5 stores until she got it. This was all well and good until one fateful day when they took it off the market--something to do with a 'saccharine scare.' She was despondant for a while...and then slowly forgot about it. Every now and then she'd remeber this heavenly beverage. Time passed. She got married and was pregnant with me. she went to a OneStop to get some pickles. She walked by the refrigerator section and saw her beloved grapefruit flavored soda. She rushed to the counter, paid the cashier, popped the top, started to drink, and had to spit it out; it was too bitter. So she named me FRESCA to symbolize her lost innocence. She thought she was being deep, but she should try to go through 8th grade like that."

Her story over, I felt free to ask her why that mob was chasing her. She answered that it was a religious persecution. What? She worshipped a goldfish, and SPANDEX was held in high regard here..."SPANDEX," she interrupted. "SPANDEX is a cat"

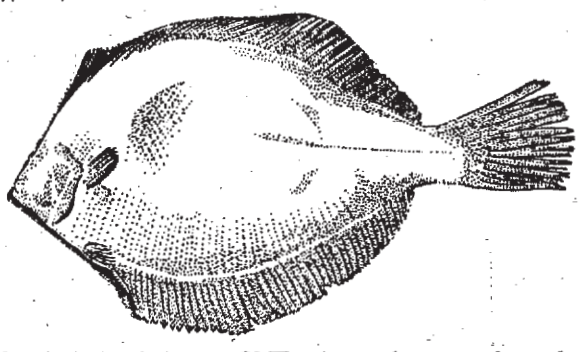
-TO BE CONTINUED

(Part the Twenty-Second)

by ZZYZX

FRESCA's revalation shocked me to the core. SPANDEX a cat? I have no objection to alternative realities, but this one smacked of heresy!

We headed north toward Washington. There was a big rally there. FRESCA told me to park at the Metro Station, and we took the subway to the Capitol.



I asked her why she wanted to come along. She said that the answer was locked in her holy book, THE FONT OF ALL WISDOM. She handed it to me. It resembled a 3 subject spiral notebook. Flipping through it, I saw many topology and real analysis theorems. Finally, though, she pointed to a page. On it was written the following:

"There will come a day when all is dark, the sun will shine but shed no heat. On this day, when the Lion, the Eagle, the Dragon, and the Aardvark have all met, then and only then will this prophecy be fulfilled."

I looked at her, confused. What relevance did this have to me? She explained tha the symbolism of this passage meant that one day someone will come from an alternative universe where SPANDEX is the name of our savior and save us from the tyranny that we live under. I understood completely. All holy books are the same, it is only the symbolism which changes. [Actually, this is the way you can tell if a text is holy or not. Find a book whose holiness is beyond repute--I suggest THE GOOD BOOK--and see if you can construct a homeomorphism from it to the book in question. But I digress...]

We arrived at the rally. All around me were people holding up placards with cats on them. I had stumbled on to my worst nightmare. FRESCA looked over at me expectantly, as if I would automatically know what to do. I did not want to disappoint her.

The crowd was also expectant. Looking over to the stage, I saw why. A speaker was walking up to the microphone. I heard the opening words:" Are you an epic story teller or are you just manic depressive? Injective, subjective, bijective? Isomorphism, homomorphism, heteromorphism? Are you closeminded or just closed and bounded? Does Gauss heat cheaper than Euler?" [Note: The last sentence was stolen form Greg Giaccio. I hope he feels acknowledged.]

I had heard enough. I knew he was the anti-ZZYZX, and I knew I must defeat him. I ran towards the speaker table to activate my plan.

-TO BE CONTINUED-

Eleven Naked Horsemen

The people came with sets of gods, hallowed were their names. The people slayed their own in pain, continuing the same sacrifice of modest life for design. The people ran with canes and rods, running past their iron mines, running all the time behind where they were to be. The people smelled the heavy air, smelled it in fond despair, knowing it was the baggage of all they had.

We dare you in the days and nights to ramble past the sorry flights of fancy taken by the kings, the kings who wear the many rings; rings on fingers, bells on toes, a silver hoop slipped through the nose. Don't you see the weeping trees? Weeping with a bended knee thrust upon the ground; through it bleeding with fierce delight stains of undrunk wine?

Return love, incite love as means unto itself. We are the shade of the cedar, the sun changing our patterns consistently. The medium of our reflection is the only constant. We record our steps on earth for accuracy, when we need to feel each one, and realize its potential.

Love Your Feet
Birkenstock
Clarks
Dexter
Merrell
Minnetonka
Rockport
Duhnam
Timberland
PEGASUS
Comfort & Hiking Footwear
65 Tinker St. Woodstock
914-679-2373

Saferides
needs drivers.
You will get a beeper, $3.00 to spend at deKline and $0.22 for every mile driven. Two hour shifts available between 10pm and 2am on Thursday, Friday or Saturday. Write or Call Mari Balow at 758-3228 or box 706.

Another View

Bibliometrics: a Computer Program for Tenure Decisions

by Sanjib Baruah

Recently there was a tournament in Boston to test how well computer programs can mimic the human mind. The competition involved typed conversations between computer programs and judges chosen to represent the man in the street. The first prize went to a program called the PC Therapist III designed to engage a human being in "a whimsical conversation about nothing in particular." As I read about the competition, I could not help thinking about the present controversy at Bard about tenure. I wish we could commission computer programmers to design a program that would help us with decisions on faculty hiring, rehiring and tenure. Students, faculty and the administration might be spared a lot of work and stress. With such a program we might be able to make uncontroversial decisions.

All relevant information on a particular faculty rehiring or tenure case would be fed into the computer. The Faculty Evaluation Committee or President Botstein can ask the computer questions on whether or not someone should be hired, rehired or tenured.

Here is how such a program might work. Let us call the program *Bibliometrics*. With *Bibliometrics* in place, a conversation between the computer and President Botstein about a tenure decision might go something like this:

LB: What is your recommendation on Professor A's tenurability?

Computer: *Bibliometircs* recommends that Professor A be tenured. On the publications category Professor A has a score of 188 points based on 2 books, 3 articles, 2 book reviews, and 12 letters to the editor.

LB: What about the quality of Prof. A's publications?

Computer: Professor A's high scores reflect top quality. One book is published by the University of Chicago Press, that is 50 points, another by Harvard University Press, that is 42 points. The quality of journal articles are as follows: one came out in a philosophy journal published in Vienna:18 points, two articles came out in journals published by the University of Wyoming Press and University of Oaklahoma Press: 8 points each. Of the two book reviews one came out in a journal published by the Cambridge University Press: 10 points and another in a journal published by Syracuse University Press: 4 points. The quality of Professor A's letters to the editor are as follows: 2 letters in the *New York Review of Books*: 6 points each, 4 letters in the *New York Times*:4 points each, 2 letters in the *Chicago Tribune* and *New York Post*: 2 points each, 1 letter in the *Poughkeepsie Journal* and the *Kingston Freeman*: 2 points, 1 letter in the *Bard Observer*: 6 points. For a letter published in the *Times Literary Supplement* in 1985 Prof A gets 8 points.

LB: But what can you say about Professor A's quality of mind?

Computer: Didn't we just cover that? A score of over 175 indicates a very high—even exceptional—quality of mind.

LB: But we are interested in intellectual sophistication. What about the quality of mind issue separate from the record of publication?

Computer: You mean the quality of what is on Prof. A's mind. Professor A's mind is quite uncluttered—it has at the moment very little unpublished thought. Since the quality of what is out of Prof. A's mind is very high, the quality of what is on prof A's mind can be expected to be low.

I am convinced that such a computer program is the right way to go. It passes the test of being able to address some of our major concerns in making tenure decisions. One day *Bibliometrics* may even be able to replace Bard's time-consuming faculty evaluation procedure.

The Beer Column

What a Relief! I'm finally in England. Where the weather always sucks and I know that I can find a good pint of beer. No more Puntingamer or strange European flavors-just good English Lagers and Ales. God Save The Queen!

Wait just a minute. It may not have occurred to some of you, but Finnegan (that's Me) is an Irishman. To be completely honest, Finnegan is not my real name; it is a simple tribute to my ancestors. My real name is (C'mon Fin, you're rambling again-Phantom) Right-sorry. Anyway, Five relatives of mine died slaying Englishmen in this century alone. And, well, I feel a little uncomfortable in the disUnited Kingdom. But the Beers here in England have always made me feel more at peace. After all, good beer is good all around the world.

The Old Peculiar that we're trying this week is among the more unique in the world. It has some that are similar, most notably McEwans Import Ale, but Old Peculiar truly lives up to its namesake. It is a very sharp ale, almost a barley wine (very strong-probably around 8-10% Alcohol) with a sweet alcoholic meady taste that is quickly brutalised by an aftertaste befitting a cheap red wine (for those in the know, a cheap red restina). Make no mistake-this stuff is extremely potent, and extremely dark, and once you get used to the onslaught that your mouth is subjected to, not only palatable, but good.

There are a lot of beers in England, but Old Peculiar is one of the rarer, especially in the more populated areas. This is probably for safety reasons if nothing else. Anyhow, I thought it would be interesting to taste because it comes highly recommended by a British friend of mine, and as we all know, the Brits are breeded as professional drinkers. I emptied the bottle into my glass, studied it briefly and took a large gulp... A warning, doing this will cause a reaction similar to that of swallowing a large, live, iguana. The taste, however, is considerably more pleasant, or at least it should be to most people. On a more serious note, Old Peculiar tastes a lot like the dark Spaten, but with that decisively English kick. By the way, is there a mule in the room?

No-that's just the ale kicking you in the head. What you say we try the Double Diamond?

Double Diamond is brewed in Burton-On-Trent England, and since that seems like a bit of information to just about anyone, I'll explain it. Burton is the brewing site for so many excellent English Ales, the description Burton Ale usually means good quality. I expected that when we bought it, and neither of us were disappointed. It is a wee bit light, but that hardly shows in the taste.

He's right; this Ale is much better. It's a light ale, more of an Amber Lager really, but it has an extremely mellow taste that more than compensates for any misunderstanding of labelling. This is really excellent drinking beer-a little bitter and little bite but the entire experience is so satisfying. The aftertaste is even interesting, or maybe I'm just drunk, but it isn't wet at all, a little dry and mushy with a tartish taste, but I consider that good too. Rolling Rock Cafe used to carry DD, (no not DareDevil) but then they changed over to Samuel Adams. Still good, but not as interesting.

You have a knack for stating the obvious; American beers are almost always far less interesting than imports, with a couple of exceptions, New Amsterdam and Sam Adams for example. Speaking of which, the S.A. Winterfest should be out about now-why don't you go home and try some of that, but keep your mind out of the American Beer gutter and remember who you are! I'm staying here in England, where the real beers are.

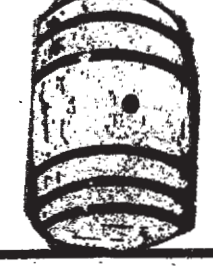
	Old Peculiar	Double Diamond
Phantom	2.5	3.5
Finnegan	1	3

We had some extra space, so we thought that we'd provide a special rating of all time favorites in specific categories. I, personally think that Phant is erroneous in thinking that what the brewer says, goes. Surely we should give the benefit of the doubt, but hey, we're "EXPERTS". Anyway, were rating the top 4 Beers and Lagers.

Phantom's Lagers/Beers:
John Courage
Pilsner Urquell
New Amsterdam
Kronenbourg

Finnegan's Lagers/Beers:
Elephant
New Amsterdam
Amber Beer
Coors Winterfest
Pacifico Clara

Beverage way
supermarket of beer and soda
Rt. 9 2MILES NORTH OF RED HOOK TRAFFIC LIGHT
758-0541
Moosehead $3.99/ 6pk
Koch's $6.99/case
Budweiser $11.99/case
Seagram's Wine Coolers $2.79/ 4pk
Pacifico $4.99/ 6pk
Genesee $8.99/case

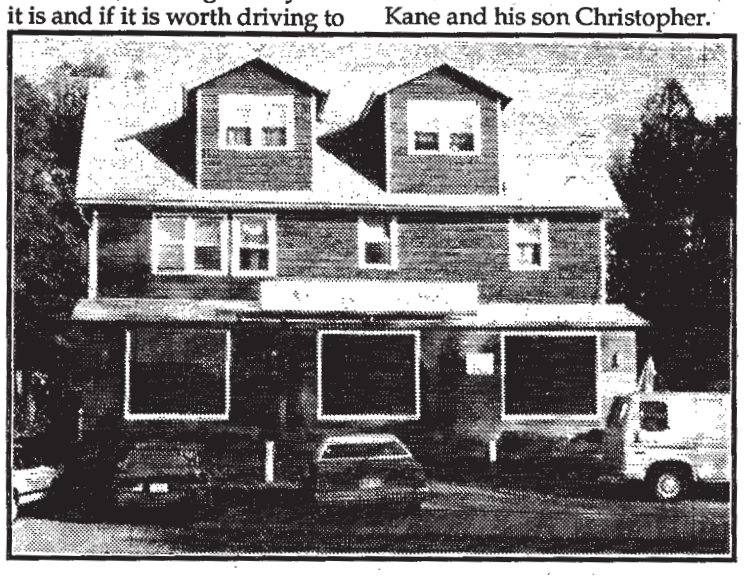


A page of unedited observations from guest writers

Bard's pizza alternatives evaluated

by Susan Goedel
staf writer

People on campus have been hearing the name Sportsman's Inn and wondering exactly what it is and if it is worth driving to or ordering from. Sportsman's Inn is a restaurant on route 9G just outside of Tivoli that serves everything from shrimp scampi to pizza. It has been open since 1978, and its owners are Tom Kane and his son Christopher.



The two are known collectively as "Topher" and are extremely personable. Upon student suggestion a pool table and jukebox were added, giving the restaurant a comfortable atmosphere.

Since Sportsman's Inn delivers free of charge to Bard College, it is the only source of competition to Broadway Pizza. Broadway Pizza, also located in Tivoli, delivers pizza and calzones, with which Bard students are familiar. As one rather poetic student said, "It's practical relief for the munchies, but it doesn't suit the more delicate palate." Although delivery is relatively slow, the employees who deliver are friendly, as opposed to the employees on the phone, who are often rude.

In comparison, Sportsman's Inn has more agreeable employees and a better selection of food. They deliver everything that is on the menu, including New York strip steak, spaghetti dinners, and a variety of fast food, as well as pizza. When asked the difference in the quality of pizza between Broadway and Sportsman's Inn, another student said, "The cheese on the pizza at Sportsman's Inn is edible and doesn't make me grimace."

Slacker is an innovator

by Gabriel Wardell
movie reviewer

Slacker is like an extended K-Mart commercial; not the obnoxious K-Mart commercials, but rather like one of those subtle long-take ads which eavesdrop on the conversations and observations of a few passing customers. Only in *Slacker*, everyone has an attitude.

Slacker weaves through the gritty fabric of Austin, Texas, flowing from one episode to the next, creating a pastiche of fruitless interactions. Debut director Richard Linklater stitches together these swatches with subtle cunning; his world is loosely bound by a continuity of subject matter: an utter obsession with crisis in contemporary society told with naive urgency. This is a world where conspiricy theories abound; where cynicism, fate, chance, and irony define existence; where everybody thinks they are too smart for their own good; where the act of discussion is the noblest action; where everyone is so busy talking, that nobody actually listens to what anybody else has to say; and where a violent revolution lurks close to the surface, but because idleness is so active a pursuit, its threat is never realized. As a product of and about contemporary society, *Slacker* is a post-modern masterpiece.

Riddled with hundreds of trivial pop-culture references, *Slacker*, seems like a superficial treat or an exercise in name dropping: one character tries to sell Madonna's pap smear, another immitates Dostoevsky, another sites to Antonioni's Blow-Up, and later yet another laments the passing of avant-garde filmmaker Christopher MacLaine.

But then the intelligence behind *Slacker* pierces its apparent simplicity to reveal a wealth of insight. While feigning superficiality and objectivity, one is always conscious of the filmmaker making choices and asserting his presence. The incessant tension between spontaneity and scripted material propels the action of this film. Repeated reinforcement of certain issues and the recurrence of themes serve to outline the film's careful construction. Though Christopher MacLaine's name is mentioned only in passing, the reference is no accident; it is a a rather conscious allusion to MacLaine's 1953 film *The End* which *Slacker* with its episodic structure and its relentless fatalism reverently emulates. *Slacker* thrives upon such pretension as a film. Drawing upon the styles of various other filmmakers ranging from Goddard to Wenders to Warhol to Brakhage, Linklater ponders what it means to watch a film and what it means to make a film and what it means to tell a story on film.

In one episode, Linklater develops an extended cinematic metaphor: A character (who is never shown) has already moved out of his apartment. His housemates discover a series of postcards in his otherwise desolate room. On the back of each card, he has written a piece of his story in the the third person. The corresponding picture face of each postcard bears a subtle relationship to his story. For example he wrote, "one of his relatives died, he doesn't remember which one." On the front of the post card is a picture of Uncle Fester from the Addams Family TV series. Establishing an implicit relationship, he suggests in Uncle Fester the death of his own uncle. Without the picture, his text remains ambiguous. Without the text, Uncle Fester is merely himself. When fused together, a new meaning is introduced as Uncle Fester transcends his actual identity to suggest someone else.

Just as film is no more than a series of still photographs projected in quick succession to create motion, ordering this series of picture post cards to tell a complete story is analogous to making a narrative film. The development of meaning from the intellectual relationship between words and image refers to editing and its ability, through montage, to suggest meanings not otherwise inherent in the images.

This episode exemplifies another principal characteristic of film: indexicality. That is to say, even though the gentleman responsible for the post cards is never seen, his imprint (or rather his index) remains as record of his actions. Likewise, the film image is simply a recorded event. In projection, the images are recognizable as a previous event, such that, even though the conditional circumstances of the event are no longer present, the film strip retains an index of the event. Just as the post cards and their accompanying words are recognized as a story, the manipulation of images into a narrative context on film becomes recognizable as an event itself.

That a novice directer like Linklater constructs so intricate an analogy by utilizing pop-culture icons like Uncle Fester shows remarkable skill, insight, and versatility. *Slacker* has it both ways: as a harmless trifle and as a significant film, which depends upon the level of investment of the viewer.

In an essay entitled "Breathless: Old as New," Dudley Andrew writes of Goddard's debut film *Breathless* :

"Few innovative films are hailed in their own day. *Citizen Kane*, *Greed*, and *Rules of the Game* were recognized as exceptional when they appeared, but exceptional in the sense of aberrant... On the other hand, most of the 'breakthroughs,' that stud the pages of Variety every year, end up as only fads. Remember *Easy Rider* and the *I am Curious* films. Their novelty wears thin. *Breathless* belongs to that very short list of films that stunned audiences in their own time and continue to stun us today."

Slacker is a film that deserves a place on this list. Like *Breathless*, *Slacker* is a debut film by a filmmaker immersed in film, who, through sheer determination and utter obsession bore a film which attempts to say it all.

What continues to make *Breathless* interesting today is not only its longevity, but also as the origin of Goddard's filmmaking career, it shows the foundation of his continued success as an innovative filmmaker. Richard Linklater now faces the challenge of continuing to produce interesting, innovative films. If he shows himself to be a one trick pony or a one-hit-wonder, then the potency of *Slacker* may eventually wear thin. But if he continues to challenge, to innovate, and to put belief into action, it will be fascinating to watch what follows.

Three rock bios that are rock solid

by Jonathan Miller
book reviewer

There is grotesque inequity in the field of serious rock books. While the New Kids on the Block place three separate fan bios on the New York Times Best Seller list, Greil Marcus' *Psychotic Reactions and Carburetor Dung* languishes in the back room of Waldenbooks. While icons like the Beatles and the Velvet Underground accumulate investigative biographies and literary criticism like a clogged filter in a sewage waste-treatment plant, if you're interested in bands like Creedence Clearwater Revival, Sly and the Family Stone, or Iggy and the Stooges, you won't find anything more substantial than a fan bio.

"Heavy" rock books tend to come in spurts, (like last year's flood of Doors material) and recently, three books have been released concerning major rock figures, all with their roots in the sixties.

Nicholas Schaffner's *A Saucerful of Secrets - the Pink Floyd Odyssey* is a comprehensive overview of the legendary art-rock band's career. Although the group continues to play together today, (minus prima donna Roger Waters) a third of the book concerns the band's early days and its founding member Syd Barrett.

Barrett was the Acid martyr. The Laughing Madcap of 1967, Barrett was a creative genius who spent so much time tripping on LSD that he slowly lost his sanity. Barrett was eventually replaced and after releasing a pair of disjointed solo albums, he vanished from the public eye. Wild rumors flourished for years - Barrett had injected LSD into his temples, he was locked in his grandmother's attic and he watched television 24 hours a day. The sublime tragedy of brilliant songwriter who boiled his brain is enticingly romantic, and Barrett has been the focus of a devoted cult for many years.

Schaffner's book does much to set the facts straight about what really happened to Syd Barrett. Pink Floyd was one of the most secretive bands in history. They rarely permitted photos to be taken, and would confiscate reporter's notebooks and cameras before press conferences. Schaffner (author of the excellent *The Beatles Forever*) spent years investigating the band, interviewing hundreds of people involved in the band's history, including all musical members, barring Roger Waters.

Saucer Full of Secrets is a necessary book-nobody but a group of close-mouthed insiders really knew anything about the inner workings of Pink Floyd. They may have been pseudo-intellectual art-elves, but "the Floyd" spoke to legions of alienated youths, making an inside story welcome. Schaffner's book uses the hundreds of interviews well, giving a reasonably balanced account of events. When discussing what a self-centered jerk bassist Roger Waters became, Schaffner lets the interviewees do the talking, without ever personally condemning him.

Saucerful of Secrets does have the same weakness that Schaffner's Beatle book suffered from the song-by-song investigations are superb, but the personalities come across weakly. We'd like to know more about what motivated the members of the band in their works. Beyond the fact that Waters was neurotic over the death of his father, and that the rest of the band wasn't, the full cast of characters could be so many pieces on the music industry's chessboard. It would be interesting to know more about what was going on inside the musician's heads, to spawn such mammoth works as "Echoes" or "Atom Heart Mother." Still, *Saucerful of Secrets* remains a worthy investigation of a cryptic subject.

Bob Dylan - Behind the Shades by Clifton Heylin is a less worthy investigation of one of the most important figures in American 20th century music. Just as rock cannot be discussed without mention of the Beatles, the entire history of modern folk music leads to and stems from Bob Dylan.

Dylan is another figure who draws serious books like flies to fertilizer. At least three other major biographies have been written on him, along with countless literary criticisms of his lyrics as poetry, and numerous "decodings" of his lyrics by anal retentives like A.J. Weberman.

Heylin is a serious Dylan fan who is the co-founder of *Wanted Man*, the British "information office dedicated to studying Dylan's life and work." The back cover claims that "he spends much of his time travelling the world watching Dylan in performance." It shows. Heylin's obsession for Bobby D. colors the book and leaves it lopsided.

Behind the Shades is a book for Dylan freaks, people who have most of Dylan's albums, and already know many details of the man's life. Heylin bases his work on the dangerous proposition that his readers are already as familiar with the whole of Dylan's work, as the author is, and this creates confusion. Heylin continuously spot-checks other major biographers, debating whether Dylan arrived in New York in early October, or late October, whether he attended a party with the Rolling Stones on June 4, 1974, or two weeks later. Unlike other biographies, the book does follow Dylan's activities from his birth right up to the present day. However, the music receives little description, almost no lyrics are quoted, and the book comes off as more of an FBI report on Dylan's movements than a feeling biography of a genuine man. Schaffner's Pink Floyd book may not have cleanly characterized the main players, but it summons up the flavor of the time wonderfully.

Heylin's cringing worship of Dylan blacks out the rest of the contemporary world and seriously warps his view of other artists. Events outside of a three-foot radius of Dylan himself are absent. The Beatles and the Stones are brushed over, others are not discussed at all. Charitably mentioning *Sgt. Pepper*, he describes this pivotal album of the era as "a cornucopia of studio gimmicks obscuring a plethora of lightweight tunes." Dylan's enormous influence on such contemporaries as the Byrds, Hendrix, and the Beatles are touched on only in the briefest and least investigatory way possible.

The book does provide a complete record of Dylan's life and its events, and Dylan buffs will find it rewarding. But, for the general reader, it's a loss. Heylin stubbornly refuses to investigate the implications of Dylan's work. *Behind the Shades* promises to reveal the real Bob Dylan, but the cut-out of a man we are presented with proves only how impenetrable and inky-black those shades are.

If Dylan was King of American music in the sixties, the other King on the chessboard was clearly Jimi Hendrix. With his electro-sexual feedback guitar and a stage persona that alternated among dreamweaver, highway child, and urban hipster, and a brilliance in lending commercial credence to near-revolutionary composing technique, Hendrix inspired more reams of gobstruck, raving worship from music critics, rock fans, and guitarists than anyone before or since. With a spread of influence second only to that of the Beatles, Hendrix stands rampant in psychedelic glory as one of the seminal musical figures of the twentieth century.

Harry Shapiro and Caesar Glebeek have weighed in with a massive tome to chronologize the life and times of their hero. More than seven hundred pages long, carrying a daunting price tag of $29.95, better than one-fourth of the book is devoted to appendices detailing Hendrix's studio techniques, recording every guitar he ever handled, and giving a day-by-day chronology of his professional life, among other things.

Shapiro and Glebeek are obviously out to out-do *Scuse Me While I Kiss the Sky*, the glamorizing biography by David Henderson published in 1981. They do it with encyclopedic detail. Hendrix's family history is traced straight back to his great-great-grandmother, and is followed up with discussion on every inch of the Voodoo Chile's life. While *Electric Gypsy* occasionally tilts towards the same trap that *Behind the Shades* fell into, it always manages to right itself, and continue providing fascinating stories about Hendrix.

Hendrix's relationships with several different women are detailed, including his fascination with the Swede, Eva Sundqvist. His political beliefs are discussed for the first times. Hendrix was accused of being a psychedelic minstrel show for the whites, and the Black Panthers party frequently took advantage of him (occasionally taking the entire gate receipts from an arena show). While Hendrix's first three albums seem apolitical, Glebeek and Shapiro's discussion of later work like "Captain Coconut" (originally titled "MLK") and "Peace in Mississippi" show him as a man who stood firmly on the side of equality.

Shapiro and Glebeek's prose works well within the book, steadily feeding out facts, without inducing boredom. They produce several intriguing (even if farfetched) interpretations of Jimi's lyrics. Regarding "Purple Haze," they say:

"One book known to have influenced Jimi was Frank Water's *Book of the Hopi* (1963)...the basis of Hopi genesis mythology is the creature of four worlds, the fourth world being that now inhabited

continued on page 11

Slick Blazers down Albany

Slippery court no obstacle to hot team

by Matt Apple
sports editor

After losing their first two games, the men's basketball team overcame a comeback bid to defeat Albany Pharmacy on November 25th. Fighting a tough Albany pressure defense and a slick court at Russell Sage Junior College, the Blazers survived to pull ahead of Albany late in the game. "You could not cut to the ball or you would slide," said Coach Bob Krausz. "It was that bad."

Although the Blazers had a ten point lead with 3:20 left in the game, more of the Blazers' twenty-four turnovers enabled Albany to close to 59-58 with thirty-five seconds left. Sean Alford hit two clutch free throws to increase the lead to a three point margin, and seconds later, an errant pass cost Albany a chance to tie. Sean Alford, a junior and former Rhinecliff High star lead the Blazer charge with twenty-five points, seventeen rebounds and six steals. Todd Snyder chipped in four steals, eleven rebounds and five 3-point field goals for Bard.

The Blazers play in their season home opener this Saturday at the Stevenson Gymnasium against New York Maritime.

The Bard Varsity Squash teams began action before Thanksgiving Break against the United States Military Academy (USMA) and Connecticut College. Last year, in their first year as a varsity sport, the Blazers were ranked 33rd out of 38 small colleges in Division D. This year the men's squash team has only five experienced players; over half the team is new to the sport, only one player having ever played squash before this year. Although the Blazers are 0 and 4 so far this year, and haven't yet won a match, several matches have been close against difficult opponents. "It's really hard for us to play ivy-league colleges because their teams are just a notch beneath pro," said David Ames, who, with Jitesh Ladwa, is ineligible to play until next semester. Fortunately for Bard, team won-loss records don't matter when it comes to the end of the season. The matches during the year are essentially practice games for when every player has to fend for himself in the division finals.

In the loss to Connecticut, Amer Latif lost by the close score of 10-15, 9-15, 15-11, and 12-15 in a hard fought match. Jake MacPhail (15-10, 10-15, 12-15, 9-15) and Suleman Sobani (9-15, 15-10, 9-15, 13-15) both lost by even closer scores to a tough USMA team.

Rounding out winter intercollegiate sports, the men's fencing team plays at Hunter College's home opener this Friday, December 6th. This is the Blazers' first match as a varsity sport in the IAC of the NCAA.

There will be a Women's Squash Club Team meeting/practice this Wednesday, Dec. 4th at 5pm in Stevenson Gymnasium for all interested

Water ærobics Mondays from noon to one have been cancelled until next semester

Bard Intramurals

Squash Tournament
Dec. 6th - Dec. 8th

Schick Super-Hoops Tourney
Sunday Dec. 8th

Volleyball Semi-Finals
Wednesday Dec. 4th

3-on-3 B-Ball Finals
Thursday Dec. 5th

Have you got what it takes to be a BRAVE counselor?

BRAVE will offer a training program for students interested in becoming either peer support counselors or members of the Education Committee.

Counselors staff the BRAVE hotline and provide crisis support, information, and advocacy to survivors of Rape, sexual assault, incest, battering, and harassment.

Education Committee members develop and conduct a wide variety of programs aimed at informing and sensitizing the Bard Community about gender violence issues.

The week long training program is scheduled to begin January 20th and will cover the myths and facts surrounding sexual assault, listening and peer counseling skills, medical and legal information and more.

Training will be limited to 30 participants. In addition to completing designated readings prior to training, requirements also include that you be a second year student and maintain a minimum grade point average of 2.5. On campus housing arrangements will be provided during the training period.

Applications and a computer job description will be available after noon on 12/5 at the Dean of Students office, the BRAVE Program Director's office (Albee Annex #103) and the BRAVE office in Tewksbury (room 87).

Completed applications are due 12/11/91. For more information call 758-7557 or 7553.

OUTLOOK From The Editor's Sanctum.

by Greg Giaccio

One of the problems with a small school like Bard is that we can't afford a journalism school even though it interests a lot of people. I know people are interested because they are constantly interrupting me at dinner or waking me up to ask questions about that pinnacle of journalism (at Bard at least) *The Observer*. So, in an effort to eat uninterrupted meals and to sleep regularly, I have compiled a list of the top 10 questions I am asked most often:

10. **Do you have a big picture and big headline on the front of the last few issues because you are filling space?** No. The large cover photo and headline was actually a suggestion from a professor who teaches journalism at Vassar. He thought it would make *The Observer* look more like other professional tabloid size papers, such as *New York Newsday* or my personal favorite, *The New York Post*.

9. **Isn't it true that you usually write the letters yourself and sign them with someone else's name?** Yes.

8. **Really?** No, it was a joke. Expect more jokes in the *Observer*.

7. **Don't you really hate to receive letters? Isn't it true that you won't print a letter unless it's from a friend of yours?** No, we love letters of all kinds. I dance and sing praises to all the saints in heaven every time I go to the mailbox and receive mail from my beloved readers. However, I hate long letters because it means that space availabity may make it impossible to print. Try to keep them down to about 300-500 words. Letters can be sent to the *Observer* right through the modern miracle that is campus mail.

6. **What's the deal with Public Service Announcements?** Basically, these help us fill space while informing the community about club events and services. Any club can ask us to save room for a free PSA if they would like it. We need a good week or two advance notice.

5. **Why do you sign your editorials? Does this signify a huge schism in the opinions of the *Observer* staff?** No. It is a wacky tradition carried out only by our unique paper.

4. **Why did you take the staff writers out of the masthead (staff box in layman's terms)?** Someone once pointed out to me that every year since the *Observer* was inaugurated, we have had a dispute over who goes on or off the masthead. So, we decided to do away with putting staff writers on the masthead. Now the only way to be sure that your name appears in every issue of the *Observer* is to write something for every issue.

3. **Is it okay if I submit a letter anonymously?** Sort of. If you have a letter on a touchy subject (sexual harassment, racism, etc.) and there is a valid reason that you would like to with hold your name, we will publish a letter anonymously. The editorial board will decide whether the reason is a valid one or not. However, we also require that at least one editor know the identity of the writer of an anonymous piece. Be assured that your name will be kept in the strictest confidence.

2. **Why should I dedicate my time to something as necessary and productive as the *Observer*?** If you are reading this and thinking smugly, "I can do better than that," we welcome you to try. We love people who show up spontaneously at *Observer* staff meetings (Every Monday at 8:30pm on the third floor of Aspinwall). We can break your will and turn you into an *Observer* flunkie in a matter of weeks. Sign up now. Positions are available in advertising (big money available), writing (impresses members of the opposite sex), photography (confounds your enemies) and even cartooning (learn why we call you the "staff stripper").

1. **What's the deal with the Dead Goat?** It's top secret. If I told you, I'd have to kill you.

Give LEGACY a chance

The following is a letter sent by the AIDS Committee to John Kennedy, County Legislator:

Dear Hon. John Kennedy:

We are writing on behalf of a group of deeply concerned residents of your legislative district as you represent the Bard College area in the county legislature. As a responsible volunteer agency in that college, we respectfully but urgently request a personal accounting of your actions on the youth bureau budget. We want you to come to Bard and explain what you did and to meet our objections. We shall organize a public forum at a time agreed between us where you can deal with your Bard constituents on this matter. A faculty member (not Professor Lytle) will moderate, and there will be no other scheduled speakers.

According to the *Daily Freeman* of November 15, you are responsible for introducing the committee measure that eliminates funding for a county Youth Bureau counseling program for troubled students. We are not yet in a position to assess objections to the program on grounds of duplication of effort or ineffectiveness. But we are shocked by the report that the elimination of funding was inspired by a legislator who says that among his "main concerns is the program's Lesbian and Gay Coalition of Youth, dubbed LEGACY, which youth officials said provides counseling for students with homosexual tendencies." the chairman of the committee is quoted as confirming the influence of "LEGACY's problem" on the decision. The paraphrase of Mr. Heilimann's remarks continues: "Heilimann said the risk of contracting Acquired Immune Deficiency Syndrome through homosexual activity makes it inappropriate to assist students with a lifestyle that is potentially life threatening." Since this is a journalist's summary, we cannot be certain that Mr. Heilimann literally spoke such foolishness, and we gladly reserve judgement as to the extent to which you disassociate yourself from such cruel ignorance. It would seem obvious to any thinking person that failure to "assist" students attrracted to this "lifestyle" turns AIDS from a "potential" threat into a certain killer. We want to hear you say so too, and the sooner the better. And we want you to show that you mean what you say.

We do not think that programs with the announced objectives of LEGACY are justified only because they teach about safeguards against AIDS. And we will exchange views with you about those other considerations too, and carefully listen to your proposals for improving or replacing the Youth Board program if you show us that it has indeed been ineffective. But first things first.

The chair of our committee will telephone you about your preferences in scheduling the Bard Forum on LEGACY Funding.

Very sincerely,
Nilofar Halstead
Chair, AIDS Committee
on behalf of the AIDS Committee:
Professors Kathleen Barker
Ron Bagden
Jean Churchill
John Fout
David Kettler
Christopher Markle
Lindsay Watton
Jean de Castella de Delley
Maureen Forrestal
Shelley Morgan, Dean of Students
Marylin Skiba
Students Meghan Biro
Noah Coleman
Ephen Glenn Colter
Pia Gschossmann
Rachel Markowitz
Sharon McGowan
Andrew Reynolds
Aaron Romano
Meika Rouda
Jennifer Silverman

Snow fooling

Dear Editor:

Disappointed in us? Hey, man, I had a tension-relieving snowball fight at 2AM Monday night after a hellish car ride from Nassau Coliseum! I still am suffering battle scars!

Wolfe person with a snowball welt,
Lisa Kereszi

-I was foolish in not checking on the snow situation after midnight and apologize for the mistake-ed.

Thumbs up to SLC

Dear Editor:

This is a quick note to voice my appreciation of Olivier te Boekherst's Another View article on the housecleaning issue in last week's *Observer*. It laid out the facts on an issue that everyone talks about, but which no one seems to understand.

I am very glad to see that the Student Life Committee is spending its time doing worthwhile things, and then informing us of what they are doing. This is how student government should work (though it rarely does).

Thank you, Olivier, and everyone on the SLC.

Sincerely,
Jason Van Driesche

Statistically speaking

Dear Editor:

The statistics that were shown in the *Observer* last week (Nov. 20, 1991) show some important information. However, there was not enough back-up information in terms of percentages of *who*. For instance 19% is the figure given for "tenured female professors at Bard." What does this 19% relate to? Are you saying that 19% of the female professors are tenured or that 19% of the tenured professors are female? Also, how many women and men were up for tenure in the "women/men denied tenure at Bard by president" section? Please give more information on these statistics.

Thank-you,
Rachel Smith
& Julia Magnusson

-Of all the professors (54) tenured since 1974, 19% (10) were female. There were 42 people up for tenure in the "women/men denied tenure at Bard for president." If anyone has any further questions about these statistics, they are welcome to come to the Observer *office to examine them.-ed.*

Humor attempt fails

Dear Editor:

I was dismayed at the level of unnecessary sophomoric so-called humor which found its way into the otherwise fine article Jeana C. Breton wrote for the play "Line" in the November 20, 1991 issue of *The Observer*. Phrases such as "whoops and howls of unrestrained hilarity" were peppered all throughout the text, inserted, I am sure, by a callous editorial staff. Ms. Breton herself certainly did not write such tripe. In addition, the final sentence described the play as one which "brought comedy briefly into the lives of whomever had the chance to see it, before thrust back into the cold dark chasm of reality, where all that awaits us is gloom, torture, and anguish." Such a cheap stunt not only lowered the level of an otherwise fine review, but put Ms. Breton's character unnecessarily under question. As a writer for *The Observer* I am appalled.

Sincerely?
Matthew ICEW Gilman

-Matt, as a copy-editor, you were resonsible for putting those in. I am glad that you are appalled, Tttthhpppptttt.-ed

Book review continued

continued form page 8

by humans...The first phase of the dawn of creation, the birth of the first world was 'Qoyangnuptu,' the time of dark purple. It was fashioned by an entity named Spider Woman, the Hopi 'Eve,', but with god-like powers, gathering the earth, and mixing it with the liquid of her mouth (the seas). So the first world of the Hopi Indian was born in water, where the light above was diffused and became, to those brought into existence by Spider Woman, a Purple Haze."

Electric Gypsy may occasionally numb with detail, but it never fails to deliver the steady parade of Hendrix's life outline in full technicolor.

A Saucerful of Secrets - The Pink Floyd Odyssey ©1991 by Nicholas Schaffner available in the bookstore.

Bob Dylan - Behind the Scenes ©1991 by Clifton Heylin is published by Viking.

Jimi Hendrix - Electric Gypsy ©1991 by Harry Shapiro and Caesar Glebeek is published by St. Martin's press and is available in the bookstore for $29.95.

Baccalaureate service:

The Baccalaureate service will be held this year on Sunday, May 17, 1992. The service is an interfaith gathering, attended by the senior class and the faculty, which marks and celebrates the upcoming graduation of the senior class. We are looking for creative contributions to our program. This could be a marvelous setting for the presentation for some of your work. If you have composed a piece of music, written poetry, or created a dance which you feel could be incorporated into the service, we are eager to include you. Your piece need not be of a "religious" nature. Please contact Rabbi Jonathan Kligler through campus mail if you are interested.

The Bard Observer

Editor-in-Chief
Greg Giaccio
Managing/Sports Editor
Matt Apple

News Editor
Mike Poirier
Features Editor
Jonathan Englert
Arts Editor
Tatiana Prowell
Photo Editor
Fred Baker

Production Managers
Roy Isefuku
Samantha Schwartz

Stuffer
David Steinberg

Copy Editors
Jonathan Englert
Tatiana Prowell
Andrea J. Stein
Matt Gilman

Business Manager
Lisa Folb
Senior Advertising-Manager
Karyn Kloumann
Advertising Manager
Gabor Bognar
Circulation Managers
Aaron Schottenfeld

Typists
Jennifer Shirk
Andrea J. Stein

The Bard Observer is published every Wednesdaywhile class is in session.
Editorial policy is determined by the Editor-in-Chief in consultation with the Editorial Board. Any opinions which appear unsigned are those of the editorial board and not necessarily of the *Observer* staff.
Letters to the Editor must not exceed 300 words and must be signed legibly. All articles, cartoons, and photographs that are submitted by deadline will be considered for publication. Turn all material in at the front desk of the library by noon Friday a week before the publication date. The Editor reserves the right to edit all articles (except those intended for the *Another View* page) for style and length.
Classifieds: Free for Bardians, $5 for all others. Personals are free.
Display classifieds: $5.00 for local. $10.00 for national.
Display ads: contact the Ad Manager.

Bard College
Annandale, NY 12504

TIME IS RUNNING OUT...
Next week's issue of the *Observer* is the last of the semester. If you have something to get off your chest, then send it in to us today!

The Ring of the Nieblung
A 4 credit January course. Learn about this classic Wagner opera. Knowledge of music not required. Contact Prof. Grab in Aspinwall 202 for the intersession course of a lifetime.

BARD COLLEGE: DEC. 5 - DEC. 11, 1991

WEEKLY COMMUNITY INFORMATION

New Germany Lecture:
Frank Mangelsdorf, journalist and political correspondent from the former GDR. He will lecture on ***The Wall of the Mind: The Situation in the Five New States.*** The German Democratic Republic before the "Turning Point" and in the fall of 1989. Wednesday, December 4, 7:30 PM, Olin 205.

Bard College Community Chorus:
The Bard College Community Chorus will have a concert on December 7. Mozart's C-Mass. Olin Auditorium. 8:00 PM. Luis Garcia-Renart conducting.

African Culture Lecture:
William Siegmann, Assoc. Curator, Brooklyn Museum, will speak on December 7 in Hegeman 102 on *West African Secret Societies.*

Yale Russian Chorus:
The Yale Russian Chorus will preform on December 7 at 8:00 PM in Manor. Sponsored by the Soviet Studies Club.

Registration Information:
Registration will take place on Wednesday, December 11. No classes are scheduled for that day. The last day of class is Friday, December 20. Be sure the Registrar has your correct address for mailing final fall grades.

SUNY New Paltz Play:
Moments...an evening with Bill W. will be presented on Saturday, December 14 at 7:00 PM in the Old Main Theatre of the SUNY New Paltz Campus. For more information, call 331-9331. $7.00 contribution at the door, sponsored by the Alcoholism & Substance Abuse Council of Ulster County.

Towbin Poetry Room:
Olin Room 101 will be open on Mondays from 3 to 5 p.m. and on Thursdays from 7 to 9 p.m. Anyone who would like to listen to recordings of poetry/readings is welcome.

French Table:
Anyone interested in speaking French is invited to a French table in the President's Room of Kline Commons on Monday from 5:00 to 6:00 PM.

New Blum Show:
"THE ODYSSEY and Ancient Art, An Epic in Word and Image," which opened at Blum on October 6 will be running until March 1, 1992.

THE WEEKLY COMMUNITY INFORMATION NEWSLETTER IS BROUGHT TO YOU BY THE DEAN OF STUDENTS.

Services for Christian Students:
Sundays:
8:30 am: Ecumenical Service, Bard Chapel
9:30 am: Van to St. John's Episcopal Church and St. Christopher's Catholic Church (meet in Kline parking lot)
6:00 pm: Chapel Service

Tuesdays:
7:00 pm: Singing and Worship
7:30 pm: Bible Study/Prayer Group (both in Bard Chapel Basement)

Thursday:
9:30 pm: Women's Bible Study/Prayer Group (Cruger Village, Stephens 101)

Transportation Schedule:
Friday: ***Rhinecliff***
meet at Kline at 8:00 pm for the 9:11 pm train
Poughkeepsie
meet at Kline at 6:00 pm for the 7:13 pm train

Saturday: ***Hudson Valley Mall.*** Meet at Kline at 5:45 pm, returns at 10:00 pm

Sunday: ***Rhinecliff:*** Meet the 5:52, 7:17 and 10:01 pm trains
Poughkeepsie: Meet the 7:43 pm train
Church: 9:45 am to 12 noon (St. John's)
Train Schedule will change soon, please confirm the times you wish to leave with the Dean of Students office or B & G.

CALENDAR OF EVENTS: Dec. 5 to Dec. 11, 1991

THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
7:00 pm BBLAGA meeting Olin 203 7:00 pm International Relations Club Kline Commons 7:00-9:00 pm Poetry Room Open Olin 101	12:00 NOON Calendar Deadline Dean of Students Office 5:00 pm Observer deadline for outside submission 6:30 pm Jewish Students Organization, Shabbat Services Bard Hall	1:30 PM African Culture Lecture Hegeman 102 8:00 PM Bard College Community Chorus Olin Auditorium 8:00 PM Yale Russian Chorus Manor	8:30 am Worship Service Chapel (See Above For More Information and other services)	5:00 pm French Table College Room Kline Commons 3:00-5:00 pm Poetry Room Open Olin 101 8:30 pm Observer writers' meeting Third floor Aspinwall	6:30pm Coalition for Choice meeting President's Room Kline Commons 7:30 pm AA Meeting Aspinwall 302	ALL DAY: Registration No classes scheduled 5:00 pm LASO meeting Committee Room Kline Commons 5:45 pm BBSO meeting Committee Room Kline Commons

The Odyssey and Ancient Art, An Epic in Word and Image. At BLUM through March 1, 1991