

Bard College
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OBSERVER

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The
BARD

OBSERVER

VOLUME 100 ★ NUMBER 6

BARD COLLEGE ★ ANNANDALE-ON-HUDSON ★ NY 12504

SEPTEMBER 30 ★ 1992

"We are at the enrollment
we would like to be —
if anything, it's a little bit
high."

— Leon Botstein
in an interview, 2/16/90

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ArtCar

A big contest for big prizes
over a small car.

ARTS

7 + 8

The Longest Night on Earth and the demise of story-telling

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Bard teams triumph

And we're gonna be smug!

The Distinguished Scientist Lecture Series held its first event of the '92-'93 school year this past Saturday in Olin Auditorium. The featured speaker was Nobel Prize-Winning Physicist Melvin Schwartz. The talk was entitled "Symmetry Principles and Physical Laws."

Jeanne C.
Breton
Features
Editor

Besides being an extremely noteworthy physicist, Melvin Schwartz is also a professor of Physics at Columbia University and an Associate Director for High Energy and Nuclear Physics at Brookhaven National Laboratory. He has published numerous scientific articles and a highly regarded textbook, has held several prestigious fellowships, and belongs to the National Academy of Sciences. His current work consists mainly of exploring high energy particles and their weak interactions.

Such interactions were one of the topics of Professor Schwartz's lecture, but not the introductory one. The talk began with a very interesting and thought provoking question: "Do any laws have to be obeyed by the laws of physics?" The answer is unclear to those less knowledgeable in the field of physics, but Professor Schwartz did his best to keep his terminology simple. First, he introduced the coordinate system (way of describing where something is) and asked what actions



Dr. Melvin Schwartz received the Nobel Prize for his work in nuclear physics.

Nobel Laureate lectures

Bard Distinguished Scientist Series begins

are taking place between point A and point B; "Are their fundamental constraints to which the laws of physics are subject?"

Yes, and no.

There are the laws of: Symmetry and Invariance, Uniform Unaccelerated Motion, Mirror Symmetry, Charge Conversion Invariance, and Time Reversal Invariance. Professor Schwartz described each of these as follows:

Symmetry and Invariance is divided into two sections — the first, translation, states that there is no preferred location from which to determine the laws of physics and the laws expressed in (x',y',z') must be the same as those expressed in (x,y,z) — the second, rotation, states that there is no preferred direction in space by which to determine the laws of physics — thus, there is no preferred orientation of a coordinate system and the laws expressed in (x',y',z') and (x,y,z) are still the same; Uniform Unaccelerated Motion states that the coor-

dinate system (x',y',z') moves with constant velocity with respect to (x,y,z) and there shall be no difference in the laws of physics as observed in the two systems; Mirror Symmetry states hypothetically that the laws of physics are the same if the world is observed

Mirror Symmetry, for example, was broken by Lee and Yang in 1956. In their experiment, the particles used shot off in the same direction both in the real world and the world shown in the mirror. If the Law of Symmetry had remained intact the

particles in the mirror would have appeared to shoot off in the opposite direction of those in the real world.

The scientific explanation for this

is too complicated to report, and Professor Schwartz did not attempt during his talk to give an in depth hypothesis. He did, however, seriously remark, "I could always be wrong, but you always start off with the simplest notion" and work from there.

Other topics touched on by Professor Schwartz were velocity of light and sound, Coulomb's Law, direction and time, and the future of physics as a field of study. Most of this discussion took place during

"It would be a boring world without surprises..."

in a mirror; Charge Conversion Invariance states that the laws of physics would not change if every particle was replaced by its anti-particle; and Time Reversal Invariance states that the statistical process doesn't affect the laws of physics and the laws of physics should not change with the reversal of time.

These laws are simple and distinct; they are part of the accepted model of fundamental physics. According to Professor Schwartz, however, some of these laws have been violated in certain circumstances. The Law of

continued on page 2

Crime Statistics

Under the Student Right-to-Know and Campus Security Act of 1990, every college nationwide is required to make public statistics about the range of reported crimes and other violations of the law on campus. This information includes the number of murder, rapes, robberies, aggravated assaults, burglaries and motor-vehicle thefts on campus. In the 1990-

91 school year one case of aggravated assault and one motor vehicle theft was reported at Bard College. Last year there were two reported cases of burglary on-campus. These four incidents were the only crimes reported over the last two academic years, and further information can be obtained from Security and the Dean of Students Office.

Ever fenced?

The Bard fencing team welcomes anyone, experienced or not.

Meetings are in the Gym from 4-6pm, Monday-Friday but just come whenever you can.

Classifieds & Personals

Greeks & Clubs — raise a cool \$1,000.00 in just one week! Plus \$1000 for the member who calls! And a free headphone radio just for calling 1-800-932-0528, Ext. 65.

T.S. Eliot, H.D., ee cummings, Adrienne Rich and many other poets read their works every Wednesday from 4-7 pm and every Sunday 5:30-8:30 pm in the Towbin Poetry Room, Olin 101. These are recordings (of course) so please come by and listen to whatever you want to hear.

S.M.A.C.E.S. is putting together an information packet. Anyone who would like to receive a copy should send their name and box # to Box 861. Articles on safety, politics or general S/M interest would be appreciated as well.

St. Booty is now selling T-shirts and tapes. Please leave your name, phone # or extension, box number and desired size of T-shirt in Box 696. Please make checks payable to Ross Shain or you may pay in cash. Both items may be picked up at the Old Gym (6-8pm) on Oct. 30. Tapes are \$4.00 and T-shirts are \$12.00.

More Booty info:

Our next show is at The Marquee in N.Y.C. on Sept. 30 at 10:30 pm. Please come and funk it up with us! For more information call the Bard Booty Hotline at (914) 752-7377 - Annandale, or (212) 529-4698 - N.Y.C.

Wanted: I want to buy a used 4-track recorder (that works.) If you have one or know someone who has one to sell - Respond to J.R. Box 1099.

Bard Alumni seeks female roommate to share her nice house. Ten minutes from Bard. \$300, including all. Call Lynn at work between 8:30 am and 5:00 pm at 338-7425.

Anyone interested in joining Dance Club, come to workshop at 5:30pm in the Theatre. No dance

experience necessary to join. All welcome.

Lost silver engraved zippo. Reward offered. Contact Kat, 752-7286.

Interested in losing weight? We have a high protein, low-fat mild exercise plan. We call it blow away your weight. (In conjunction with Sex, Drugs + Rock n' Roll Shampoo). Contact Callahan's Keeper at X 337.

The cute and fuzzy bunnies coming to take you away? Love-torn letters dredging around your

doorstep? Looking for love in all the wrong places? I want a lover to keep me warm at night - herbalists welcome - either sex acceptable - Contact Callahan's Keeper, first floor Sands.

I need a man! Signed, a woman, box 663.

Josh, Kelly, Loey and Mike:

How are those projects coming along? Love, Missy

Honeykins — thanks for the romantic dinner setting. I love you! - Sweetie Pie

Come Back to Bard Day

Saturday, October 3
Olin Auditorium

Join Alumni/ae and friends
in a discussion about the

1992 Election Issues

2:00 pm

Panel Discussion of Bard Alumni
with Moderator
Professor James Chace

◆ ◆ ◆

3:30 pm

David Gates '69

will read from his novel *Jernigan*

Professor Norman Manea

will read from his recent novel

World Premiere

Eugene Onegin

adapted from the novel by Pushkin

Oct. 3rd, 5th and 6th at 8 pm

Oct. 4th at 3 pm & 8 pm

Free of charge, but reservations
are required.

Call the Bard Theatre for more
information.

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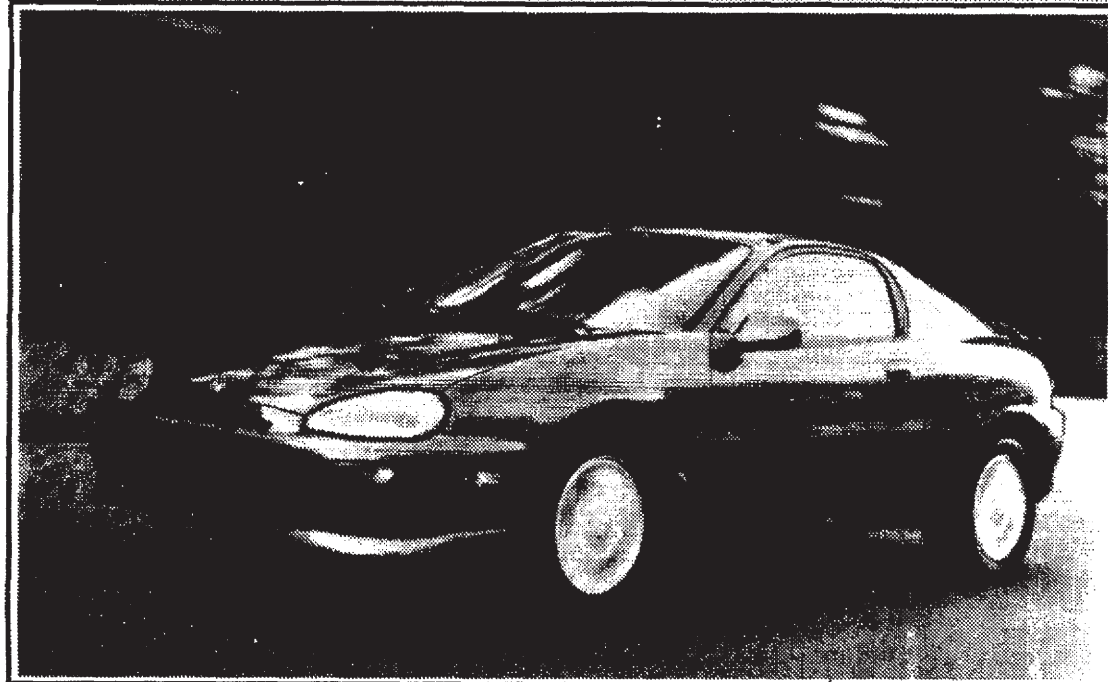
Study Abroad Information Session

Representative: Carolyn Watson
Date: Fri, October 2, 1992
12:00 - 2:00 p.m.
Location: Kline Committee Room

For further information please contact: Your Study Abroad Office on campus or the Institute for Study Abroad, Butler University, 4600 Sunset Avenue, Indianapolis, IN 46208, Tel: 317/283-9336 or 1/800-368-6852 Ext. 9336.

Car wars

Revving up with Mazda's Art Car competition



Car imitating art or art imitating car?

Ever wanted to soar down the highway (or past all your friends on Annandale Road) in a genuine, brand new sports car? Then, start your creative minds rolling. Mazda Motor of America is posing this question to junior and senior level college students from around the country: "What would you do with 32,652 square inches of steel, glass, rubber, and chrome?" It is the cry for innovative students to assist in the promotion of Mazda cars; a chance for them to exhibit their artistic talents on the surface of a 1992 Mazda MX-3 sports coupe and to win a 1993 MX-3, cash, and an internship at Mazda's research and development facility in Irvine, California.



The contest is open to all juniors and seniors enrolled in any art, advertising, communications, design, film, or photography course. Entrants must design an exterior paint or other surface scheme for a Mazda MX-3. Fifty semi-finalists will be chosen based on creativity, presentation, originality, and feasibility. From these, two finalists will prepare an actual MX-3 to determine the grand prize winner. That person will receive a 1993 Mazda MX-3, \$1,000, and an all expenses-paid five-day visit to Irvine, California. All semi-finalists will receive a commemorative ArtCar T-shirt and a certificate denoting their accomplishment.

Two of this year's judges are Judy Pfaff and Jonathon Bendis. Judy Pfaff is "one of America's most notable sculptors." Her expansive installations use "found" objects and are featured in the 1992 edition of *The History of Art*.

Her works have also been displayed in three Whitney Biennial exhibits, two Venice Biennials, at the Museum of Modern Art, and numerous other prestigious institutions. Jonathon Bendis is the supervising producer of MTV's news and specials. He has received two Ace Awards for his production and direction of an Eric Clapton feature on the "Rockumentary Series," and a pilot feature called "The Hype." His current work includes a 90 minute special for MTV called "Rolling Stone Magazine: The First 25 Years."

"Mazda developed the ArtCar Competition to foster creativity and showcase the free spirit of design-oriented students." The company has already seen favorable response to this promotion and hopes to see many more entries before the contest deadline. Every interested student must request an entry kit no later than October 17th, and all entries must be received by October 31st.

For an official entry form and contest kit, students should call 1-800-248-0459. You must be prepared to give your name, mailing address, and school name. More information about the contest itself can also be obtained by calling the above number. This contest has already been announced to many universities all across the country, so hurry for the chance to display your hip ideas and "enhance the car's [Mazda] intriguing lines."

SG: That's as may be, but there is also a great deal of truth to these accusations, aren't there? I have documents from some of the few Indians that survived the trip back to Europe. While some volunteered for the trip, most were kidnapped. You yourself have greatly publicized the ease with which the Indians could be conquered and enslaved. There is also the case of the Indians you rounded up and murdered on Isabela for the crime of escaping the tortures of their Spanish masters. Can you deny any of these accusations?

CC: Well, there is some truth in all of that. But, it is unfair to say that I was cruel. I did preside over the enslavement of many of the

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Dead Goat Notes



The opinions in this column do not represent everyone in the free world. But wouldn't it be neat if they did?

Being a history major, I was pleasantly surprised to find an interview with Christopher Columbus, done by my Great-great-great-(x10)-grandfather, Salvatore Giaccio. His journalistic venture was short-lived because he believed that the printing press was "just a fad" and insisted on hand-copied newspapers. However, he was still quite a journalist for his day. He gained his reputation when he uncovered the fact that Pope Alexander VI had an affair with Miss Tuscany when he was an altar boy, which ruined the Holy See's chances for re-election.

However, the real hot item in the newspaper that I found was Sal Giaccio's exclusive interview with his fellow Genoan, Christopher Columbus. For historical purposes, that interview is being reprinted:

Salvatore Giaccio: Mr. Columbus let's start with the tough questions. How do you justify your voyage to the New World as a discovery when the New World was already inhabited? Isn't that a bit like discovering someone else's back yard?

CC: That is the accusation of a back seat sailor, and I expected better of you. Don't you claim to have "discovered" the fact that Pope Alexander VI was sleeping around.

SG: Of course, that was in the July issue.

CC: But the Pope and his girlfriend already knew that they were sleeping around. My discovery of the New World was every bit as valid as your discovery. I, Don Christopher Columbus, Admiral of the Ocean Seas and Viceroy of the New World, single-handedly and with great risk to my person presented to all of Europe the knowledge of a great land which was unknown even to the ancients. I also presented the Indians with the knowledge of the existence of Europe, so you could say that they discovered us as well. Either way, I was the agent of that mutual discovery and deserve all accolades and privileges resulting from it.

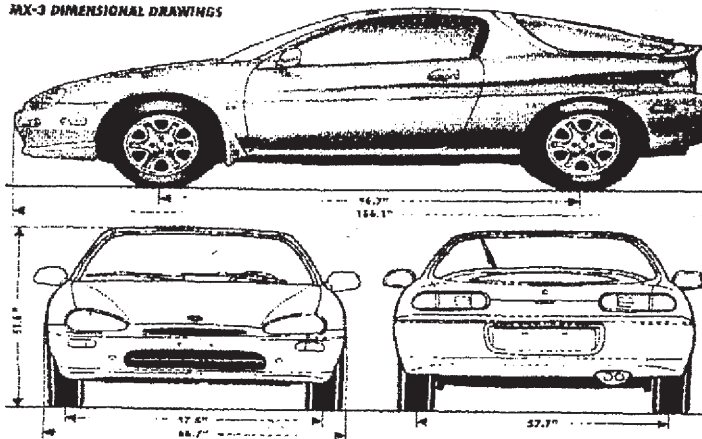
SG: You have a valid point. However, there are those critics who say that you are guilty of violating or invading the New World. There have been numerous accounts of atrocities committed by you and your men against the gentle inhabitants of the New World.

CC: I would like to point out here that I have been the victim of slander. Fray Buil of the Benedictine order as well as other rival orders have spread rumors in a mad scramble to claim the most souls in the New World. They have spread great exaggerations of horrors and atrocities committed in the New World while hushing up their own indecencies in the Spanish Inquisition. Then there are the enemies of King Ferdinand who also add to that black legend. Finally, there are my own personal enemies, like Martin Pinzon and Mosen Pedro Margarit and his caballeros, who have sought to soil my noble name and cause out of jealousy.

SG: That's as may be, but there is also a great deal of truth to these accusations, aren't there? I have documents from some of the few Indians that survived the trip back to Europe. While some volunteered for the trip, most were kidnapped. You yourself have greatly publicized the ease with which the Indians could be conquered and enslaved. There is also the case of the Indians you rounded up and murdered on Isabela for the crime of escaping the tortures of their Spanish masters. Can you deny any of these accusations?

CC: Well, there is some truth in all of that. But, it is unfair to say that I was cruel. I did preside over the enslavement of many of the

MX-3 DIMENSIONAL DRAWINGS



Recycling Right

Mixing refuse defeats the purpose

It may be impossible to know or even guess at what will happen in the future. However, sometimes

Guest
Writer

it might be worth it to work toward preventing very possible future disasters. Admittedly, it is not very easy for people to be long-sighted—to do certain things in the present in hopes that things will be better in the long-range future. Yet, people must keep trying!

Humans are very quickly and intensively exploiting the "resources" of the earth. Since the finite amounts of resources on this planet are being used more quickly than they can be replaced by geological or biological means, either something must be done to curtail our rate of exploitation or there may be no more to exploit before long.

Recycling is potentially a very important step toward slowing our tremendously high rate of exploitation. It is something that anyone can do, and it requires very little effort. There are bins for recycling different materials all over campus. It is

surprising how often they are either not used or are misused. The recycling bins are not specialized garbage cans, and any non-recyclable garbage mixed in with the recyclable materials can contaminate the recyclable materials. If people from the sanitation service find non-recyclable garbage in the recycling bins, the recyclables in those bins will be incinerated or taken to a landfill rather than recycled. This completely defeats the purpose of recycling!

large amount of food/drink residues could contaminate the recycling process!

— Paper needs to be separated from cans, plastics, and glass.

— Newspaper and notebook paper need to be in separate bins.

— Cans, plastics (any with recycling symbol printed on them), and glass can remain mixed.

— Remember, recycling bins with non-recyclable garbage mixed in WILL NOT be recycled! Please check to make sure you are

putting only recyclable materials in the bins.

Also, if there are any areas where recycling bins are needed please contact Box 865, and bins will be put in those places!

Another seldom-practiced alternative to recycling is reusing bottles, paper (as scrap paper, notepaper, wrapping paper, packing paper, etc.) and other recyclables before eventually recycling them. Some non-recyclables

(like some plastics, etc.) can be reused as well before they are thrown out. This requires a bit more effort, but it will likely be worth it in the long run.

Other things to keep in mind about effective recycling:

— Cans and bottles need to be rinsed with water before being placed in the recycling bins. Any



Goat marches on

continued from page 3

Carib tribe, for they were terrorizing the gentle Taino people who had befriended us. There are a great many Indians who use our goods, profit from our inventions and find refuge in our Catholic religion. Without us, the Indians would have no horses, no beasts of burden, nor even the simple invention of the wheel let alone the guarantee of eternal life in the hereafter.

SG: But you have allowed your followers to take both Taino and Carib lands and enslave the former occupants to work them but still have little gold to show for it. Isn't that true?

CC: That is true, but it is not the whole truth. There are records of my hanging men who went too far with the Indians which you have failed to mention. When you are a six-week sail away from the King and his authorities, it is hard to maintain order. I did forbid the men from trading broken pottery and other trash for gold, but bands of renegades broke off from our main party and terrorized the country side. Sure

Margarit and his soldiers terrorized the poor Indians, but I could not always stop them for fear of mutiny. I did put down several men who treated the Indians far more cruelly than myself, and was even wounded doing so.

I might also add that my actions were approved by the king and the pope. My main motive was exploraiton, but the King was only sold on how much he could gain through exploitation. The pope is the one who decided that non-Christians were fair game for abuse. I had to allow cruelties to keep my job. Without valuable spices or gold, there was little else to offer but slaves and land. Even the slave trade was short-lived, due to the fact that the Indians couldn't stand sea travel or the change in climate.

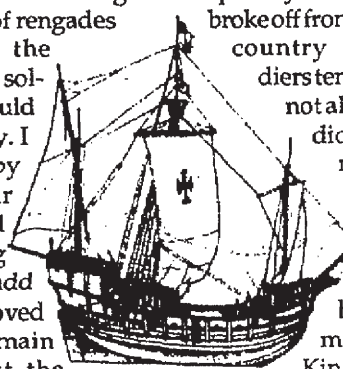
SG: I have records of Indians being hunted down with hounds and horses under your orders. How can you say that you didn't take advantage of the inferior technology and the gentle disposition of the Indians?

CC: Our first colony of over 30 armed men at Navidad was wiped out in my absence by the Indians. No Spaniard was able to make any headway into the mainland until Hernando Cortes conquered the Aztecs because the Indians were so fierce and fought so well. I have seen many of my own men cut down at the hands of these people with gentle dispositions. Sure, we had the advantage of military strategy, superior arms and horses, but they had superior numbers and knew the terrain well. The Indians were conquered, but not lying down.

SG: What about disease? Isn't it true that the Tainos and Caribs alike were wiped out by disease brought by you and your Spaniards?

CC: You and I both know that Europe is still centuries away from developing the germ theory of disease. Even so, it appears that syphilis was the Indians' present to Europe, of which I am a victim. Thanks to that little number, it won't be safe to have sex over here until the advent of anti-biotics in 1940. I along with my men have felt the harms of their strange diseases, insects and different foods.

SG: Well, I must close here, but I thank you for your time and I hope your syphilis clears up soon.



25 new faculty members!

Sign up to interview one or more faculty members from a variety of cultural backgrounds (HINT, Cultural Reportage class!)

Come to the Observer's writers' meeting

Mondays, 7:30pm, 3rd floor Aspinwall

Correction



Last week's issue contained descriptions of each and every club on the campus of Bard College (except AI — see page 6). Due to a freak of nature, the byline for the organizer of the descriptions was inadvertently left off. The byline would have looked like the above; it will never happen again.

Flashback & Freedom Boutique

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The Man on the Street Beer Column (pat. pending)

Greg's father has a theory, for which Greg claims he received the Nobel Prize (oh, I'm sorry, he has just informed me that it is actually the lesser-known Nobel Prize, established by the inventor of the door knocker). The theory is that the further north and the further west you go, using America as your frame of reference, the better the beer gets. Of course, this scale cannot be completely accurate, because it would leave some great Mexican beers, like Dos Equis, unfairly at the bottom of the barrel; but Greg's dad's explanation for this phenomenon is that the Spanish only established breweries in Mexico when they realized that the climate would not support grapes for wine. Realistically, I suppose, this is legitimate: any beverage that is designed as a substitute for another due to circumstances beyond anyone's control cannot attain truly great status like the Canadian and German beers (which are some of the prime producers in the world). The Elder Giaccio Geographic Beer Excellence Scale considers beers from the Scandinavian countries to be in a class with Germany and Canada, and British ales are one step down, being less north and west than the cream of the crop. Apparently, Greg's dad was in the Merchant Marines (probably dodging the draft) and went to all these places, so he should know his beer from his ale; I've heard they drink a lot on those seafaring trips, especially when there aren't any bombs falling which could make you spill your glass. But I have learned by now not to take anyone's word as of better value than my own experience, and there is always an exception to every rule, even the ones about not eating anything bigger

than your head and not putting beans in your ears (although I can't think of a good exception for that one right now). Now, go over to your desktop globe, or steal one from the person across the hall who never locks his door and deserves to have his stuff "borrowed indefinitely." On the other side of the world, in a place both north and south, west and east from here, is the big exception to the rule, Greg's dad be damned. Asia is not your typical beer-producing area. Most especially, I would imagine that this is because the staple diet in much of Asia is one of rice and rice-related, and not wheat-related, grains; and so one would not expect to find such vital ingredients as hops and even perhaps barley and malts in that exotic part of the world. Nevertheless, there is always a perfect beer for every occasion (even escargot must have some companion beer which has yet to be discovered), and when I was in Boston's Chinatown this summer, scarfing down entire paychecks worth of Tempura, Dim Sum and Sushi, I discovered two fine imported beers which are available in many fine Japanese/Chinese/Vietnamese/etc. restaurants and BevWays throughout the U.S., and lend credence quite well to any argument for continued open trade with our neighbors across the Pacific: Tsingtao Beer (pronounced ching-DAO by fine and handsome waiters everywhere) from Qingdao, China; and Kirin Beer of Tokyo, Japan. Tsingtao is an absolutely delicious beer. It is made with "pure Laoshan spring water," and I have a suspicion that this makes some big difference in taste - if you have ever had pure, fresh water directly from a

spring you will recognize the taste immediately. The color is very pale with a kind of yellow basis, and the head lasts for only a minute or two - which is to be expected for a beer as light and crisp as this. Tsingtao has none of the bitterness lurking behind the taste that some beers do, but there is a strange aftertaste, which I cannot describe better than by telling you it tastes faintly of blood, salty and sweet at the same time and slightly metallic. Oddly enough, this adds the perfect touch to the beer, making it distinctly foreign and exotic without disturbing the delicate American tastebud. Tsingtao is not the kind of beer which is necessarily a staple of any beer diet as far as I can tell, but for a nice gourmet change of scenery it is just perfect. Kirin, on the other hand, is similarly yellow in appearance but a bit darker and more amber. The head is especially good, and like many beers it holds its head in the bottle better than in the glass, due to some physics quality where every time you take a sip, the head comes fizzing back. Due to this quality I am prompted to consider it a better 'party beer' (where the beer is drunk directly from the bottle) than a 'restaurant beer' (where the beer is poured into a tall, preferably frosted glass before consumption); this beer goes best with a meal, but more with take-out food, or even with potato chips, rather than a full sit-down atmosphere. The taste is slightly stronger, and more bitter, and there is less aftertaste than Tsingtao. This is one of my father's favorite dinner beers, and for good reason; it is a solid, tasty beer which goes well with

food of almost any kind, and I recommend it especially if you can find it on the beer lists of your favorite restaurants - but keep it in the bottle to retain the head when you drink it, even if the waitress gives you funny looks and the Vice President calls you a 'culturally elite yuppie larvae' from the next table over. One other note about Kirin: although the brew originated in Tokyo, it is now brewed and bottled in Canada by the Molson breweries under the 'supervision' of the Kirin Brewery Company, Ltd. This may place the beer square on the Giaccio map by a technicality, but I think it is time that we recognize all beer, no matter where it comes from, as needing to be judged for itself and not on some geographic scale. Eat beer nuts, Greg.

Budds Coors

P.S. I'll be out by Manor and Robbins this week, looking for someone who isn't too drunk to appreciate truly great beer. If you think this is you, maybe I'll see you either Sunday or Monday afternoon. Also, nobody has sent me any review suggestions in the mail yet, and so I will continue to review the kind of beer which I like - lighter, dryer beers, in case you have not caught on yet. If you want to see dark beer in this column (and this is a threat), send me your suggestions and your box number so I can possibly share it with you to:
Bard Beer God
Campus Male
Box 761

Amnesty International


The following club description was handed in by the club just after the deadline for last week's issue; therefore, we are running it this week.
Bard Amnesty International
Amnesty International is a human rights organization, independent of all governments, political factions, economic interests, and religious groups, relying on the grassroots activity of its 700,000 worldwide members. AI groups like ours work to accomplish three goals: the release of prisoners of conscience - men, women, and children imprisoned for their beliefs, color, sex, ethnic origin, language, or religion (provided they've never used nor advocated violence); fair and prompt trials for all political prisoners; and an end to torture and executions in all cases. Our primary action is the writing of Urgent Appeals. Amnesty alerts us of prisoners of conscience in need of immediate intervention. We quickly write and send letters to appropriate government officials,

warning them that we are aware and concerned. Last year, three of the prisoners Bard Amnesty worked on behalf of were released, while two hundred of the prisoners worked on by all US Amnesty groups were released. We also undertake Country Campaigns and Special Actions, focusing attention on a country where human rights violations are persistent and widespread. One such campaign is the movement to abolish the US death penalty. These actions include petitioning, letter writing, and educational programs. Planned for this semester are the screening of several films, short letter writing meetings twice a month, public awareness demonstrations, petitioning, and a visit by a former prisoner of conscience. Anybody is welcome to attend and should contact Christopher Chinnock for information. Amnesty is easy to be a part of and seriously accomplishes a lot.

Beer	Tsingtao	Kirin
Type	Asian Light	Asian Light
Rating	☆☆☆	☆☆☆

Beverage way
supermarket of beer and soda
Rt. 9 2 Miles North of Red Hook traffic light
753-0541

- American Beer \$7.99/ case
- Busch (cans) \$9.99/ suitcase
- Beck's \$9.49/12pk



- Genesee Saver (bottles) \$9.49/ case
- Molson \$12.99/ case
- British American soda \$5.49/ case

Sir Horace and Lady Jeananais' Restaurant Roam

Welcome some, not all. Not to ostracize you but we realize that that great majority of you who acquiesce to the fodder of Kline Commons every year, every month, every week, every day, (sometimes more than once a day at that) may find this review irrelevant; if so, we ask you to consider being entertained, and note our prose. Our purpose is to seek out meritorious cuisine, eat it, and then tell you about it. We hope that you find our roam edifying and edible, and our epicurean explorations excusable; it is for you that this is for. Here is a poem that we wrote:

To dig through dirt and find a crumb's worth,
Well, better we than ye,

For if poison is discovered,
It is us who've blundered,
And ye may sleep dreaming of sweet meats.

Three weeks of school have passed so quickly and I do rather miss the farewell dinner that my family gave me. Turkey was served, along with an herbal and bread stuffing, two kinds of cranberry, a pleasantly lukewarm brown meat gravy, and some of the best yams that I can remember having for some time. Mother places marshmallows atop the mashed yams, and the marshmallows melt into a giant crusty cloud that rains sweetness upon the underlying potatoes - giving much thanks to great-grandmother who introduced this

fine concoction for all appreciating posterity's sake.

I have an acquaintance who swears that turkey contains this "essence" conducive to sleepiness. He swears by this and the proof is in his immediate retirement to bed following every Thanksgiving dinner. I might also add that my acquaintance happens to be 300 some-odd pounds and that it is my theory that he gorges himself to such an extent, and with such force and rapidity, that he must inevitably rest after his hard work, for if he doesn't he is liable to faint or collapse due to extreme excitement and thereafter weariness. Good God, man! Nevertheless, I have just given example of our three most desired responses succeeding eating. They are: 1) nostalgia,

or the creating thereof which forges a unique and constantly sought after sensation of a meal aspired to return to, 2) elation at having encountered a gustation which excites more senses than that of taste, and, 3) drowsiness (it is our belief that restaurants should be outfitted with reclining chairs so that respite may be had following the meal). In the weeks to come you shall read about how the above responses apply (or unfortunately may not apply) to the gastronomical exploits of a hungry lass and lad, who happen to believe that food temporarily nourishes the unattainable striving for contentment that we all seek in this spinning globe. So we roam, and perhaps find, yet invariable return lost—until we decide what we wish to order next.

a fall festival remembering john cage

A
FALL
FESTIVAL
REMEMBERING
JOHN
CAGE

october
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1992

bard college
annandale-on-hudson, ny

sponsored by
music program zero
the music activities group
bard electro-acoustic sound project

thursday october 1	friday october 2	saturday october 3	sunday october 4
12 noon somewhere on the campus catherine schieve 4 noon cages 1 ben boretz & mary roberts a sound 1	12 noon somewhere on the campus catherine schieve 4 noon cages 2 elie yarden gamelanesque	12 noon somewhere on the campus catherine schieve 4 noon cages 3 ben boretz & mary roberts a sound 2	12 noon somewhere on the campus catherine schieve 4 noon cages 4 the bard composers' ensemble
2:30 pm rawksbury field paul winkler piece for porrible rope recorders (bring them) sebastian collert outdoor piece	2:30 pm brook house john cage's work on video and audio tape	2 pm brook house robert kelly a reading for john chuck sreln homage to empty words carolee schneemann a performance	1-4 pm bard campus the AIDS walk: please participate 4 pm the enchanted forest albert reid a dance piece for improvising dancers and mushrooms
4:30 pm bard hall jason durham performance piece	7 pm bard hall ursula opens richard teirelbaum and other pianists play john cage's winter music karl berger richard teirelbaum leo smith play together	7 pm brook house rildy boyar piece for john cage the bard composers' ensemble jason postelnek piece for john cage the bard composers' ensemble ben boretz your sound, my instrument the bard composers' ensemble michael culver trio luis garcia-renart, catherine schieve	5 pm brook house alison knowles jessica higgins north water song john hopkins text for players the music experimenting group
6:30 pm blum gallery aileen passloff david orner a dance/music piece perer hutton a film ben boretz, leo smith, richard teirelbaum: a response in music	9 pm brook house open space for all musicians, dancers, painters, theater people, writers, 3dimensional artists, anyone interested: an occasion for creative interaction	leo smith duet with john cage: a dance/music performance piece	6:30 pm brook house & environs OPEN CONCERT: MUSIC BY BARD MUSICIANS including the bard music experimenting group 9 pm brook house mary roberts cage of the winds a computer oracle projections catherine schieve

Spontaneous abstraction

Current artwork at Proctor Art Center

Currently on display in Proctor is a collaboration of student and professional work open to the public. The work is primarily composed of paintings, and although the show represents a variety of artists,



all work in an abstract style. The paintings have a spirit of spontaneity to them which gives each a unique feeling of freedom and life.

George Moore's "El Salvador II" oil on linen painting is one of the more concrete representations in the show. The viewer has what appears to be an aerial view, looking down and directly seeing the ground below. The painting has an interesting effect because while we feel as though we are above the scene, the landscape is actually faced straight on. One central town and a volcano are distinguishable; greenery and roads surround this centerpiece. It is striking because of its unusual texture, which creates a feeling of several different planes. The white lines which indicate roads bring our eyes to and from the center. The beautiful richness of greens and browns used by Moore makes the painting even more successful.

George Moore's "Tobacco Road" oil on linen is another painting in which the viewer sees land from above. Yet in this one, there are more tans and browns used, which results in the painting seeming much less realistic. The sectioning of the train tracks creates circles and rectangles which seem purposely fake, yet the landscape has dimension and

depth. The entire painting focuses in upon detail of the town itself. The checker board and the corn on the cob stripes enhance the playfulness of the piece. Moore demonstrates in these two paintings that by using the same subject in different ways, he is able to experiment freely without limiting himself to one approach to creating.

MinSoo Guk plays around with a similar theme in this exhibit, working with the same objects repeatedly, but treating them differently each time. "Nine to 150 Milliamps" black diazo print contains three maps with red, black and blue circles over particular parts of the maps. The circles seem to be in those spots to highlight them, but obviously the black spot is unable to highlight. The maps themselves do not seem to have any connection. If this work were to stand alone, it would not be very successful in that it does not capture the viewers' interest. "Urea Molecule" simply looks like a molecular model from a chemistry class, using the red, black and blue balls, only three-dimensionally this time; unfortunately this is not particularly interesting either. "Untitled (Golden Showers)," created using wood, aluminum, urine, acrylic and latex paint is the one piece in this series of red, black and blue balls which is noteworthy. This painting is composed of two parts, one of which is raised and primarily black. The lower part is smaller and grayish-white, intersecting with the black area, and the balls are red and blue. The blue ball is smaller than the red because it appears to be further away, creating a sense of depth. The black from the upper level takes the place of the actual black ball. The spheres in their depth and apparent movement give the painting the aspect of an abstract galaxy. By far, "Untitled (Golden Showers)" is the best of Guk's work in this series.

Judy Blanco's "Scale" oil and charcoal on panel is rather uninteresting. Blanco's painting features an open-ringed circle or perhaps an oval (it is too close-up for the viewer to judge properly) which is surrounded by a gray area that becomes whiter as it ascends. Some of the white is very

sloppily done and looks like white-out used to erase some mistakes. There is simply nothing to talk about or mention about this piece which would tell more; it is lacking in style and oppressively dull.

However, Blanco's "Crest" oil on panel proves her ability to create much more alluring work. The two regions of this painting are completely different and provide a sense of depth. The upper portion appears to be an upside-down white and light green flower, continuing beyond the viewer's field of vision. The bottom resembles a Grecian urn, with orange on top of black. As with the upper portion, we get a feeling that it is cut off—that it continues beyond what we can see. The fact that each of the sections is cut off in different directions is the painting's sole unifying characteristic.

Eric Wolf's "Upstate Landscape" in oil freely uses black swirls and shapes on a white background. It is most successful in its distinction between the foreground and the background. The painting has the atmosphere of a forest, although there is actually no vegetation present. Wolf's "Ghent Forest" in oil again gives

an abstract suggestion of trees and hills, drawing the viewer closer in to the painting. This series is so successful because it takes an unorthodox approach to what is normally a concrete subject and does not use simple suggestions and hints.

Michael Madore's "Siesta" ink, acrylic and oil on canvas has blue spheres outlined in red on one side covering layers of green with a yellow, squiggly line traveling across. On the left there are speckles of blue, red and beige, which are intersected by two black lines. There exists no certainty of planes; it seems that everything is layered over the green. Because of its intense abstract quality, it is difficult to define this piece, yet it is striking because of Madore's beautiful use of color. Madore's "Swerve" ink, acrylic and oil on canvas resembles a map and makes extensive use of metallic colors. The bottom has a peach strip with metallic and blue stripes. The middle is blue and textured and seems like a watercolor painting. In its abstractness, it looks like a tank full of swimming microcosms. Features such as the red lines reaching toward the gold contribute to the work's lack of continuity, rendering the

work as a whole a mass of distractions.

Madore's "Planaria" ink, acrylic and oil on canvas, on the other hand, is a definite improvement. Metallic purple in the center appears to have been dripped on, and it is encircled by overlapping layers of red, black and blue. The background is a burnished orange metallic. Blue and black lines drip across the entire purple area, with red and blue balls floating amidst the background colors, suggesting a stormlike atmosphere. This particular piece differs from others of Madore's in that it is more centralized and concentrated. It is almost like a scene from a piece of science-fiction, captivating the audience with thematic elements such as the spheres.

Overall, this exhibit in Proctor is a nice sampling of all the hard work which the art majors have done during their four years at Bard; it both marks their past progress and clarifies the work which still must be done. Though some pieces are less intriguing than others, all show an obvious advancement in the students' work over time which will improve as their art studies progress.

✶

No more stories

What happened to Storytelling?

What did happen to "Storytelling"? It was on the course list for this year and already had thirty students signed up to be in the Fall session—so why did it suddenly disappear?

Before that question can be answered "What was 'Storytelling'?" must be addressed. "Storytelling," for all those who might not know, was a class in the Music Program Zero that centered around the art of "telling" and its effects on communication. It had a very open format, to say the least, where those in the class merely had to practice telling sto-

ries. Any story, whether their own or not, would do. There are a few interesting words of practical wisdom in the 1991-1992 Bard College Bulletin introduction to MPZ that come to mind at this point. They go as follows, "...something of the maturity and independence which is required in...a graduate program is also needed by those...participating in MPZ..." Was "Storytelling" a victim of this possible lack of "maturity"?

"It goes without saying that 'Storytelling' was abused, but that's not anything unique to the class itself," said the defunct course's instructor, Catherine Schieve.

So if this, in itself, was not the key in the project's demise, what was? When Professor Schieve was

approached with this question, her answer was that it had come down to a matter of scheduling; her schedule. "I simply had too many things going at once and something had to cut."

Does this mean that "Storytelling" has gone permanently to the way side, joining classes before it in that great course list in the sky? Not necessarily. Apparently a form of "Storytelling" may continue at the club level under the care of some dedicated students. Whether this actually materializes or not remains to be seen, but at least it gives some hope to those who, with a heavy heart, witnessed the class fade away.

✶

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Recycle

One night at a movie

Night on Earth should make a few less stops

"The beauty in life is in small details, not in big events," says Jim Jarmusch, writer, director and producer of 'Night on Earth.' This film would be an intimate whirlwind tour of five cities with five taxi cab drivers



over the course of a night...except that nothing happens, really.

The film opens in Los Angeles with a scene between a very wealthy casting agent and Winona Ryder as her taxi driver. Ryder plays a tough, teenage, tomboy-sort who aspires only to become a mechanic. It just so happens that the casting agent is searching for a young woman with these very qualities, and after observing her during the twenty minute ride, she offers Ryder the chance to be a movie star. Ryder very politely declines, much to the agent's surprise, and drives off. That's it. No kidding. The screen fades to black and the director trudges on to New York City.

It goes without saying that the audience was a little confused; there was no real interaction between characters and certainly no development of plot (or anything else). As it turns out, this trend largely ran the course of the film—about its only consistency.

Fortunately the New York City scene is better. It begins with Giancarlo

Esposito as "Yo-Yo" attempting unsuccessfully to hail a cab to Brooklyn. Eventually Armin Mueller-Stahl, playing a taxi driver recently immigrated from East Germany, picks him up. The next fifteen minutes are filled with mishaps—one of which is that "Helmut" cannot drive and slams on the brakes about every 20 feet.

Perhaps the funniest aspect of the New York scene is the language barrier; Esposito mistakes Helmut's name for "helmet," and when Esposito tells him that New York City is cool, Helmut responds, "Yes, it is very cold." It doesn't sound as witty outside of the film, but Esposito and Mueller-Stahl are contagiously funny and pull off some outworn comedy as well as any pair could. Both characters are good-natured and immediately likeable, and the scene even seems to have a purpose. When Yo-Yo gives him a little advice at the end of the scene—to always count cab fares—Helmut, who had been a circus clown in Germany, tells him, "Money is not important for me. I am a clown." At last! A little bit of meaning in this amorphous film. This scene is the most successful marriage of comedy and seriousness in the entire film, and if



the film were to end there, it would have done all of us a big favor.

The audience is then transported to Paris where Isaac de Bankole plays a serious, patient and pensive taxi driver. His first passengers are three very drunk and equally obnoxious men who make several unsuccessful attempts to be funny. Apparently the director thought they were unsuccessful, too, and de Bankole drops them off within minutes.

A blind woman, played by Beatrice Dalle, waves at him to stop, and he does, muttering, "Here's one that won't give me any shit." Much to his surprise and the audience's amusement, she gets in and says "Nice driving, asshole. You almost flattened me." As they drive on late at night, de Bankole asks her a variety of curious and personal questions, including, "What's it like for you in bed, making love?" and "Don't blind people usually wear dark glasses?" (to which she retorts, "I don't know. I've never seen a blind person before.")

Dalle is tough and witty, and it's very clear that she can take care of herself. When de Bankole, a black man, challenges her to tell him what color he is, she responds, "Colors mean nothing to me," but proceeds to guess correctly that he is from the

Ivory Coast. Dalle's statement becomes particularly poignant when he drops the woman off; he has an accident within seconds, and the man driving the other car calls him a "nigger." When de Bankole calls the man a racist, he answers, "I'm not a racist, but you drive like a fucking black." The blind woman stands nearby, hearing the entire exchange with a knowing smile. It is clear that de Bankole had underestimated his passenger in every way. This scene was as successful as the New York scene, although not as humorous, but the strength of these two characters—particularly Dalle—more than compensates for it.

So maybe it sounds like this wasn't such a bad film after all. Well, the worst is yet to come. It's true; this rivals even the Los Angeles scene. The next scene takes place in Rome with a taxi driver who is concerned with sex and only sex. He performs a sort of slapstick monologue throughout the scene, even after picking up his passenger, a priest. He confesses to a variety of rather bizarre sexual acts, beginning when he was 12 years old, including having sex with a pumpkin, a sheep ("Father, a man needs love, and not with a vegetable."), and eventually his sister-in-law. The episode in Rome

definitely got the loudest laughs from the audience, but there was little substance to the overall scene, and the humor got old...fast. Eventually the priest commits suicide in the backseat. Need I say more?

The final scene of the movie takes place in Helsinki. The taxi driver is an unusually open man who picks up three intoxicated men just before dawn. One of them has passed out, and his

two companions proceed to tell the fellow's hard luck story: he lost his job, had his new car vandalized, found out that his 16-year old daughter was pregnant and was asked for a divorce all in the same day. The taxi driver, in a very stilted and unbelievable monologue, confides in the men that his wife, after a year of attempting to conceive, gave birth to a premature child who died within three weeks. There was no humor, and the audience definitely expected it after the scene with the Roman fellow. The men exit the cab after a sentimentally ridiculous goodbye, and the cab drives off. Again, that's it, and everyone left feeling a little shortchanged.

The problem with the film as a whole was its refusal to commit to anything. It committed itself neither to comedy, nor to seriousness. The director's comment about the importance of details was also interesting in that on one hand, the film gave nothing but details...and largely insignificant ones, but on the other hand, he never gave any details; the audience met a character and ventured on within fifteen or twenty minutes, knowing little more than they did at the outset. It's certainly possible to develop a character within twenty minutes, but Jarmusch's script simply did not permit it. The intimacy between drivers and passengers seemed consistently false, and the jumps from city to city were too disjointed to work. All in all, you might enjoy the film if you were to come at the beginning of the New York City scene and leave midway through the Rome episode.

However, if you want to see the film and make your own assessment, there is still time. The film is showing on both September 30th and October 1st at 7 p.m. and 9:30 p.m.

The Film Committee
presents

Bard MFA Todd Haynes

POISON
+
We're Talking Vulva

Friday, 7 & 9 o'clock

THE STORY OF WOMEN

Sunday, 7 & 9 o'clock

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WISECRACKS

20 women Comics - incl. Whoopi Goldberg
- crack wise as they ponder their work in a predominantly male domain

Fri & Sat, 7:00 & 9:00;

Sun, 4:30 & 9:00;

Mon & Tue, 7:00;

Wed & Thurs, 7:00 & 9:00

WATERDANCE

An angry biker, a novelist, & a jive dude are patients in a spinal trauma unit.

"An unexpectedly wonderful autobiographical film, both bitter & sweet but also piercingly funny and notably sensual." - Kenneth Turan, LA Times

OCT 3-4: Sat, 4:30; Sun, 4:30; Mon-

Wed, 9:00

Sports 'n Such

9

Revamping the men's soccer team

After eleven long years as head coach of the men's soccer team at Bard, athletic director and new



Staff Writer

women's soccer coach Joel Tomson has finally found an heir to the illustrious title of men's soccer coach —

Edwin Corrales.

Coach Corrales was born and raised in San Jose, the capital of Costa Rica. Growing up in Costa Rica he played with and against many players who later went on to play professional soccer. While studying at the University of Costa Rica, Corrales played on the university team, which was comprised of both amateur and professional athletes, and played against professional teams in Costa Rica. Corrales moved to Germantown in 1987 and has since

started his coaching career. In 1987, Corrales began coaching a little league team in Germantown. In 1988, he became a member of the coaching staff at Rhinecliff High School. He has since given a series of soccer clinics and was also a coach of the Hyde Park High School team.

Coach Corrales said he applied for the job at Bard knowing of the school's general lack of enthusiasm for sports, but wanting to "... change the sports image of Bard." In applying for the coaching position, Corrales stated to athletic director Joel Tomson, "I can do something positive here." The coach commented on how pleased he was when he was at the first meeting and saw that a lot of freshmen were interested in playing. He commented, "I know how to build a team. I believe in building confidence and experience." It is that "confidence and experience" that is now beginning to

take hold of the Bard soccer team. "I came here with some definite goals. Now those goals have been reached, and I am setting new goals for my team." One of the goals he was referring to was to improve upon last year's dismal 1-15 record.

With Bard's second win of the season on Monday versus New Jersey Polytechnical Institute, that pressure has been lifted, and the Blazers are looking at bigger and better things for this year and down the road. Corrales believes emphatically in this team and what they can do. "They can win. The most important thing is not what I can do for them, but what they can do for themselves." The building process has begun, and with new head coach Edwin Corrales, nine freshmen, and only one senior leaving at the end of the year, the men's soccer program at Bard will only get better.

The Weak In Sports

You heard it right folks; Bard won a few games this past week. Just goes to show that sometimes



Staff Writer

truth is stranger than fiction. This newly-found winning attitude was evident this week especially in the men's and

women's soccer teams.

MEN'S SOCCER

The men played Hilbert College on Thursday and came away with their first win of the season. The 3-1 score was the result of a strong Bard defense and dominating mid-field play. The first goal was a beautiful shot off the foot of sweeper Chris Turbett, which from about 45 yards out curled in and caught the upper right-hand corner of the goal. The two other goals were scored by center forward Javier Salinas, from a rebound by forward Tor Loney.

On Saturday, at the muddled home field at the Fairgrounds, the Blazers followed up their win with a strong performance in a loss to New Jersey Institute of Technology 0-2. However, the score doesn't tell the whole story of this exciting game. Bard played very

well, especially taking into account the fact that last year NJIT beat Bard horribly, 11-0. This week there are three Male Athletes of the Week, all of whom are on the soccer team. Coach Corrales submitted the names of Ian Brandt, Tor Loney and Olivier te Bockhorst for consideration saying, "These three players are very solid and work hard for the team. They each played ninety minutes, and every minute is played with their heart and a lot of pride." Congratulations, guys!

WOMEN'S SOCCER

The women's soccer team improved their record to 3-4 with two wins this week. First on Wednesday, the Bard women decimated an obviously inferior Marymount club team, at home, by the score of 7-0. On Friday, the women lost at Albany Pharmacy 3-5. The Bard women rebounded from this loss by defeating Southern Vermont College on Sunday at the Fairgrounds by the score of 3-0. The goals were scored by Anna Tamura, Jennifer Morey and Morgan Miller. Congratulations to the women's team who won on Sunday despite the absence of their head coach, Joel Tomson, and the presence of three guys in trashbags on the sidelines yelling something about the number 4!

TENNIS

The women's tennis team also got one in the win column this week. Despite having their matches with both University of Bridgeport and Steven's Tech rained out, they crushed University of New Haven 8-1. The assault was led by the singles players Cara Graninger, Delia Chapin, Jennifer Reck, Celeste Carrusco and Shannon Gersh, who all won in straight sets. Kri Englese and Oona Palmer also won their doubles match 10-3. This week's Bard Female Athlete of the Week is Celeste Carrusco, whose coach commented, "Celeste is a great team supporter. She works hard at practice, plays consistently and has a great sense of humor."

RECREATION AND INTRAMURALS

Once again a reminder that the Intramural Badminton Tournament will be held on Friday at 4pm. If you hurry, there is still time to sign up for singles or mixed doubles. Also, the 4-on-4 Co-ed Volleyball tournament will take place on Sunday. Sign up by Thursday with Kris Hall at the gym or call ext. 530. Stay tuned to the Bard Observer Sports Page for upcoming Bard sporting events!

Shameless Filler!

I hate you all.

You I hate. Yeah, you. You're worthless and offensive, unnecessary and inane. I want you gone from my campus and gone now.

That means you, you hetero-latin-african-tree-hugging-party-crew-s-and-emming-condom-wearing-sex-edding-granola-munching-music-programming-role-playing-menage-a-troising-silent-majority-lust-mongering-money-grabbing-science-studying-Indian-oppressing-Indian-defending-playing-radio-listening-gay-bashing-heavy-drinking-boot-licking-class-teaching-library-cramming-jive-talking-finger-licking-good-beer-running-gun-running-public-office-running-silent-running-pool-sharking-condom-nation-silence-equals-deathing-art-yahtzee-playing-celibate-bowtie-wearing-munchkin-fantasizing-trippy-shrooming-hippy-burnout-introvert-flake! Anyone I left out? I hate you too much to even mention you! And here's why:

You aren't me! I'm all there is to be! I am the apex! I hope to get a talk show on AM radio someday! I am all you should aspire to be! I am the arm! I am the NRA! I yam what I yam! I am the cheese! I am the walrus, koo-koo-katchoo! Gesundheit!

My, my, my, we have changed, haven't we? Well, dear readers, there's a reason. There is something at stake in this radical shift towards solipsism. It's probably more important than life itself. It's certainly more important than your puny life. It's pizza.

See, Greg, being the abrasive person he is, he has already gotten two pieces of hate mail from his readers. Now, if you don't know Greg, you don't know what hate mail does to him. Believe me when I say that he thrives on hate mail. He gains nourishment from it. I have no explanation for this phenomenon; I suppose it's some radical new evolved form of photosynthesis. In any case, Greg has decided to

continued on page 10

by Matt Gilman

Sports Schedule

Men's Soccer

Sept. 30 Wed. home vs. Teikyo Post

Oct. 3 Sat. at St. Joseph's

Oct. 6 Tues. at Nyack

Women's Soccer

Sept. 30 Wed. home vs. Marymount

Oct. 2 Fri. at Russell Sage

Oct. 5 Mon. at The King's College

Women's Tennis

Oct. 2 Fri. home vs. Mt. St. Vincent

Oct. 4 Sun. home vs. Steven's Tech

Oct. 6 Tues. home vs. W. Conn. State

Cross Country

Oct. 3 Sat. SUNY New Paltz Invitational

Bard's most wanted

by Jeana C. Breton

There are three types of people that plague our campus (as well as the world in general) with their actions. These are the budgers, the liars and the gossipers. Who are they? What are their crimes? How can they be stopped?

I will attack the last question first. These evil-doers can never be stopped. They cannot be erased from existence simply by wishing that they would go away, nor can they be knocked down by the impregnable winds of the most violent hurricane. They are too strong and too numerous to be wiped out.

They are the salt for the wound, the ache for the head and the break for the heart. Let me explain:

One day, while patiently waiting to be served Kline's version of nutrition for the day, you are bumped, presumably by accident. The unexpected knock tips your tray and spills your glass of over-concentrated grape juice all over your brand new shirt. If you are lucky, you are like most other Bard students and are wearing black, so the stain won't show too badly. Most likely, however, you are a non-conformist having an extremely bad day. Then you look up and realize that the person responsible for this mess has taken your place in line. Let us ask ourselves: Is anything really so great that harming others is necessary to get it? Especially Kline food?

Here's another scenario: you have had a growing admiration for one of the guys in your philosophy class since the semester began. Finally, you have enough courage to do something about it. You turn to your ever understanding roommate for advice. You are not aware, however, that your roommate has had a crush on the same guy since last semester and is internally jealous that you admitted it first. Of course, your roommate does not expose these negative feelings for you; thus lie #1 has taken place. The next day the guy from philosophy approaches your roommate inquiring whether or not you like him. This is a sure sign that he is interested, but your roommate's hidden hopes have been crushed; therefore, your roommate tells the guy that you cannot stand him. Lie #2 has taken place. Soon after this incident you make a play for this guy, but he denies his true feelings because your roommate's declaration leads him to believe that you are merely making a mockery of him. Lie #3 has taken place.

As the old saying goes, "three strikes and you're out!" All of you are out: you for simply not acting on your true feelings sooner, the object of your crush for not being truthful with you about his feelings and your roommate for being an outward liar. Sooner or later, you and the guy would find out about the lie, and the both of you will lose any respect or admiration you might once have had for your roommate. Put very simply, lying is nothing but a vicious circle. Nothing good can come out of it, and although many excuses can be made for doing it, the whole business never makes much sense.

Now, one may ask how everyone discovered the roommate's lie. Well, that stage of the whole affair was taken care of by the gossipers. The gossipers are in part liars and in part budgers. They are liars because most of what they speak is made up of many half-truths or malicious, untruthful rumors. They are budgers because they are always trying to get ahead of someone else. To them, it is essential that they be first to distribute new news. This would not be so bad except that the news they spread is rarely about themselves.


This fact is the reason why gossipers are the lowest creatures of all. Because nothing exciting is going on in their own lives, they find it necessary to indulge themselves with the interesting events of other people's lives. It happens naturally that if there is nothing new with us to brag about, we will brag about what is new with our significant others, or our friends or someone(s) we do not even know. No respect is due, but anger definitely is and—perhaps—pity as well.

Distinguished scientist cont.

continued from front page
the question and answer period following Professor Schwartz's talk. Professor Schwartz assured everyone that the velocity of light always remains constant, but that this is not so with sound. Someone asked "Is Coulomb's Law fundamental?" Professor Schwartz's answer: "To the extent that one dime is fundamental, which it isn't." Another question was whether or not Professor Schwartz had implied that time only goes in one direction; Professor Schwartz remarked, "No, only that the laws of physics remain the same re-

gardless of rewinding a tape." The final large question referred to Professor Schwartz's opinion regarding the future of physics. Professor Schwartz pointed out that it has been at least 15 years since a discovered principle wasn't a surprise. The standard model seems to work and answers most questions correctly, indicating that perhaps physics has gone as far as it can go. Like mathematics dividing (into algebra, geometry, calculus, etc.), Professor Schwartz feels that most likely physics will merge with biology, genetics, and other fields. "Biol-

ogy is becoming much more interesting," says Schwartz, "and calculus is just cunning mathematics." Professor Schwartz hopes, however, that physics is not dead, and that there will be more contradictions and surprises because "it would be a boring world without surprises."

The next Distinguished Scientist Lecture will take place on November 14th. The speaker will be Immunochemist Elvin A. Kabat. His talk will be entitled "Antibody and T-cell Receptor Specificity and Structure — What is New in Hypervariable Regions." 

Shameless Filler continued

continued from page 9

make a contest out of his hate mail. Whoever receives the most hate mail by the end of the semester gets a free pizza, paid for by the rest of the staff. Now, everybody loves pizza, right? But who in their right mind, you may ask yourselves, would actually want to get hate mail just to get a lousy pizza free of charge? And that's exactly the kind of stupid, pea-brained question I'd expect of you imbeciles! You worthless, talentless fools! You should all be deferred at moderation, burned at the stake and have all your funding stripped from you by the members of the Coalition for Matt!

Now, some of you out there actually are better off than the lowly scum I am addressing. Some of you actually have a brain rattling around in your gourd. Some of you have feelings approaching those of the common boll weevil. Some of you appreciate a worthy cause when you read about it in my weekly paragon of truth, The Shameless Filler. It's probably those same people who will listen to my plea and send me the most frequent bits of vicious, rambling hate mail week in and week out. They realize that this is their opportunity to go wild and be creative, tell me how awful a writer I am. They know to be humorous and insincere. They know this is all in the name of fun. Because they know that, their opinions of my writing reflect the kind of lack of intelligence and clarity I've come to expect from you boobies.

I may come off as a little harsh, but then, you should see how you people look to someone as godlike as I am. Anyone out there still reading? Well, screw you, I still hate you. Really, folks, this is my way of begging you: insulting you until you slice this paper up in disgust. You filthy scum, I need your help.

Okay, by now you're saying, "Jeez, Matt, if you're jonesin' for a pizza this badly, shut up and I'll buy you a slice." I say, fine. Send it to me, via campus mail. And have it sent wrapped in a poison pen letter.

I know my devoted readers will come through for me. After all, as Daniel Manus Pinkwater said, we're dealing with one of the most serious topics in the history of mankind: the free lunch. Please, dear people, don't let me down. Schmucks.

Correction

Last week's byline to "Dead Goat Notes" credited Greg Giaccio as the Editor-in-Chief. This is incorrect, as he is just a piddling, pedantic Featured Columnist. He is not in charge; don't believe anything he tells you anymore.

Correction

In last week's "Dead Goat Notes," Greg said that WXBC requested \$200 for a traffic canoe. This was incorrect. The actual figure was \$1,200. This item was obviously frivolous and was not meant to be taken seriously by the Planning Committee or the Bard community.

A Dog's life.

By David Draper.



MPZ no joke

Dear Editor:

I would like to raise issue with your assertion, that MPZ majers can't write. (What me write?" sept 16 Observer). This kind of stereotyping thing, makes me extremely annoyed. Oh sure it was just a dumb joke. Well the jokes on you, because everybody knows, that any Observer staff person is just a geek too immature too know how un-cool this pathetic newspaper is. Otherwise why else, would they keep writing for it. You even let admitted sports fans write for you. Well I'm not ashamed to be a MPZ majer. Its a rebellious way to blow my parents money on a total blowoff waste of time and even get credit also, so I can spend all my time drinking beer instead. At least, I'm not some complete social loser like you are, your probably a science majer, or something. Next time you want to crack jokes on my expense ask yourself, what facts are your stereotypes based on. Do you even know any MPZ majers. Go flit back to your own wilderness from whence you came why don't you.

Sincerely,
Paul Winkler

Thank you, thank you, thank you,
from the bottom of my black heart!
Now I finally some some hate mail
(albeit not-so-serious mail), just like
my buddy Greg! - ed.

Movements unite

Dear Editor,

Margaret Sanger — the pioneer of the fight for women's reproductive freedom and founder of Planned Parenthood — once said: "No woman can call herself free who does not own and control her body. No woman can call herself free until she can choose consciously whether she will or will not be a mother."

The reproductive rights movement is not, as Amu Ptah ("A Reevaluation of the Coalition for Choice, Sept. 25, page 6) seems to think, about justifying the cir-

cumstances under which any woman — black or white, rich or poor — chooses to abort or to conceive. Indeed, it is about just the opposite: women must be able to choose without the interference of the state or public justification of her reasons. A woman's choice must be a private matter. But the choice cannot be free until all political and social restraints that are placed on women have been abolished. Until all women — indeed all human beings — have access to affordable health care; knowledge of and access to birth control; decent living standards and steady employment; freedom from the fear of domestic violence and rape; and judicial and legislative recognition of reproductive freedom and economic equality, then the reproductive rights movement must be a political one. We are not just about abortion rights, we are about the sexual, social and economic liberation of all women.

The goals of the civil rights movement, the feminist movement and the labor movement — which together are the human rights movement — are at their essence the same. Oppression based on race, gender and class must cease. We must unite on our commonality. We are all fighting the same system; fighting amongst ourselves, and second guessing each others' priorities leads only to factionalism which gives strength to the very system we are all fighting against. Civil Rights, Feminism and Socialism are not simply good issues: together they are, as Michael Harrington put it, "a challenge to the most primordial form of human domination and exploitation."

The Left Movement must acknowledge and respect its diversity, but it must also work as a cohesive unit. Remember that our vision is to live and work in a society that does not discriminate on the basis of race, ethnicity, gender or class. Indeed, we are all fighting for our human rights: our rights as a people, not as a distinction.

Sally Mehrtens

Invisible People Movement

Dear Editor,

It pleased me to learn about

Blinky, the invisible friend of Greg Giaccio.

I hope his revelation wasn't merely a cynical ploy to mock people with invisible friends. Such a cheap joke would slight countless fellows and be a serious setback to the Invisible Friends Movement.

Personally, I suspect that it was a cruel hoax, a joke designed to distract readers from seeing the surreptitiously placed title of "Editor-in-Chief" under Greg's name. Why am I suspicious? Because "Blinky" is a highly unusual name and sarcastic people with hearts having less warmth than the soup served at Kline tend to mock invisible friends everywhere by giving their parodies ridiculous names. After all, how many people do YOU know who are named Blinky?

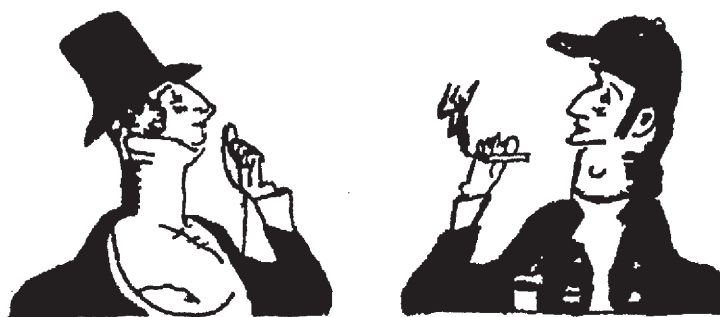
This is 1992, people! It's time to get yourselves educated! People whom you know and love may be conducting private relationships with unseen friends. Yes, it happens. The reality is that children who are denied pets in their formative years tend to make friends with people their parents cannot see. I think that it is a form of retribution. Because they did not get what they wanted, kids find a companion on their own and refuse to share them with mommy and daddy. Nanny-nanny pooh-pooh. Once these initial bonds are formed, some of these friendships last a lifetime. It is time that the Bard Student Body recognize the presence of invisible student bodies who bring comfort and companionship to the community.

Making perhaps an unjustified presumption that there is an ounce of sincerity in Greg's heart, and with desperate optimism, I tried to invent reasons why Blinky was named Blinky. My imaginary friend, Seamus, pointed out to me that Blinky might be that little ghost in PacMan. But because of the peculiar circumstances of my childhood, (I grew up in an I.R.A. terrorist training camp outside of Belfast) I was deprived of both pets and video games. So the "ghost theory" wasn't the first thing to spring to my mind.

What I first thought of was a horse. The name Blinky reminded me of the blinders worn on a horse. And I had little trouble accepting that a college student would have an invisible friend that was a horse suffering from minor eye irritation. Hey! Wouldn't it be nice to have an invisible horse tied outside your dorm and you could jump out of your 3rd story window and gallop off to class?

With the Blinky matter eased in

MEETING THE BARDGEOISIE



THE NEW YORKE RS

my mind, I began to contemplate that in modern society only the palpable is veritable. Huh? What I mean is that with the dominance of television, we are trained to believe that if a camera didn't see it, it didn't happen, much like the metaphoric tree falling in a forest that goes unseen.

Now you can understand the problems facing the Invisible People's Movement. How is the leader, known to his followers as "LeNerd," supposed to convey to the American people his liberating message on Nightline when all they see is Ted Koppel talking to a blank screen? Nobody will watch an interview when nobody seems to be there.

Please, if you are at all sympa-

thetic to the cause of Invisible Peoples Everywhere, sign the petition to "See Le Nerd Appear on-the-air!" The Student Forum voted down the IPE's amendment to the budget asking for more money because nobody saw the hands of our invisible representatives.

In our democracy, it's time to be heard and not seen!

Sean O'Neill

Greg responds:

How dare you suggest Blinky is just a joke. Blinky Palermo and I have been friends since 1977. He is German, and a talented artist. To suggest that his name might be a jest or a video game is a serious setback to the American Invisibility Movement.

The Bard Observer

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Letters to the Editor and Personals or Classifieds must not exceed 500 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 Observer office in the basement of Tewksbury or through Campus Mail by 5 p.m. Friday one 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.

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Display classifieds: \$5.00 for local, \$10.00 for national.
Display ads: contact the Ad Manager.

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CALENDAR

PRESENTED BY THE DEAN OF STUDENTS OFFICE

SEPTEMBER 30 TO OCTOBER 7 ★ 1992

What to See, Buy, & Do at Bard

★ WEDNESDAY. SEPTEMBER 30 ★

★ **Take a break** from Bard with Boston University's Study Abroad Programs. Get information from **the table in Kline, Noon.**

★ **Get Ready** for Bard's first annual AIDS Walk-a-thon this Sunday. The **Bard AIDS Committee** will have an informational meeting in **Committee Room in Kline, 7p.** And, be on the lookout for hardworking-friends at the tables in Kline all this week.

★ **Bard Annual** You've been seeing the posters; if you're interested, come to their meeting at **Olin 202, 7p.**

★ **Rashomon.** If you are going to say you know Japanese Cinema you better see this... Japanese Director **Akira Kurosawa** creates this Academy-Award winning 1950 film which brought Japanese cinema to international audiences. Toshiro Mifune is one of four people who have different versions of a violent attack of a nobleman. Just see it, **at 7p in the Preston Screening Room.**

★ THURSDAY. OCTOBER 1 ★

★ **John Cage...** From today to Sunday, listen/see this fall festival remembering the American composer John Cage. **Look around for posters describing the live performances.** Sponsored by Music Program Zero, the Music Activities Group, & the Bard Electro-acoustic Sound Project. Hear it for yourself.

★ **Cheaper than the Bookstore** Just textbooks on your shelf/floor? Come to **our library's book sale** under the columns, today and tomorrow **in the Library, 11a-4p.** Get that bedtime reading.

★ **Goodbye, Summer** because **Ecuadorian sweaters, gloves, & hats** are warming up the tables **in front of Kline today.**

★ **A.A.S.O.** Come & check out the **Asian American Student's Organization** meeting in the **President's Room in Kline, 6:30p.**

★ **Dine in Scandinavia.** Bring you Kline dinner to the Scandinavian Table and watch your cultural transformation begin! **5:30-7p in the Committee Room at Kline.**

★ **Air, Water, Earth** meets today to discuss our environmental issues **at 6p, in Albee Social.** See how you can contribute.

★ **Life after Bard** See reps from graduate and professional schools; gather the life-after info tonight **in the Old Gym, 7-9p.** Sponsored by the Career Development Office.

★ **Oscillating Fans** Welcome, to **Bisexuals, Activists, Gays, Lesbians, Et al.'s** meeting tonight **in the T.V. Lounge in the Student Center, 7p.**

★ **Adult Children of Alcoholics** are meeting tonight in Rhinebeck. Stop by the **Church of the Messiah Episcopal, 47 Montgomery, 8p.**

★ **German Expressionism** See either **The Cabinet of Dr. Caligari, Last Laugh, or Pandora's Box.** Go, find out which one of these great German films of the 1920's will be showing **at 7p, the Preston Screening Room.**

★ FRIDAY. OCTOBER 2 ★

★ **It's not the Army** Juniors & Sophomores—see the world sans guns by stopping by the **Butler Institute's Study Abroad** programs. Ireland, New Zealand right here **in the Committee Room in Kline, Noon-2p.**

★ **Goods Galore** with **Guatemalan & Indian clothes, Tie Dies & stuff** today on the **patio in front of Kline.**

★ **Birdie Watching** at the **Badminton Tourney** sponsored by the Dept. of Recreation & Athletics. If you think badminton is just a lawn game, see this **at the Gym, 4p.**

★ **Respond Now** to the **Bard Emergency Medical Squad's** call for new members. Interviews and info are right now **in Olin 102, Art History Room, 7-10p.** Be involved.

★ **J.S.O.** The Jewish Students Organization will be meeting tonight **at Bard Hall, 7p.**

★ **Classical Friday** Our own Leon Botstein will conduct the **American Symphony Chamber Orchestra's** 1992-93 Bard/Vassar Series. Come open the season tonight with performances of Nicholas Maw in a New York premiere, Mozart, & Schumann. The pre-concert talk is **at 7p, & the performance begins at 8p in Olin Auditorium.** Bring your Bard I.D.—it's free to students, faculty, & staff. Go—it's better than CD's.

★ **Back to Bard Weekend,** do you ever wonder? See **Poison,** directed by **Bard MFA Todd Haynes.** Composed of three segments: a TV-docu-style of urban patricide, a 50's B-movie parody of a bungled sex experiment, & an obsessive relationship between 2 prison inmates—Poison attracted National attention as a recipient of NEA funding, when it was attacked by right-wing minister Donald Wildmon. See which parts were filmed right here at Bard. The Film Committee also brings us **We're Talking Vulva,** a 5 minute feminist romp concerned with the care & feeding of happy female genitalia, directed by Shawna Dempsey & Tracy Traeger. See them both **at the Student Center, 7 & 9p.**

★ SATURDAY. OCTOBER 3 ★

★ **Back to Bard?** Come Back to Bard presents James Chace & other Bard faculty, alumni/ae in a panel discussion **"The 1992 Election: Electoral Politics and the Issues."** Hear their beliefs **in Olin Auditorium, 2p.** Remember, the polls are next month!!!

★ **Boogie Woogie** Dance to the simmerings of **Little Jr. & the Jewels, Empty Package, Hambone & Johnson.** Hear/See this acoustic & electric evening to benefit Animal Rights—it's at the Rhinecliff Hotel. Don't worry, ease your legs with free shuttles by the Dean of Student's office, **6p at the Student Center.**

★ **Eugene Onegin** See this world premiere of an adaptation of the Pushkin novel. Our own David Costello & Jason McKay work with Director Erin Maker Mee to present this play **today through Tuesday at the Bard Theatre, 8p.** Remember the Sunday Matinee, 3p. Don't forget to call 758-8622, or Ext. 245 to reserve your seats!

★ SUNDAY. OCTOBER 4 ★

★ **Commit Your Feet** to Bard's first annual **AIDS Walk-a-thon.** The **Bard AIDS Committee** will donate the funds earned by your friends to the Mid-Hudson AIDS Community Service. Be there, participate—everyone is welcome—in this 7 mile walk which **begins/ends at the Bard Chapel, 1p.**

★ **4X4** at the **Coed Volleyball Tournament.** Check out the spikers, bumpers, and school setters **in front of Kline, 1p.**

★ **Wicket, Batsman, Crease.** Find out what they are by coming to Bard's own **Cricket Club** practice **at the Tennis Courts, 2:30p.**

★ **Schola Cantorum,** sacred music in the Bard Chapel. **6:00p**
Performed during Worship at 7:00p.

★ **Story of Women.** The Film Committee will present this film based on the true story of Marie Latour; she is a struggling Frenchwoman during the Nazi occupation of France. Marie performs abortions—pregnancies are rising, with absent husbands & available German soldiers—The Vichy government wishes to make an example of her. **At 7 & 9, in the Student Center.**

★ MONDAY. OCTOBER 5 ★

★ **Southern Gothic** Don't miss poet **James Purdy** read from his new work *The Candles of Your Eyes*. Prof. Brad Murrow will introduce Mr. Purdy **at 2:30, in the Olin Poetry Room.** Hear poetry.

★ **Incense & Peppermints** body oils, hairpins, and accessories for women will be on sale **on the patio of Kline.**

★ **Seniors...** Organize & elect your class officers. Got any questions about your Senior Year? Go to **Bard Hall, 7p;** talk to Shelly Morgan, Bruce Chilton, & Teri Tomaszewicz. Stay for the Senior Class event...

★ **Seniors...** A special event for you: **Lawrence Weschler,** a Bard Center Fellow in Social Studies will present **Memory and Design: Eight Monuments of the 1980's.** This is for seniors only, folks. **At Bard Hall, 8p.**

★ **Come to the Bar**—Ballet classes led by the **Dance Faculty & Yael Goldman.** Yael has studied and danced professionally at the North Carolina School of the Arts, & the San Francisco Ballet. **6-7:30 in the Main Studio of the Bard Theatre.** Everybody is welcome—try it!

★ **Leonard Peltier Defense Committee.** Be active, be aware of civil rights. Meet to plan defense-awareness efforts **in the Kline Committee Room, 6-7p.**

★ TUESDAY. OCTOBER 6 ★

★ **Glamour a Go-Go** with hand made ceramic jewelry **in front of Kline.**

★ **Dance Club** is open to everybody—so go to their movement/dance workshop **in the Bard Theatre, 5:30p.**

★ **Yom Kippur** Rabbi Jonathan Kligler, Bard Jewish Chaplain, invites you to attend services at the **Woodstock Jewish Congregation at 6:30p.** Kol Nidre will also be on Tuesday, 10a & Wednesday, 10a, closing at 6p. Following service will be a communal break-fast, bring a veggie dish to share. For more info, contact Rabbi Kligler at ext. 255, or call 246-1671. Happy New Year!

★ **Get together** A forum discussing **Bisexuals, Activists, Gays, Lesbians, et al.** issues. Hosted by **Profs. Michele Dominy, John Fout,** & our own **BAGLE in Olin Auditorium, 8:30p.** Don't delay...go today!

★ **Film-o-rama** with **Enthusiasm** (1930) by the great Russian filmmaker Dziga Vertov, followed by **Listen to Britain** (1942), by Humphrey Jennings. These are difficult to describe, just see them **at 7p, in the Preston Screening Room.**

★ **Stella Dallas** The Feminist Theory & film class screens this 1937 movie starring **Barbara Stanwyck.** See what audiences came to sneer and stayed to weep—a woman who loses both her husband & daughter. **At the Preston Screening Room, 9p.**

★ WEDNESDAY. OCTOBER 7 ★

★ **Columbus Discoveries** The Leonard Peltier Defense Committee will host a forum about the issues surrounding Christopher Columbus & the "New World." **At 7p, Olin Auditorium.**

★ **Play Pen** Hear music by anybody, for everybody at **Bard's Open Concert Series.** See your friends perform **at 7p, Bard Hall**—the Annandale House is still taking sign-ups for performances.

★ **Student Forum.** This affects you—Student forum meets tonight to discuss 2 constitutional changes, & committee reports. **8p at Kline...** Don't miss it!

★ **Kurosawa** Add to to Japanese film repertoire with **Ikiru,** a Black&White 1952 movie of a clerk who learns that he is dying; he spends his last months creating a children's playground. Another film in the Three Japanese Director's screenings. **At the Preston Screening Room, 7p.**