

Bard College  
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# OBSERVER

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Bard  
College's  
News, Arts,  
& Sports Weekly

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Happy, happy. Joy, joy.

- Ren & Stimpy

Volume 99, Number 19

Bard College, Annandale-on-Hudson, NY 12504

March 4, 1991

## Election results contested

by Michael Poirier  
News Editor

Last week elections were held for the vacancy in the Student Life Committee Chairperson position. After three days of balloting during meal-times at Kline and through campus mail, Erin Law won the election with more than twice as many votes as her opponent, Javed Jahangir. Before the election was even completed however, Jahangir petitioned for a re-election because proper voting procedures were not being followed; as a result, some people might have been voting more than once for the same candidate.

"I am doing this to make a point that we should have some kind of rules for elections," stated Jahangir. "This is more a matter of principle than winning."

"There could not have been an infraction of election guidelines because there are no election guidelines," commented Christine Gobbo, who ran the election. A veteran of many previous elections, Gobbo asserted that the balloting was completely impartial and that forty-five students would had to have voted for Law twice for the final result to have been affected. However, there is no provision in the student constitution for the proper conduct of elections.

As the election official, Gobbo was not contacted regarding Jahangir's complaint until after the balloting was complete as he had appealed to the Dean of Students office before speaking with her. "If he is doing this to make a point that's fine, we should have election guidelines in the first place," conceded Gobbo. "But doing the election over again is just not worth it."

"I can't believe we don't have stringent rules," stated Jahangir. "It is vital to have fair elections."



Erin Law won the Student Life Chair, but the election has sparked a call for general guidelines.

In the past elections, election officials used a list of the student body to record voting in order to ensure that no one could vote more than once. In this most recent election, Gobbo herself watched the balloting to try to prevent cheating. Jahangir stipulated that he was not assaulting anyone on a personal level, merely trying to guarantee judicious elections for the future.

Jahangir is planning to bring his case before the Student Forum next Monday evening to promote

amendments to the constitution concerning election procedures. Members of the Central Committee stated that they had no inten-

tion of staging a re-balloting but agreed that guidelines are necessary.

### Inside

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## Bard welcomes new sociology professor

by Michael Poirier  
News Editor

Beginning next semester, Professor Amy Ansell will be teaching sociology at Bard College. Currently working on her dissertation through Cambridge University in Great Britain, she was the unanimous choice of the Search Committee to fill the vacancy.

"I am looking forward to

teaching at Bard," commented Ansell. "I appreciate the small school setting and the independence given to the faculty to formulate their own curriculum and not just teach set courses."

"Bard was really interested in what I had to offer and gave me a lot of leeway in terms of course development," she continued. In addition to teaching the Introduction to Sociology course next semester, Ansell has proposed to teach a course called "Racism, Resistance and Reaction" which she described as a "race and

ethnicity class with a twist. I don't want to just teach theories but also the political aspect in regards to movements, such as the civil rights movement in this country."

She is also interested in conducting an academic seminar next semester that would relate to her dissertation - "Race and Reaction: New Right Ideology in Britain and America." Working with the University of Wisconsin at Madison, she plans to return to Cambridge soon and have completed her Doctorate by the end of the summer.

Professor Ansell studied Philosophy and Sociology at the University of Michigan where she received her Bachelor's degree. She then began studying abroad in Cambridge to receive a second Bachelor's degree in Political Science and her Master's in Social and Political Theory.

She has done some teaching at Cambridge, as well as tutorial work with students. Dean of the College Stuart Levine explained that out of the five candidates for the position, Professor Ansell was "the clear choice because of her

interest in both sociology and politics and enthusiasm to conduct cross-disciplinary teaching."

"Bard seems very progressive, very off-beat," stated Ansell. "I am excited about teaching there next semester."

*This article is the first in a series featuring new faculty members coming to Bard beginning in the Fall '92 semester.*

**Suspicion breeds confidence.**

## Classifieds and Personals

Heading for EUROPE this summer? Jet there anytime for \$160 with AIRHITCH. (Reported in Let's Go! & NY Times.) CARIBBEAN-\$189 roundtrip air to

somewhere sunny & warm. Hitch a ride. AIRHITCH@212-864-2000.

Attention: Small scholarships available for Bard Students un-

der 21. If you have a physical disability or a documented learning disability (dyslexia, etc.) and you qualify for financial aid, you may qualify for special small grants for 1992-93. Please call the Grants office, ext. 434, for details.

Interested in volunteering during Spring Break? If so, please stop by Ludlow 310 and see Teri. Plans are to help build low income housing with Habitat for Humanity.

Anyone interested in forming a Health Committee—please contact box 689.

Bard Alumni and family seek mid-Hudson house to swap or rent for summer months. Have lower West Chester Hudson River Village house (8 miles from city line) to offer. Call Harry or Susan in the evenings. (914) 478-1669.

Have you seen my funky hat?? It was lost in the woods between Obreshkove/Tremblay during August. I heard that someone had found it, but could not find out who. Unfortunately the person who gave it to me died during January so I really want it back. It

is a black 17th century doctor's cap. It resembles a snug-fitting mortarboard...PLEASE HELP ME IF YOU HAVE SEEN IT. Name your reward...call Mike K. at 758-4581.

Needed: a dependable home for a fine, upstanding, mature, and worldly cat with humble needs. She is orange and substantial in nature. Please respond quickly to box 842.

Lost: a black boina (beret-like) that was made in Lisbon, Portugal. This is of the utmost sentimental value not only to myself, but also to my father. If found, please return to box 842.

If you are interested in volunteering this semester with any of the Campus Outreach (COG) programs, please contact the individuals listed below:

- CCYP (Columbia County Youth Project)—Elaine Mack
- Northern Dutchess Hospital—Kim Moore
- Tutoring high school students—Rob Reynolds
- Kingston Animal Shelter—Teri Valerio
- Food Kitchen/Clothing

Drive—Stephanie Dopson

Or please feel free to stop by the next Campus Outreach Group meeting on Thursday, February 27 at 6:00 p.m. in College Room of Kline.

ATTENTION RARE MUSIC MAVENS!! If you, or anyone you know, has a copy of Negativland's outlaw single "U2", please let me know thru campus mail. I promise I won't sic Bono Vox on you. Matt Gilman.

Horoscope Interpretations Available here at Bard. Appointments will be arranged. Please bring Natal chart; otherwise chart can be cast provided you supply exact time and place of birth. Contact Box 842. Small fee required. Confidentiality insured.

Single silver vibrator seeks warm receptive cavity to initiate meaningful vibrations through dialogue and song...Answer to Ms. Ultra Smooth, WXBC 540 AM Thursday night, 6-7:00 pm. Listen and let Ms. Ultra Smooth liberate you.

Sheeah, right! And monkeys might fly out of my butt!

Mein Mann Arnold ist der Uebermensch.

Mach meinen Tag, punk!

Whoever stole the 8-ball from the pool room - we know who you are. Return it and we won't use it on you. What the hell are you going to do with an 8-ball anyways? Never mind, I don't want to know.

### The Entertainment Committee Presents:

Sat. March 7th in the Student Center:  
SEBADOH (featuring Lou Barlow, ex-Dinosaur Jr.) w/ Toothbucket & Radiator -10 pm

Sat. March 14th in Olin Auditorium:  
the DAVID MURRAY OCTET\*  
(cofounder of the World Saxophone Quartet and 1988 Grammy Winner)

\*-There are still plenty of tickets left. They cost \$2.50 for students, \$5 for faculty and staff, and \$10 for the community. Please send payment (cash is fine) to Brad Richman or Rob Bruner via Campus Mail

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STUDENT CENTER



# Features

March 4, 1991  
The Bard Observer

## Senate approves expanded student aid

by Charles Devarics  
College Press Service

The Senate approved a major expansion of student financial aid through the 1990s, but dropped a popular provision that would convert the Pell Grant program into an entitlement.

Senate leaders decided not to bring up the entitlement issue for a vote, fearing that a defeat could ruin prospects for the entire bill. The idea still survives in a House student aid bill, although it faces opposition because of cost concerns.

Pell Grants would receive automatic funding as an entitlement, thereby avoiding the annual ap-

propriations process that often leaves the program short of its authorized funding level.

Student groups expressed anger with the Senate's vote Feb. 21.

"We are outraged that the Senate did not take this opportunity to give all Americans the ability to obtain post-secondary education," said Tajel Shah, president of the United States Student Association.

"This sends a message to America's hard-pressed students and families that a post-secondary education is only accessible to those fortunate few with the means to afford skyrocketing tuition," Shah said.

Other student advocates expressed surprise at the news, but acknowledged that budget constraints made it difficult for Senators to support the measure.

"It's a tough economic and budgetary time," said Michelle Stent, Vice President for the government relations at the United Negro College Fund.

Should the House approve a Pell Grant entitlement later this year,

authorization levels. Current funding permits a maximum Pell Grant of \$2,400.

The bill also would broaden access to Pell Grants by making more middle-income families eligible for the program. Income

for financial aid by providing a single needs analysis for all programs. The bill also would eliminate home equity as a consideration when determining financial need for families with incomes below \$50,000 a year.

Elsewhere in higher education, the bill would increase funding for programs to recruit and train future teachers. In addition, it would provide more funds for pre-college outreach programs, particularly for disadvantaged youth.

Similar to the fate of the Pell Grant entitlement, the Senate also agreed to defer action on another controversial issue—replacing the current student loan system with direct loans administered by individual colleges and universities.

Under the plan, colleges would take over the duties of banks in processing an administering loans, with the Education Department in principal oversight role.

Financial Aid officers generally split ranks on the direct loan issue. Some argue that it could help schools by giving them more control over the loan process. Others said it could cause havoc in the system at a time when most colleges are facing budget cutbacks.

The idea isn't dead yet. Supporters of the direct-loan concept intend to bring their case before the Senate when it considers tax-cut legislation later this year.

**"This sends a message to America's hard-pressed students and families that a post-secondary education is only accessible to those fortunate few with the means to afford skyrocketing tuition."**

**--Tajel Shah, President of the United States Student Association**

the issue would go to a House-Senate conference committee for final resolution.

Despite inaction on the entitlement, the bill approved by the Senate would extend programs under the Higher Education Act for another seven years. It would increase the maximum authorized Pell Grant from \$3,100 to \$3,600 by 1994. The bill proposes annual increases in subsequent years to bring the grants to \$4,800 by 1999. Nearly 3.8 million students receive Pell Grants.

Traditionally, actual appropriations have trailed those au-

eligibility for a family of four would increase from \$30,000 to \$42,000.

In addition, the Senate plan would raise the limits of many student loan programs. Maximum limits under Guaranteed Student Loans would increase from \$2625 to \$3,000 a year for first and second year students. The limit for juniors and seniors would jump from \$3,000 to \$5,000 annually, and the maximum for graduate students would increase from \$7,500 to \$9,000.

The Senate plan also would make it easier for families to apply



A FREE SCREENING OF A MAJOR MOTION PICTURE FROM COLUMBIA PICTURES

DATE: Thursday, March 5

TIME: 7:30 pm

LOCATION: Lyceum Six Cinemas  
Route 9 & Old Farm Road

Please Arrive Early. Seating Will Be Limited.



## The Russians have come

by Jason Peck  
Staff Writer

This semester Bard welcomes four new students to its campus. These four students come from

the Herzen State Pedagogical University of Russia in St. Petersburg. They are part of a foreign exchange program in which four students from Russia spend a semester here while four students from Bard spend a semester in Russia. These Russian students,

while at Bard, will have an curriculum that includes a course dealing with the subjects of individual rights and liberties and issues of nationalism.

The four students Vladimir Petrov, Julia Volkov, Victor Heyfet and Pasha Minion are enjoying their stay in America quite a bit. "America is a very beautiful place," says Julia, "like a big village." "Especially considering," says Victor, "that we come from a big city."

Pasha is especially enthusiastic about his stay at Bard and says that, "the fresh air, smiling faces and all the nature is wonderful," and goes on to add that, "it's hard to see the same smiles on the faces of the people in Russia."

As for their classes they are enjoying them and have already

**Go to the Forum on Monday, March 9 in Kline Commons at 7:30**

**UPSTATE FILMS** Adm: \$4.50; Members: \$3  
**RHINEBECK 876-2515**

Wed & Thurs, 7:30 **MADAME BOVARY**  
A treat for fans of 19th C. novelist Gustave Flaubert's masterpiece, directed by Claude Chabrol

3/6-12: Fri, 7:00 & 9:30;  
Sat, 4:30 & 7:00;  
Sun, 5:00 & 7:15;  
Mon & Tues, 7:00;  
Wed & Thurs, 7:00 & 9:15  
**LIFE IS SWEET**  
3 Bests from Nat'l Society of Film Critics. Semi-comic character driven portrait of contemporary English family.

3/7-10: Sat, 9:30;  
Sun - Tues, 9:15  
**THE RAPTURE**  
a young woman trades random sex for a millenarian fundamentalist church. Pretty strong stuff. R.

The 1930s meets the 1990s  
session #3  
SUN, 2PM. \$5.  
IN PERSON:  
Historian  
Mark Lytle.  
Screening:  
Wild Boys of the Road  
(1933)

continued on page 4



# DeKline keeps going and going...

by Greg Giaccio  
Editor-in-Chief

\* One year ago, on March 8, 1991, a quixotic young Josh Kaufman and a idealistic Amy Fenwick opened deKline, answering the long denied call of students who wanted a convenience store and hangout that was open later than the coffee-shop.

"The week before opening we were so nervous," said Fenwick. This was the first time students had tried to run a business on campus. It was a big risk. And since the Dimitri fund, intended as a supplement to the Convocation fund, was the source of their capital, they stood to let a lot of people down if their business failed.

Luckily, Fenwick's anxiety was unfounded. deKline turned a profit that semester, and the next semester and is still going strong. deKline doesn't keep its profits; they are given back to the stu-



dents in the form of donations to clubs, the senior class or campus events.

"Sometimes we'll just sit around amazed at how successful it is," said Kaufman.

While deKline was monetarily

successful, it has not succeeded in another way. Kaufman and Fenwick had hoped to have more student art and performances in deKline, to make it more of a cafe than a convenience store. They have invested in a mike system

and lighting and need only students willing to perform to come on down and volunteer. (Hint! Hint!) Since Fenwick and Kaufman are graduating they have already picked out three people to fill their shoes: Dara

Silverman, Tami Sloan and Sheila Westman. Hopefully, with these three co-managing, Fenwick and Kaufman will have more time to dedicate to recruiting student performers.

Other plans for improvement are always in the works. Among the improvements are ice cream stools (like in old-time soda shops), and a new stockroom (to order things in bulk, and get better prices). Fenwick and Kaufman have planned to survey the student body to see what they would like.

"People have a lot of good ideas, but they have a misconception about how easy it is to get it," said Kaufman.

deKline is also seeking to improve itself in other ways.

In honor of their first year anniversary, deKline is throwing a party on March 13 with bands, balloons, and champagne. There will be a contest to win a free pint of ice cream per week for the rest of the semester and a special surprise gift.

## Russian students continued

*continued from page 3*

singled out certain classes as their favorites. For Vladimir his favorite class is Europe From 1815 To The Present and he is also enjoying his study of French. For Julia her favorite classes are Dance and Theatre. For Victor, his favorite class is Latin America in World Politics but he enjoys Intermedi-

ate Spanish as well, and was very surprised to find out how many American students shared this interest. Finally, for Pasha, his favorite class is Prophets and Politicians taught by Karen Greenberg.

Looking at their mutually enjoyed classes one can see a shared love of history; however, when they are asked about future pro-

fessions, none of them want to enter the field of teaching. Victor explains that in Russia, "people don't respect the teachers," and that, "most people don't want to be teachers because it is very difficult work." Victor like the others does, however, want to continue his research. When asked about the future of their native country, all of them are a bit skeptical. As Pasha states, "I believe in a future for Russia but now it is divided between independant republics and it is very difficult now to say anything about the future."

Due to the Observer's bureaucracy, the following BRAVE Public Service Announcement was supposed to be run last month, but is being run now instead.



Last spring, the Heideggers and hippies were in bloom. Jeremy Miller and Alex John London justified their major by opening a Philosophy Bar. The bar was closed, however, when they found themselves unable to prove the existence of ex-student David Steinberg.

In honor of Black History Month B.R.A.V.E. wishes to acknowledge our thanks to those Black wome and men whose courage in the struggle for human rights and dignity has inspired us.

We recognize that oppression exists in many forms and that it must be opposed in all f its manifestations. If we are to achieve the goal of ending sexual violence we know that we must also add our collective voice to the struggle to end other forms of oppression, including racism.

We also recognize that the achievements of Black activists help to sustain our own commitment towards the creation of a more just society.

B.R.A.V.E. Bard Response to Rape & Associated Violence Education  
Support-Counselling-Information 758-7552/7553

**Drivers Wanted**

College Students: Drive an Ice Cream truck in your hometown in Conneticut or Westchester County this summer. Sell Good Humor and other ice creams. Earn \$650-\$950 per week. Apply now, not in May.

**BLUE  
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## Vigilante Censorship: Reactionary Goons on the loose at Bard

by Dave Rolf

There is no First Amendment principle involved in protecting the speech of those with whom we agree, those whose hands we want to shake because they represent our own beliefs and conviction. The principle emerges in the conflict and contention with ideas that offend us and with expression perceived to be in monumental bad taste. At that juncture we define ourselves as a civilization that is free and proud and democratic, with trust in the national community's powers of judgment and analysis and in its ability to illuminate and finally discard ideas that are foul, distractive, malevolent, or simply foolish - or we are fearful and constrictive and craven and without pride in the natural self-cleansing powers of a free society through which all ideas flow. Those who would limit (freedom of expression) in any way, in any medium, I call craven. Those who have not the courage of their country's constitutional convictions I call cowardly.

- E.L. Doctorow

The argument is familiar enough to anyone who is a student, teacher, or administrator at an American college or university: left-wing students and faculty members have imposed a standard of "political correctness" upon academic discourse and collegiate social life which threatens free speech and free inquiry, virtually criminalizes harmless student behavior, and contradicts the most noble traditions of the academy. Those who resist this "new McCarthyism," as its detractors have cleverly termed it, are censured, ostracized, and harassed. Even worse, standards of political correctness threaten to create divisions in our national self-consciousness, undermine the foundations of democracy, and usher in a period of decline in Western Civilization.

Symptoms of "political correctness" include sensitivity training, bans on hate speech, the inclusion of works by women and persons of color in the core curriculum, and efforts to recruit a diverse faculty and student body. The university faculty who institute and enforce the new standard are typically frustrated leftists who went to college in the sixties, or maybe are just plain old Marxists. The students who jump on the PC bandwagon are gullible idealists, well-meaning dupes, or are perhaps radicals themselves.

There is, to be fair, something to these accusations. Never mind the bits about a fifth-column conspiracy or the decline of Western Civilization, though. The most serious allegation made by those who oppose the current "trend" toward something called political correctness is that free inquiry and free speech are under

attack. Putting aside questions of pornography and hate speech - although many of us were surprised to hear self-described conservatives professing their newly found interest in defending the free speech rights of pornographers, to be sure - allegations that academic free inquiry and political free speech are threatened should be a cause for concern to anyone, on the left or on the right, who values her ability to pursue independent research interests or to publicly support a political cause.

An argument could be made that far greater threats to the freedom of expression are posed by restrictions on the National Endowment for the Arts, or on employees of family planning clinics which receive funding under Title X, than by any college's social rules. An argument could also be made that it has historically been those Americans on the right, not the left, who have found it politically expedient to limit their opponents' freedom of speech. And *someone* out there should point out the obvious: both the enemies of "PC" and its supposed perpetrators have conducted their debate and carried out their policies with an utter lack of maturity, perspective, or honesty, preferring the cynical manipulation of political symbols to intelligent discussion and open criticism.

As valuable as these arguments may be, I'll leave them to someone else, for the moment at least, and get to my point: threats to the freedom of speech here at Bard.

Don't panic - there aren't many. Our campus has in fact been spared most of the name-calling and juvenile banter which has characterized the whole PC debate. Bard, as notoriously leftist as it may be, is a place where you can say *anything*. Students here are known to be comfortable (some might say too comfortable) expressing their opinions, no matter how extreme, or stupid, these may be. Bard's student handbook contains no restrictions on hate speech. Our bookstore sells *Playboy* and *Playgirl*. Our student government's constitution forbids closing any discussion until everyone who wants to speak has been heard. The Blum gallery refused to sign the anti-obscenity pledge on its NEA applications. We hang anti-administration banners on college property. Our student newspaper regularly prints right-wing editorials. Our bulletin boards and doorways are plastered with messages ranging from the obscene to the libelous to the merely nonsensical. When students voted to hold a mock secession from the union to protest the Gulf War a microphone was set up in Kline Commons

so that everyone could speak her mind on the issue. And it is to our credit as an institution and as a student body that these freedoms have usually been used responsibly.

Two years ago, for instance, when student government official and activist David Miller publicly supported ACT-UP's disruption of a Catholic mass to protest the Church's AIDS policy, a lively debate occurred on Bard's bulletin boards. Mr. Miller put up a sign explaining his position. The following day arguments appeared tacked up next to Miller's original statement, calling his position "offensive." Miller's rebuttal was posted the day after that. And so on. Rather than removing or defacing the "offensive" materials, Bard students responded thoughtfully in writing. Both the participants in the debate and the campus as a whole were well-served by this format of discussion.

Bard seems to be a living refutation of the right-wing attacks on political correctness. *This* left-liberal campus, at least, seems to value freedom of expression above political orthodoxy.

Or at least most of us do. On Friday, February 21, members of the Coalition for Choice put up about 100 signs all over campus announcing a pro-choice march on Washington. The signs were primarily informational in content, announcing the Coalition's efforts to mobilize Bard students for the march. To the degree that the signs carried any political message, the content of the message might be summarized as follows: women's right to choose to have an abortion is both necessary and desirable; the right to choose is under attack; those who support the right to choose have an obligation to defend it through political means. Pretty scandalous stuff, huh?

Some people apparently thought so. On Saturday, February 22, signs in Olin and Tewksbury were defaced. The words "baby killers" had been scribbled on some signs. Other signs had parts of their messages blacked out, making them impossible to read. Of course, this vandalism occurred anonymously.

Let's understand something: no one on the Bard campus opposes the right of anti-choice individuals or groups to publicly speak their minds. Indeed, many of us believe that intelligent debate on campus on the issue of reproductive rights would serve a positive educational purpose. What doesn't serve a positive purpose, however, is any attack on other people's freedom of expression.

Whoever defaced the pro-choice signs

could have acted differently. They could have written a sign of their own, explaining their viewpoint, articulating an argument, making a valid case. For the cost of a six-pack of beer, they could have photocopied their sign and put it up next to each and every pro-choice sign on campus. They could have contacted members of the Coalition for Choice to arrange a debate. They could have written a statement to be published on the "Another View" page of the *Observer*. That they chose not to do any of these things demonstrates that they were less interested in meaningful political discussion that they were in assaulting someone else's right to express an opinion.

The destruction of the signs was an act of violence. Not violence against a person, but violence against ideas: the idea that freedom of expression must remain inviolate in order for democratic free choice to survive; the idea that opinions which are wrong will be exposed as such by the light of public exposure and open debate; and the idea that women have a right to control their own bodies.

This act of violence should disturb the Bard community. And if our academic institutions cannot remain free from restrictions - whether imposed by institutional regulations or by the cowardly tactics of anonymous vandals - on political speech, it is sadly doubtful that our nation as a whole can do so either.

The Coalition for Choice, of course, is hardly disturbed. Instead, we find it encouraging that even our opponents find our arguments so compelling that they do not feel adequate enough to the task of refuting them with reasoned argument or the logical presentation of information. And that someone felt so threatened by our fliers that they went to the trouble of systematically destroying them certainly provides an insight into the character and temperament of those who oppose reproductive rights. Furthermore, when those who disagree with us must resort to goon-squad-style sabotage instead of intelligent debate, we must be doing something right.

And the Coalition for Choice will put up more signs; we have hardly been permanently crippled by ink-wielding thugs masquerading as liberal arts students. For the campus as a whole, however, this incident should prove instructive: it seems that threats to free expression on this campus don't always come from the "politically correct."

Recycle, Ho!



# SM "Angels"?

by Peter Boriskin

Perhaps they are not angels, but I do feel that they get more than their fair share of "flak" from the Bard populace, who know little, or nothing, about the "SM Aces." As I went from class to class, I could not help but see the signs put up by the SM Aces for their "knot-tying seminar." As open-minded as I like to think I am, I, too, had my preconceptions as to the nature of the event, but aside from that, I went. The date was set for Thursday evening at seven-thirty in Olin room 205, and, as in most cases, I decided that one should at least know what something is about before passing "judgment." I relinquished my plans to some of my friends, who thought I was "losing it,"

but I still went.

Upon my arrival at the "seminar," I stationed myself not too far from the door, just in case... However, after the meeting got underway, I moved to the front; for everyone seemed very benign, and the meeting was generally interesting. Throughout the meeting, there was always a stress on safety and safe sexual practices, not the sort of catch-as-catch-can, "what-ever," mentality one might think would come from such a group. After the seminar, there was discussion of new business and the agenda for the next meeting, as well as places of interest and present projects of the SM Aces.

Upon leaving, I conversed with some people outside, who were wondering what

was going on in Olin. I told them about the meeting I had just come from and received some strange looks. Someone asked why they should be allowed to have such a club on campus, and to this I said, "I do recall reading 'somewhere' that in America people are allowed their pursuit of freedom, no matter how it manifests itself." Such is the case with any club or group, sponsored or not; they all have the right to assemble and practice, so long as there is no infringement on the rights of others.

The purpose of this article is not some enlistment booster for the SM Aces, but rather a short reminder that one should not simply assume something is "good" or "bad" based on preconceived notions or hearsay.

# The Beer Column

Goodnight and welcome to the Beer Column. Tonight, the Far East: really Far. The situation to date: last week we were in Australia; we left because the best beers in Australia are available in the U.S. So we hopped a jet, which took us here, to, you guessed it, the ancestral home of Garry Hagberg-Tokyo, Japan. And since we know (or at least everyone that knows him knows) that Finnegan has spent many a year in Japan, thoughtfully testing the beers so that others might enjoy, we'll defer to him the first point.

Finnegan- Than kew. or Domo Arigato Gozaimashta, if you prefer. (Your response here is: "Don't touch the moustache." trust me-Ed.) It is true that I have spent many years in Japan. It is also true that I drank more than my fair share of beer there. The quirky Japanese have three major breweries; Kirin (our feature), Suntory, and Sapporo. Of these, Kirin is the latest entry, starting production of Natures Favorite Liquid Food (hops group, malt group, fermentation group, and grain group; what more could you want-Ed.) Another interesting fact of these quaint little breweries is their mammoth monopoly affiliations. For instance, how many of you know that Kirin beer is a subsidiary of Mitsubishi, the same vertically-oriented trust that has over 600,000 employees in sixty-four companies? Funny thing is, Sapporo is owned by Fuji corporation, who among other things, owns Nissan, Cannon, and Fuji film; and Suntory is controlled by the like-arrayed giant that also runs Hitachi, Sharp, and Nomura Securities (beer is secure!-Assist.Ed.). Anyway, to get on to one of the most important

facets of life in Japan (or Tokyo at least) - the absolute lack of A) a drinking age, and B) social stigma attached to public drunkenness and vomiting. Cool, ain't it? Anyway the bars in Tokyo are just like any other, only more expensive - but as a matter of proving A) above, and that you don't have to pay a lot for your beer, one of my favorite bars used to have a 75 cent After-School special on, of course, Kirin. And not because Kirin is shit beer, either. Just their way of saying 'thankyu' I guess. But I digress - Kirin in Japan is thankfully just as it is here - aromatic, malty, and low on the aftertaste. Go get out there and support Japanese dominance-buy a truckload today!

Phantom- Hell of a tirade, Fin. (thanks-F) I remember Kirin as having a really sharp taste, somewhat more like Sapporo, but on closer examination, it doesn't. It's actually one of the smoother beers that I've tried. It wouldn't be difficult for me to get real blotto with Kirin (like it would be with anything-F.) In fact, it'd be too easy. So let's get out of this country before I make a fool out of myself.

Finnegan- Korea is our next and probably last stop on our truncated tour of Asia. The main alcohol in Korea is not beer. It's shochu - a millet/ginger/rice/ mystery mix. Yech. Anyway, OB is the biggest and basically only beer in Korea, which is okay, but not really great. OB tastes good at first, but its aftertaste leaves a lot to be desired. Luckily, that goes away after a minute. The taste is also sharper than the Kirin. Maybe it's my Japanese bias - but don't get me wrong, when in Korea it is what you drink, but when you live in Japan

for that long, you pick up the prejudices.

Phantom- No, you're right. OB has a pungent flavor. I couldn't drink it the way I could pack Kirin. It would start to get on my nerves. What's odd is that OB's flavor comes out of nowhere. The color is light like the Kirin, which makes the flavor very surprising, to say the least. I much prefer the OB dry, but to date, I've only seen that variant in a Korean restaurant in the city. Pity.

rating based on number of 6-packs that they would buy	Kirin	OB
<b>Finnigan</b>	<b>2</b>	<b>1</b>
<b>Phantom</b>	<b>3</b>	<b>1.5</b>

## Beverage way supermarket of beer and soda

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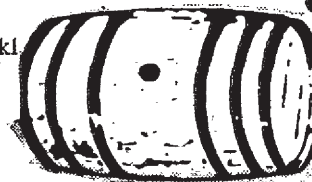
● Stroh's  
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● Schmidt's  
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● St. Pauli Girl  
\$9.99/ 12 pack

● Haake Beck  
Non-Alcoholic beer by Beck  
\$3.99/ 6pk

● British  
American  
Soda  
\$5.49/ case



## Incantation of Spirit

os lackden tamera sed  
mixed with two parts  
rightful dread  
sana nos leem epschtok ni  
from my hands, arms unto  
thee  
soon from distant  
mountains come  
frightful beating of the  
drum  
said to be of native charm  
lest the evil eye doest harm  
os lackden tamera sed  
rest your bones in deserved  
bed  
sans nos leem epschtok ni  
a sleep to set the spirit free

--Rebekah Klein

Recycle, recycle,  
recycle  
(repeat often)



# A play of love and underwear

by Matt Gilman  
Drama Critic

This past weekend, the Bard Theatre of Drama and Dance presented their production of Carl Sternheim's play "The Bloomers," a light comedy about love, ideals, and underwear. The action takes place in Germany in the year 1910, and concerns the consequences of the unintentional display of a married lady's bloomers.

The undergarments in question belong to Luise Maske (Sara Mednick), the wife of Theobald Maske (Massimiliano Guazzoni); Theobald is a minor civil servant who is very proud of his minor position in the government and quite satisfied with the little life it affords the two of them. The incident, which occurs before the curtain rises, has caused Herr Maske considerable distress, and he is most worried about the ill fortune the folly of his wife may cause him. He is, quite obviously, a silly lout. Luise is a victim of fate: an obedient wife who is unfortu-

nately thrust into uncompromising situations merely because her elastic snapped. Into her life come two improbable courtiers, moved to love by the sight of her bloomers. First comes Frank Scarron (Reyn Williams), a poet and man of letters who woos Luise with romantic talk, and then conveniently occupies one of the two rooms Herr Maske has for let. Later, Benjamin Mandelstam (Ean Sheehy), a sickly, weak barber, expresses similar feelings for Fraulein Maske and rents the other room. While Scarron's lofty words of high emotion stir feelings in Luise, she is put off by Mandelstam's childishness and need for sympathy. Spurred on by her neighbor friend, Gertrude Deuter (Beth LaGrange), she allows herself to be seduced by Scarron—almost. Once she is alone with him and ready to abandon herself, Scarron's poetic and scholarly pursuits take over, and he rushes to his room to write his feelings down in verse. Of course, by the time he returns, Mandelstam has entered and the moment is lost.



Holy underwear! We must do something to save our phoney-baloney major.

From there, the true characters of the men in Luise's life come out, and real life intervenes. Luise is disillusioned by all of them, including her husband, while

witnessing a late night discussion about the "duty of man." The play is wonderfully written and absolutely absorbing. For this production, the actors wore

"whiteface" makeup to make them seem clownlike. The set was a haphazard grouping of colors and jutting angles which added to the comic effect, and made the actions of the characters more ridiculous and more human simultaneously. Ms. LaGrange played the perfect scandalous conscience for Luise to build her fantasies upon, and Ms. Mednick was marvelous in her portrayal of a woman who is swept up in a situation. Mr. Sheehy played his milquetoast weakness beautifully and knew just how far to take his clownlike character. Mr. Williams's romantic monologues fell flat too often, but he kept up enough of his self-righteousness to be believable as a poet interested more in the expression of emotion than the emotion itself. Finally, Mr. Guazzoni, who appeared in partial fulfillment of his senior project, played Herr Maske in a robust and exaggerated way, somehow allowing his character to remain believable and constant through the end of the play, when we discover that he is not as much a silly lout as we first thought.

## New Horizons features Hayden, Mendelssohn, Barber and Kramer

by Anne Miller  
Staff Writer

The Hudson Valley Philharmonic Chamber Orchestra's acclaimed New Horizons Series continued its 1991/92 season with concerts Friday, February 28th at Bard College, and Saturday, February 29th at Vassar.

The New Horizons Series, known for its dynamic, innovative programs combining works by contemporary composers with chamber orchestra classics, continued this theme in these most recent concerts under the direction of conductor Leon Botstein, presented a program of works by

Felix Mendelssohn, Samuel Barber, Lawrence Kramer, and Franz Joseph Hayden. Stephanie Finn, who just recently performed with cellist Evan Drachman at Bard, was the featured soloist.

On the program for both concerts were Mendelssohn's *Overture to "Die schone Melusine,"* Op. 32; Samuel Barber's *Concerto for Violoncello and Orchestra,* Op. 22; Lawrence Kramer's *Ursound for Orchestra* (world premiere); and Haydn's *Symphony No. 103 in E-flat ("Drum Roll").*

Stephanie Finn, has participated in numerous prestigious music programs in Canada, the United States, and Britain, including Chamber Music Course in England, Alexander Schneider's

New York String Orchestra Seminar, and both solo and chamber music studies at the Banaff Centre in Canada. In 1988 and 1989, Finn was awarded the Lucy G. Moses full tuition scholarship to study with Aldo Parisot at Yale University.

Lawrence Kramer, whose *Ursound for Orchestra* had its world premier at the February 28th and 29th New Horizons concerts, is an active composer, musicologist and literary critic, as well as Professor of English and Comparative Literature at Fordham University, Lincoln Center. His compositions include *Break of Day for soprano and orchestra*, commissioned by the Hudson Valley Philharmonic Chamber Orchestra for perfor-

mance with Lucy Shelton, soprano.

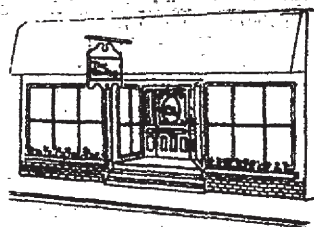
The evening began with a pre-concert talk at 7:00 p.m. by our President, Leon Botstein. Botstein presented a straight forward review of the evening by admitting that the mixture of works did not necessarily fit together. He did not believe, however, that the *Concerto for Violoncello* by Samuel Barber, with Stephanie Finn, cello, would be the essence of the program. It was a piece that was quite demanding for the cellist, who possessed a commanding talent. Botstein commended Finn, who is currently a junior at Bard. Discussing the piece itself, Botstein remarked that Barber maintains a consistency in his works and

avoids sentimentality. The theme of the second movement, *Andante sostenuto*, is divided into eight units, yet there is no sense of a line being interrupted; there is a sense of regularity with irregularity.

Although Mendelssohn's *Overture to "Die schone Melusine,"* Op. 32 was not a well-known piece, Mendelssohn himself thought extremely highly of it and Leon agreed. Botstein also asserted that Haydn's *Symphony No. 103 in E-flat "Drum Roll"* was Haydn's most daring symphony. An innocent sentiment of triumph over evil exists, with the last movement standing for reason—a deviant ending. Botstein did not speak about Kramer's *Ursound for Orchestra* since it was a world premiere; he believed that it would be only fair to let the audience judge for themselves.

Mendelssohn's *Overture to "Die schone Melusine,"* Op. 32 contained a rising and falling which depicted the sea. It was wonderfully structured and quite imaginative for the strings. The sudden outbreak of strings against the former gentle

continued on page 11



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# Cartoon helps put holocaust in perspective

by Jonathan Miller  
Book Reviewer

It's been almost fifty years since the Holocaust occurred. Fifty years is a long time—a lot of emotional and physical distance from the fact. Race-baiters and neo-Nazis are making hay by claiming that it didn't happen, "Six million people in four or five years? Come on." Other, more middle of the road, politicians, particularly in Europe, are doing even better by implying that the Holocaust really doesn't matter, that Hitler was a madman, and the attempt at Vernichtung, an aberration. The facts of the Holocaust are so overwhelming that it is difficult to believe it really happened. How can you get such enormity across when so many people need to have a picture drawn for them? *Maus II: And Here My Troubles Began* by Art Spiegelman does just that.

Art Spiegelman is the editor of RAW magazine, and one of the finest underground comic book artist/writers today. His father, Vladek, was a Polish Jew who came to adulthood under the shadow of the Nazis, was a prisoner of war after the invasion of Poland, and eventually was imprisoned in Auschwitz for almost a year. *Maus I: My Father Bleeds*



*History* appeared in 1986, a cartoon version of Vladek's history. The Nazis were cats. The Jews were mice. The Americans were dogs come to chase the cats away. By adopting the classical cat-and-mouse team of American cartoons, Spiegelman set the Holocaust in a new light, defining the roles more precisely than other books could. Drawing his people as mice, Spiegelman evoked both the innocent helplessness we associate

with a cartoon mouse, but also the "vermin" that Hitler swore had to be stamped out.

*Maus I: My Father Bleeds History*, was only the first half of the volume, showing both Vladek's early adult life in Poland, and the pogrom the Nazis carried out against Polish Jews. Passing for a Gentile, hiding in secret bunkers, trading valuable jewelry for food, *Maus II* continues the story, following Vladek into "Mauschwitz", and

on the long march from that concentration camp to another inside Germany.

Most books about the Nazis are reduced to sadomasochistic titillation, a nerve Stephen King hit on in his novella "Apt Pupil." There, when a teenage detective finds a Nazi living in his own neighborhood, he demands to be told about "the gooshy stuff" in the holocaust, or else he'll turn the old man in. In *Maus*, the Nazis are

not people as much as a force of nature. For once, the emphasis is on the victims, rather than the victimizers, and the book is more compelling for it. Rather than inundating us with Nazi atrocities, Spiegelman convinces us with the desperate wheeling and dealing on the part of his father that were necessary to survive.

More than an oral history of the Holocaust, *Maus* is one of the first books to deal with the second generation since the Holocaust. Spiegelman waltzes artfully between Vladek's storyline in the 1930's and his own story as he drew *Maus* from 1973 up to the present. We admire both Vladek's presence of mind in the 1930's storyline and understood Spiegelman's frustration with him in the modern storyline.

The book works as a masterful character study of Spiegelman's father. Vladek is so stingy that he leaves a gas burner on all day to save on matches, because gas comes with his rent. He trowels guilt onto his son when Art doesn't come at seven-thirty in the morning to fix his drainpipe, and despite his first-hand experience with the evils of racism, when Spiegelman's wife Francois stops to pick up a hitchhiker who is black, he shivers in fear for their groceries. In *Maus I*, Spiegelman

Continued on page 11

## Phish "A Picture of Nectar" not for the masses

Dave  
"I might be unemployed  
and homeless, but I still  
have a byline"  
Steinberg

On *A Picture of Nectar*, Phish's major label debut, the band has a somewhat unusual problem. Phish allow taping of their concerts. This has helped them to become as popular as they are, but causes a problem when they

release an album. Taping has given them a cult following, but why would anyone want to pay \$12 to get copies of songs that they already have?


The first way they deal with this problem is to put on three "bonus" songs (never performed live). In addition to the rarely played "Eliza," Phish put three songs named "Manteca," "Faht," and "Catapult" on the album. What you don't know is that these three songs added up to three and a half minutes of time. Moreover, they

really are just filler: "Manteca" is a pointless Dizzy Gillespie song and "Faht" goes to prove that Phish's drummer (John "Phish" Fishman) cannot play the piano or guitar. "Catapult" is kind of fun, leaving a grand total of thirty-two seconds of bonus song time.

Another way to get the diehards to buy *Nectar* is to change the songs for the album. One change is unavoidable: all songs are ten to twenty percent shorter on the album than they are live. Welcome to a big label... Some of the other

changes are more welcome. The mid-song break in "The Mango Song" had more of (keyboardist) Page McConnell in the mix and was better than any version that I had seen live. "Magilla" is played more like the ancient jazz classics that we thought it was. (You others who labeled that song "Donna Lee" know who you are). The best "odd version" is the one of "My Poor Heart," a country song penned by bassist Mike Gordon. They have a guest pedal steel/banjo player on this track, making

it one of the highlights of the album.

As to whether you should buy this album, my feelings are mixed. If this review is the first time you have ever heard of them, I'd recommend you go out first and find some live tapes. You'll get a better feel for the band that way. If you already are a Phish fan then you should pick it up, if for no other reason than the fact that the liner notes have the words to the songs. (For those of you who don't know the quirkiness of some of their songs, I'll quote an example from "Stash": "Smegma, Dogmatagram, fishmarket stew/ Police in the corner, gunning for you/ Apple toast, bedheated, furlblanket rat/ Laugh when they shoot you, say, 'Please don't do that.'" Just what I thought it was...) Even if you don't like the album, you can keep the words and hang the really cool picture disc on the wall. That'd be worth my money. 

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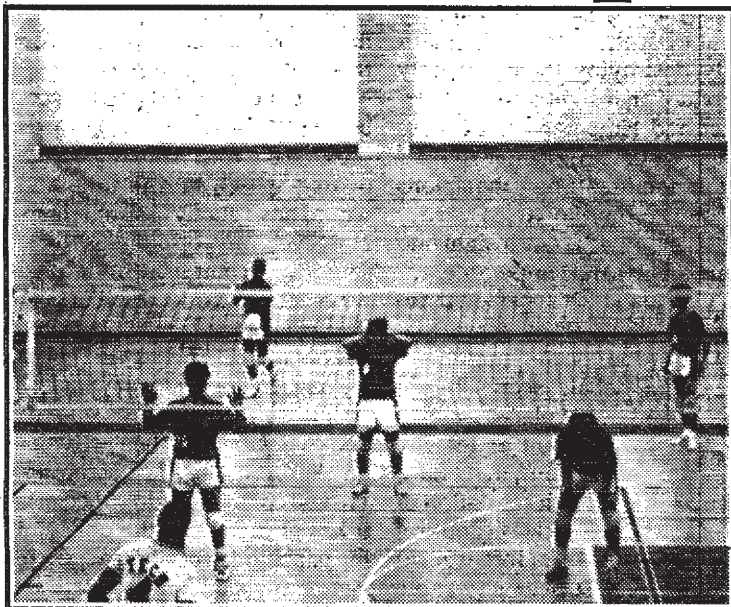
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Vegetarian pockets





# Serve's up at the Blazerdome



The men's volleyball team faced off against Mt. St. Vincent on Sunday.

by Matt Apple  
Sports Editor

Men's basketball took a back seat to men's volleyball last week as the Blazers finished the season in one sport. The Blazer basketball team was eliminated from the NAIA District 31 playoffs in first round action this past Thursday by Caldwell College. Although the Blazers had an early first half lead, Caldwell, ranked 27th in the nation in NAIA Division II, jumped ahead 56-36 at the half. Bucky Purdom scored 17 of his career-high 19 points in the second half to pick up the slack from Sean Alford, who injured his ankle twice. Kyle Wheeler added 13 points, 6 rebounds and 6 assists

for the Blazers, but it wasn't enough, as Caldwell won by the final score of 94-73. The Blazers ended their 1991-92 season with a 10-16 record, the most wins since playing only four-year colleges, and several individual team records. For the year, Dave Snyder led the Blazers with 18.9 points per game and 8.3 rebounds per game.

Meanwhile, the men's volleyball team was playing in the IAC tournament here at Bard. After losing to their first three opponents, Yeshiva, Steven's Tech and New Jersey Tech (who, in this writer's opinion, do not belong in the IAC), the Blazers downed Mt. St. Vincent in two straight games, 15-6, 15-8. The Blazers take

their 3-11 record to Sacred Heart University this Friday, March 6th.

Both fencing teams ended their regular seasons with an Open Exhibition in the Stevenson Gymnasium this past Saturday. Angela Jancius, who earlier had expressed doubts about her chances, took first place in open foil competition, while Samara Grossman captured second place on the novice level. Paxton Winters and Todd Heffner advanced to the semifinals of the extremely competitive open foil draw before being knocked out of the exhibition. The men's fencing team plans to compete in more open exhibitions, starting with an exhibition in Woodstock, New York, next Saturday, March 14th.

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Tournament before March 10th:  
play begins Friday, the 13th.**

Contact Kris Hall at ext. 530 for further  
information.

## Intramurals rock Stevenson Gymnasium

by Matt Apple  
Sports Editor

Bard Intramurals continued into their second-to-last week in soccer and men's and women's basketball. Karma's Kicker evened their record at 1 and 1 with a low-scor-

ing win over the Revenge of the Bubba, 3-0. The Revenge of the Bubba got their revenge, appropriately enough, against Irregular Group Dynamics 10 to 1. Let's Play Soccer maintained their lossless record by adding to Irregular Group Dynamics' win-less record and becoming the first team not to score in double-digits against the Irregulars in their 6-2 victory.

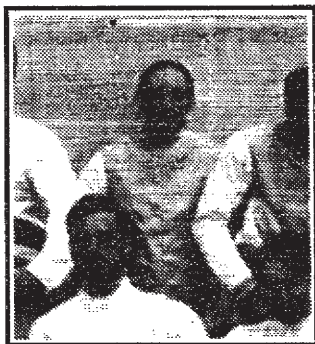
Men's intramural basketball was marred by violence (yes, violence in Bard sports) last Thursday. As a result of misconduct on the playing court, Flight lost their first game by forfeit to Woods and a team member was banned from intramural league action. Now playing all their games with four players, the minimum number allowed, Flight (4-3) lost their next two games to the FL 9's, 46 to 43, and the Good Ole Boys (5-2) in overtime, 62 to 60. Playing short-handed against Faculty Plus, Liquid Smoke II (6-1) suffered their only loss, 48 to 26, but rebounded to defeat Sir Cheese Head (3-4) 50 to 28. In other action, after losing to the FL 9's (5-2), Woods (5-2) narrowly defeated the Good Ole Boys 37 to 36 and powered past Faculty Plus (2-6) 36 to 31. Los Cabelleros (2-5) turned away winless Team Puss 26 to 24. As it now stands, Liquid Smoke II, Woods, and the Good Ole Boys have clinched playoff berths. The last playoff spot will be determined this Thursday. Flight is still alive, but to beat out the FL 9's for the playoff spot, they must beat Liquid Smoke II and the FL 9's must lose to Sir Cheese Head.

And lastly, but not leastly, Hey, Dribble This Buddy! and Don't Forget Your Toothbrush rescheduled their women's basketball game, but still couldn't play a game. To date, only one game has been played in the three-team women's intramural basketball league. It was not known at press time if Don't Forget Your Toothbrush would be able to play their Thursday game against the Jordanaires, but chances are that if they can't play the game, the final game will be played much sooner than expected.

### Todd Heffner Men's Fencing

ht: just under six feet  
wt: about 145 lbs.  
hometown: Stone Mountain,  
GA

quote: "It doesn't matter if we win or lose because the Observer will mess up the scores anyway." (He means me. I'm hurt. -ed.)



On Wednesday, February 22nd, Todd won all three of his bouts against SUNY Purchase and Vassar, and two of his three bouts against USMA. He finished up his 1992 season at the Open Exhibition by making it to the semifinals in an extremely competitive field. As for the men's fencing team in general, Todd said that there were a lot of new fencers for this being the inaugural season of the men's fencing team as a varsity sport (meaning that they have three teams - foil, epee and saber) and that the team will definitely improve on this year's performance.



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## Buchanan & Bush: who's more Right?

by Caleb Frasier

For a candidate who once held the "yahoo seat" on the Sunday morning television show, The McLaughlin Group, presidential candidate Pat Buchanan is making quite a splash in the Republican pool. His recent success in the New Hampshire primary has put President George Bush on the defensive in a race which was supposed to be all offense. Buchanan is successfully splitting the Republican party and usurping some of the support that George Bush desperately needs in these times of voter dissatisfaction.

Buchanan's syndicated newspaper column has allowed us to study his personal views. Unlike most politicians, Buchanan has left a trail of his beliefs in the columns that he has written over the years, revealing some very disturbing views. On prejudice against homosexuals, Buchanan writes that "a visceral recoil from homosexuality is the natural reaction of a healthy society wishing to preserve itself. A prejudice against males who engage in sodomy with another represents a normal and natural bias in favor of sound morality." His views on racial questions are also quite startling. "The negroes of the 50's became the blacks of the 60's; now, the African Americans of the 90's demand racial quotas and set asides, as the Democrats eagerly assent and a pandering G.O.P. prepares to go along," Buchanan wrote in June 1990, then went on to ask, "who speaks for the Euro-Americans who founded the United States?"

In New Hampshire, a state in which (according to Newsweek) unemployment figures have risen at a rate of 4.6 percent in three years, Buchanan came away with 37% of the vote in the primary. With attacks such as calling President Bush "the biggest taxer in American History", and claiming that he "walked away from the principles of the Republican Party," Buchanan has become more of a contender than even he expected.

At the outset of Buchanan's campaign, he thought that his ideas would inspire "something more than a supper club but less than a third party." But as Bush's popularity waned, Buchanan's chances looked better and better, and now with slogans like "Read my lips, no new taxes," mimicking Bush's stance in the campaign of 1988, Buchanan seems to be flying high on the mood of the recession.

After not even recognizing Buchanan as a contender, Bush is starting to take him more seriously as a threat to his campaign. "My nightmare," says one Bush campaign worker in Feb. 17 Time, "is that Buchanan picks his shots carefully, husbands his money, harasses us from now until June and then cashes in with a strong showing in California, one of our weakest states."

"We're going to take this guy on in every single state," said Bush, mirroring the sentiments of his campaign worker.

On Friday, the President's campaign began showing a television commercial accusing his challenger of holding a derogatory view of women. The attacks are based on a 1983 column in which Buchanan wrote that women were "less equipped psychologically" to enter the business world than men.

These commercials, however, and the views which he has expressed in the past may not stop Buchanan from having a good showing in the next primary location, the state of Georgia, in which past results show that the more conservative presidential candidate usually wins. Georgia, however, is doing better economically than New Hampshire, and therefore Bush's hopes look to be high. Nevertheless, with Buchanan's past success and future aspirations, who knows - we may be closer to having a "yahoo" in the oval office than even the eighties has prepared us for.

## It's Right to recycle

## Virtue of rhetoric eroding

by Greg Giaccio

At the risk of exposing my own ignorance, and that of many others, I must comment on the essay on the Another View page. I agree with the spirit of the essay: that no expense should be spared the defense of free speech. I am ignorant, however, as to why this essay was written only recently. Why was the author silent when the *Observer* was in danger of being defunded at the budget forums in the Spring semesters of 1991 and 1992?

The *Observer* was praised in this recent essay as a forum for expressing diverse opinions. However, I must again appear ignorant because I do not know why it has been said that the *Observer* "regularly prints right-wing editorials." While I am a proud conservative, I can only find one editorial that has any conservative tinge (Feb 12, 1992), and that appears to be in jest. Of course, I only looked through the papers from when I started here (Fall, 1991); things may have been different before then. By any standard except skewed radical leftist ones, this paper has a liberal slant that even I cannot eradicate.

But I digress. The *Observer* is often used, even by those who would take chunks of its allocation, to inform the campus of their stance on issues and upcoming events. I am ignorant as to why they curse the paper from one side of their mouths and praise it from the other side unless they are greedy; for they stood to financially benefit from the most recent attempt to defund the *Observer* of \$950.

Although this accusation seems harsh at first, a further reading of old *Observer*s supports it. At the Spring 1991 budget forum, at which \$820.50 was taken from the *Observer*, a recent convert to the cause of free speech spoke in support of the budget cut. He said that he felt the *Observer* had done wrong in exposing a person who put up anonymous flyers attacking a trustee's position on date rape and the media. Yet it is this same person who recently called anonymous scribbles on posters "acts of violence against ideas" and "goon-squad-style sabotage" in an essay on the Another View page. Isn't it hypocritical to defend anonymous attacks at one time and then decry these tactics when they are used against you?

I am further confounded by the lines "[T]hat someone felt so threatened by our fliers that they went to the trouble of systematically destroying them certainly provides an insight into the character and temperament of those who oppose reproductive rights." I am ignorant as to how the actions of one anonymous, cowardly scribbler provides any insight into the character and temperament of all pro-lifers. This personal invective buried in an essay that claims to advocate intelligent, rhetorical debate seems hypocritical and out of place.

I am also ignorant as to why someone would claim that "Bard seems to be a living refutation of the right-wing attacks on Political Correctness. This left-liberal campus, at least, seems to value freedom of expression above political orthodoxy." Was the author of this statement absent from the budget forum of Spring 1991 when the Martin Luther King Institute for Nonviolent Social Change forfeited his budget because they found "the allocations policy harbors conflicts of interest, politically explicit allocation policies and disproportionate funding on the basis of political correctness. The philosophy of Dr. King em-

phasizes equity, therefore we will not be a party to this sham."? This certainly seems to imply that political correctness is a problem on this "left-liberal" campus.

The editors of the paper were benevolently disposed towards these recent converts to the virtue of free speech at one time and would have gladly assisted them. However, my opponents have sought to accomplish through evil what they could have done through friendship. Despite the attacks on the paper's allocation, we have provided them with free public service announcements and covered two of their activities on the front page last semester. We will continue to do so because it has always been the policy of the paper to advocate free speech. Hence any signed article will be printed on the letters page or the Another View page, space permitting.

We are glad that these opponents of ours have seen the error of their ways and now advocate free speech and condemn anonymous attacks. Why have our opponents changed their minds so suddenly? Of that, I am ignorant, but ignorance is bliss and I am blissful that they have seen the light.

## The Bard Observer

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The *Bard Observer* is published every Friday while 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.

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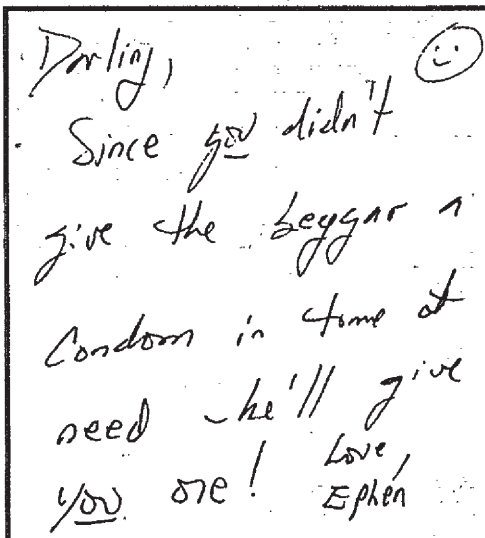


## What is this?

Dear Editor:

Thank you for publishing the personal addressed to me. Even though I can't oblige my rough and ready courtiers, I feel I should thank them for the compliment. "The scowl on my face", "snappin'

some sort of threat? I mean, I know it's totally outrageous, after all, who could imagine a good little PC Bard student threatening someone? It's not as if you came to my dorm at three in the morning and knocked on all the doors on my floor asking for a condom?



Will Hayden submitted this copy of a note with his letter. This note, along with a condom, were put under Will's door in the middle of the night.

curly black hair," - perfection. It's very funny. It's so well written, I can't imagine why you didn't step forward and give your names. Wait...what's this...you know where I live, which is my car....Funny, that doesn't seem so nice. Are you...? You're not...? You wouldn't....I don't mean to be so suggestive, but are you making

You know how to use the machines, don't you? You wouldn't be so stupid as to leave this note behind, would you? No, no. I am obviously mistaken. You must have withheld your names for another reason.

Sincerely,  
Willie Hayden

## Recycling blues

To the editor:

As a Bard alumnae who has recently come back to the area, I was pleased to see the appearance of recycling bins on campus. It looked like Bard had made a commitment to recycling, and as if students and administrators really cared about the issue. Subsequent observations, however, revealed that the recycling bins weren't always being used - I noticed glass bottles and aluminum cans thrown into the ordinary garbage containers, and even thrown on the ground. Apparently, students couldn't be bothered to walk a few feet out of their way to see that their trash was recycled properly.

I mean to sound like an old-timer, but in my days at Bard we didn't even have the convenience

of a regular recycling program - but the students in general did seem to have a high level of concern for the environment, and an awareness of the need to protect the earth for future generations. It's sad to think that after all our aspirations all we could end up with is a recycling program that hardly anyone bothers to use. Is this a manifestation of the "selfishness" of the nineties?

Sincerely,  
Patricia Snyder '83

**Send all notes, wotes and dead goats to the Observer via campus mail.**

## New Horizons Continued

continued from page 7

motion carried great emotion. Although the strings dominated the movement, both the strings and wind instruments united beautifully for the end.

Barber's *Concerto for Violoncello and Orchestra*, Op. 22, featuring cellist Stephanie Finn, carried a great amount of contrast between its first and second movements. *Allegro moderato*, though tending to have an eerie and disturbing sound, kept the audience on its toes with its short and choppy disruptions. Just when the movement seems the calmest, it opened up to an ensnaring tide.

*Andante sostenuto* was a bit slower and seemed to blend and meld, with a large absence of breaks in between. It was as powerful as *Allegro moderato*, yet in a different sense, that sense being implicit. The last movement, *Molto allegro ed appassionato* contained a rhythmic change which added a great dimension. Though varied, all three movements were closely

related and harmonic, which deserves great recognition. Finn more than kept up with her part, and although it took a large amount of strength on her part, she managed beautifully, making the piece a great success.

Kramer's *Ursound for Orchestra* (world premiere) contained a tormented overtone became toned down throughout certain segments. Although there was a great amount of variation throughout, there was no break from the oppressive strain. It was not dull or lifeless, yet it still seemed to be too continuous. Sounding too much like a soundtrack for a horror movie, *Concerto* was a slight disappointment.

Haydn's *Symphony No. 103 in E-flat "Drum Roll"* took courage in oral effect the interruption of textures and lines. The sentiment of triumph over evil added an unusual theme to the piece which gave it its overall shape. The spirit of the *Symphony* was bountiful and promising, especially with its

dramatic drumrolls, yet the *Finale: Allegro con spirito* was the strongest of the four movements, shining through the bunch.

In spite of the fact that all of the pieces on the program were, to some extent or another, beautifully performed and varied, Botstein was correct in suggesting that Barber's *Concerto for Violoncello and Orchestra*, Op. 22 was the highlight of the program. Not only was the piece itself well-written, the orchestra and the cellist seemed to take this opportunity to shine through. Although it looked as if the performance took a lot out of Finn both emotionally and physically, she did a perfect job. Botstein should also be applauded for yet another fantastic job of conducting.

**Use it, then lose it**

## Maus review continued

continued from page 8

complains "In some ways, he's just like the racist caricature of the miserly old Jew," but Vladek fascinates nevertheless.

Spiegelman's art is simplistic line drawings, each mouse, cat, dog and pig look more or less alike, and we distinguish each character mostly through the clothes it wears. Yet the artist conveys a world of emotions through the position of the head, subtle angling of the eyebrows, the visual leitmotif of the dead (or anguished) mouse, with its head reared back: a bare white triangle with a screaming black triangle of a mouth conveys more pain and anguish than could be communicated in pages of writing, or vol-

umes of photographs. Much like the work of other comic book artist/writers such as Alan Moore, Dave Sim, and Frank Miller, *Maus* points the way to a new type of literature, a unification of word and image telling stories that would be difficult to replicate in prose.

*Maus* demands re-reading; the story could not be told with nearly the same force in prose. Instead of being didactic, bombastic, or propagandistic, *Maus* is subtly effective, demanding nothing of the reader, but producing a deeply felt effect. By dwelling on the hustling world of survival, rather than the horrific behavior of the Nazis, the artist creates in the reader not a resentful guilt, but an intellec-

tual understanding. It's easy for some to believe that six million deaths was a hoax; it's not so easy to disbelieve the story of how one survived in those days.

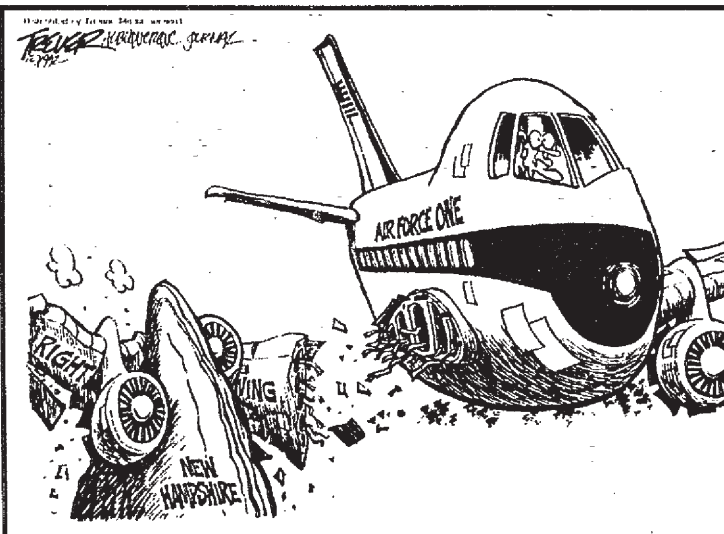
The emotions in *Maus* are as lean and packed as the drawing itself. Spiegelman draws reporters interrogating him saying, "Many German readers weren't even born when these things took place. Why should they feel guilty?" The artist's immediate reply is "I don't know...maybe we all have to feel guilty forever..." but the more subtle lesson is not that we have to feel guilt; for guilt turns to resentment. *Maus* is enormously convincing and deeply empathetic; all it seems to ask is that we believe and understand.

(*Maus I: My Father Bleeds History* ©1986 and *Maus II: And here My Troubles Began* ©1992 published by Pantheon Books are both available in the bookstore.)

## Corrections

In last week's issue the article "KNOW Gives kids a chance" was mistakenly attributed to Jason Patch. The author is actually Jason Peck. We apologize for this error.

Also, the printer accidentally switched the photos of Coach Krausz and the maid. Sorry about the inconvenience.





# BARD COLLEGE: FEB. 27 - MAR. 4, 1992

## WEEKLY COMMUNITY INFORMATION

### Dance Club Workshop:

The Dance Club presents an open workshop in a movement technique called contact improvisation. Everyone is welcome. No dance experience is required. The Dance Studio/The Theatre on Sundays from 4:00 to 6:00 PM beginning March 1 and going until May 3.

### SM ACES:

SM ACES is bringing Dan Kopka from Gauntlet, a piercing company in New York City and the West Coast, up for a lecture and private piercings on March 9.

### Soviet/Russian Mentality Talk:

Prof. Vladimir Trusov, director of the Institute for Interdisciplinary Social Research at the St. Petersburg State University, Russia, will give a talk entitled *Soviet/Russian Mentality: Psychological and Sociological Approaches* on March 4 at 7:30 PM in Olin 102. The talk is jointly sponsored by the Bard Russian Studies Club and the Department of Psychology.

### Scottish Country Dancing:

Scottish Country Dancing continues this semester. The group meets in Manor House from 7:30 to 9:30 PM on the first, third and fifth Wednesday of each month. New dancers are welcome. The next session will be on March 4.

### Study Abroad Information Sessions:

**Wednesday, March 4:** International Honors Program (IHP), on Global Ecology. In Olin 203 at 4:00 PM.  
**Thursday, March 5:** Programs in Turkey, Thailand, Argentina. U Ba Win, Director of International Programs, Simon's Rock College. Kline College Room, 4:00 PM

### Freshman Seminar Evening Program:

Tuesday, March 3 at 7:00 PM in the Olin Auditorium. Dramatic readings by Faculty. All Welcome.

### Slide Show on Andes:

A second lecture on Tuesday, March 17, will cover *Taquile: Preserving a Pre-Columbian Way of Life*. It will explore the lifestyle of the inhabitants of Taquile, an isolated island in the

middle of Lake Titicaca, bordered by Bolivia and Peru. Also at 7:00 PM in Olin 102.

### Proctor Art Show & Opening:

*The Depicted Unknown* is currently on view in Proctor Art Center. This exhibition of works by ten contemporary painters features pieces that explore the territory between landscapes and abstraction. The show was curated by painter Rick Klauber, a Bard alumnus, who will be here with several of the participating artists for a reception on Wednesday, March 4, beginning at 7:00 PM, featuring refreshments and live music! All are welcome.

### Soviet Studies Club Trip:

The "Soviet" Studies Club will be sponsoring a trip to Lincoln Center to see the St. Petersburg National Opera Company perform *Boris Gudunov* by Mussorgsky on April 4. Anyone interested in attending should send their name and box number to Box 658, through campus mail.

### Student Music Concert:

A student music department concert will be held on March 4th at 7:00 PM in Bard Hall. All are 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 6:00 to 7:00 PM.

### Baccalaureate Service Performers Wanted:

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 contributors to our program. This could be a marvelous

setting for the presentation of some of your work. If you have composed a piece of music, written a poem, or created a dance which you feel could be incorporated into the service, we are eager to hear from you. Your piece need not be of a religious nature. Please contact Rabbi Jonathan Kliger through campus mail if you are interested.

### 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)

#### Mondays:

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

#### Wednesdays:

9:00 to 10:00 am: Singing and Worship (Chapel)

### 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 (This run will NOT be made on March 27, due to Spring Vacation)

**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)

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

## CALENDAR OF EVENTS: Feb. 27 to MAR. 4, 1992

THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
6:00 pm Model U.N. Meeting	12:00 NOON Calendar Deadline Dean of Students Office		8:30 am Worship Service Chapel (See Above For More Information and other services)	3:00-5:00 pm Poetry Room Open Olin 101	4:30 PM Study Abroad Information Aspinwall 302	4:00 pm Study Abroad Information Olin 203
7:00 pm BBLAGA meeting Olin 203	5:00 pm Observer deadline for outside submission		4:00-6:00 pm Dance Workshop Dance Studio	3:00 pm Study Abroad Information Kline Committee Room	6:30pm Coalition for Choice meeting President's Room Kline Commons	5:00 -7:00 pm Russian Table College Room of Kline Commons
7:00 pm International Relations Club Kline Commons	6:30 pm Jewish Students Organization, Shabbat Services Bard Hall		7:30-10:30 pm Peer Tutors Third Floor Aspinwall	6:00 pm French Table College Room Kline Commons	7:00 PM Freshman Seminar Reading Olin Auditorium	5:00 pm LASO meeting Committee Room Kline Commons
7:30-10:30 pm Peer Tutors Third Floor Aspinwall	8:00 pm New Horizons Concert Olin Auditorium			7:30-10:30 pm Peer Tutors Third Floor Aspinwall	7:00 PM Slide Show on Andes Olin 102	5:45 pm BBSO meeting Committee Room Kline Commons
	9:00 pm Spiritual Variety Show Chapel			8:30 pm Observer writers' meeting Third floor Aspinwall	7:30-10:30 pm Peer Tutors Third Floor Aspinwall	6:30-8:30 pm Poetry Room Open Olin 101
	10:00 pm Kline Party Kline Commons				7:30 pm AA Meeting Aspinwall 302	7:00 pm Proctor Art Opening
						7:30 pm Soviet Talk Olin 102
						7:30 pm Scottish Country Dancing Manor House
						7:30-10:30 pm Peer Tutors Third Floor Aspinwall

The Odyssey and Ancient Art, An Epic in Word and Image. At the BLUM through March 1, 1992