Nobel Laureate lectures
Bard Distinguished Scientist Series begins
   Jeana C. Breton

Crime Statistics
Classified and Personals

Car wars
Revving up with Mazda's Art Car competition
   Jeana C. Breton
Dead Goat Notes
   Greg Giaccio

Recycling right
Mixing refuse defeats the purpose
Correction

The Man on the Street Beer Column (Pat. Pending)
Budds Cors
Amnesty International

Sir Horace and Lady Jeananais' Restaurant
A Festival Remembering John Cage

Spontaneous abstraction
Current artwork at Proctor Art Center
   Anne Miller
No more stories
   What happened to storytelling?
   Leland R. Deeds

One night at a movie
   *Night on Earth* should make a few less stops
   Tatiana Prowell

Revamping the men's soccer team
   Joel Rush
The Weak in Sports
   Joel Rush
Shameless Filler!
   Matt Gilman

Bard's most wanted
   Jeana C. Breton
Correction
   Correction
A Dog's Life [Cartoon]
   David Draper

MPZ no joke
   Paul Winkler
 Movements unite
   Sally Mehrtens
 Invisible People Movement
   Sean O’Neill
 Meeting the Bardgeoisie [Unsigned Cartoon]

Calendar
   What to See, Buy, and Do at Bard
Inside

Features

3

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

Sports

10

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."

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 are taking place between point A and point B: "Are there 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, Change Conversion Invariance, and Time Reversal Invariance.

Professor Schwartz described each of these as follows:

- Symmetry and Invariance is divided into two sections—the first, named "invariance," 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 coordinate 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 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 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

continued on page 2
Crime Statistics

Under the Student Right-to-Know and Campus Security Act of 1990, every college/university 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.

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.

Ever fenced?
The Bard fencing team welcomes anyone, experienced or not.

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

Classifieds & personals

Greeks & Clubs — raise a cool $1,000.00 in just one week! Plus $100 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 Sunday from 4:30 pm and every Sunday 5:30-8:30 pm in the Townsh Poem Room, Olin 101. These are recordings of course (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 address 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 Shan or you may pay in cash. Both items may be picked up at the Old Gym (4-6pm) 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 fink it up with us! For more information call the Bard Booty Hotline at (914) 752-7377 - Annadale, or (212) 929-4698 - 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 Lynne at work between 8:30 am and 5:00 pm at 338-7425.

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Study Abroad Information Session
Representative: Carolyn Watson
Date: Fri, October 2, 1992
Location: Kline Commencement Room

For further information please contact: Your Study Abroad Office on campus or the Institute for Study Abroad, Butler University, 4500 Sunset Avenue, Indianapolis, IN 46208, Tel 317/285-9310 or 1/800-368-0852 Ext. 9335.
THE BARD OBSERVER

Features

Car wars
Revvving up with Mazda’s Art Car competition

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.

The contest has also been displayed in three Whitney Biennial exhibitions, 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.”

continued on page 4
Features

Recycling Right

Mixing refuse defeats the purpose

It may be possible to know or even guess what will happen in the future. However, sometimes it might be worth it to work toward preventing very possible future disasters. Admittedly, it is not always easy for people to do so. But it is important to do certain things in the present in hopes that things will be better in the long-range future. Yet, people are not always willing to do so.

Recycling is very quickly becoming standard to the "re-use" of the earth. In the future, there are entire systems in place that are meant to save as much of the earth as they can. In addition, there are resources on this planet that are being used throughout history and may need to be replaced by geological or biological means. However, something must be done to limit our resource exploitation to ensure that we do not continue to exploit before long.

Recycling is potentially a very important step toward slowing our dependence on high rates of exploitation. It is something that anyone can do, and it requires very little effort. There are bins for recycling different materials in almost every town. 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, they will be incinerated or taken to a landfill rather than recycled. This completely defeats the purpose of recycling!

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.

Another seldom-practiced alternative to recycling is reusing bottles, paper (newspaper, repurposing paper, bagging 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 in large amount of help.

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 film residue could contaminate the recycling process.

Corrections

Last week’s issue contained descriptions of each and every club on the campus of Bard College (except AI — see page 20). Due to a freaky 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.

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

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Goat marches on

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 to allow 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 Margaret and his sol. Indians, but I could not do anything in the matter. I could not do anything with 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 by Spaniards.

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 hope your syphilis clears up soon.
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 just informed me that it is actually the lesser-known Nobell 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 inhabitants 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 bars 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 importantly, 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 barleys and malts in that exotic part of the world. Nevertheless, there is always a perfect beer for every occasion (even ex-cargos must have some companion beverage which has yet to be discovered), and when I was in Boston’s Chinatown this summer, scrawling 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 Bev’Ways 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 Laitan” 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 yellowish 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 waitresses gives you funny looks and the Vice President calls you a ‘culturally elite yuppie larve’ 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 geographical scale. East beer nuts, Greg.

Budds Coors

P.S. I’ll be out by Manor and Roberts 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. All groups like ours work to accomplish three goals: the release of prisoners of conscience - men, women, and children imprisioned 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.

A page of unedited observations by guest writers
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 read 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 here. 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 we 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 prosperity'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 an 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)Drownsome (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 gastronomic exploits of a hungry man and led, 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.

<table>
<thead>
<tr>
<th>Thursday October 1</th>
<th>Friday October 2</th>
<th>Saturday October 3</th>
<th>Sunday October 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 noon</td>
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<td>4 noon cages 1</td>
<td>4 noon cages 2</td>
<td>4 noon cages 3</td>
<td>4 noon cages 4</td>
</tr>
<tr>
<td>Ben Boretz &amp; Mary Roberts</td>
<td>Elle Yarden</td>
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</tr>
<tr>
<td>Sound 1</td>
<td>Gameranese</td>
<td>Sound 2</td>
<td>Sound 2</td>
</tr>
<tr>
<td>2:30 pm</td>
<td>2:30 pm</td>
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<td>4:45 pm</td>
</tr>
<tr>
<td>Tewksbury Field</td>
<td>Brook House</td>
<td>Brook House</td>
<td>Bard Campuses</td>
</tr>
<tr>
<td>Paul Winkler</td>
<td>John Cage</td>
<td>Robert Kelly</td>
<td>The Enchanted Forest</td>
</tr>
<tr>
<td>Piece for Portable Tape</td>
<td>Work on Video</td>
<td>A Reading for John</td>
<td>Albert Reid</td>
</tr>
<tr>
<td>Recorders (Bring Them)</td>
<td>and Audio Tape</td>
<td>Chuck Stein</td>
<td>a Dance Piece for Improvising Dancers</td>
</tr>
<tr>
<td>Sebastian Collier</td>
<td>7:30 pm</td>
<td>Homage to Empty Words</td>
<td>and Mushroom</td>
</tr>
<tr>
<td>Outdoor Piece</td>
<td>Bard Hall</td>
<td>Carolee Schneemann</td>
<td>5:30 pm</td>
</tr>
<tr>
<td>4:30 pm</td>
<td>7:30 pm</td>
<td>Performance</td>
<td>Brook House</td>
</tr>
<tr>
<td>Jason Durham</td>
<td>Bard Hall</td>
<td>Richard Teitelbaum</td>
<td>Olson Knowles</td>
</tr>
<tr>
<td>Performance Piece</td>
<td>Ursula Oppens</td>
<td>and other pianists</td>
<td>Jessica Higgins</td>
</tr>
<tr>
<td>1:30 pm</td>
<td>Richard Teitelbaum</td>
<td>Play John Cage's</td>
<td>North Water Song</td>
</tr>
<tr>
<td>Blum Gallery</td>
<td>Other Musics</td>
<td>Winter Music</td>
<td>John Hopkins</td>
</tr>
<tr>
<td>Aileen Passloff</td>
<td>Karl Berger</td>
<td>Richard Teitelbaum</td>
<td>The Music Ensemble</td>
</tr>
<tr>
<td>David Orner</td>
<td>Richard Teitelbaum</td>
<td>Lo Smith</td>
<td>Michael Culver</td>
</tr>
</tbody>
</table>
| A Dance/Chinese Piece | Play Together | A Dance/Music Performance | Sibyl 
| Perer Hurton       | 9 pm Brook House | Your Sound, My Instrument | pieces by Max Ross, John Cage, cafe mogart, Lea Smith, Richard T
| a film              | Open Space      | bard composer's ensemble | Photographers, Catherine Schieve 
| Ben Boretz, Leon Smith, Richard Teitelbaum: a response in Music | For all Musicians, Dancers, Painters, Theater People, Writers, 3dimensional Artists, Anyone Interested: an occasion for creative interaction | Michael Culver | Rob
| John Prutz         | Lea Smith       | John Cage: a Dance/Music Performance | Pieces by Max Ross, John Cage, Cafe Mogart, Lea Smith, Richard T
| Cage Presentation  | Duo with        | Piece | Cafe Mogart, Catherine Schieve | Pieces by Max Ross, John Cage, Cafe Mogart, Lea Smith, Richard T

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Music Program Zero
The Music Activities Group
Bard Extravagant Sound Project

A page of unedited observations from guest writers
Currently on display at Procter 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. The central town and a volcano are distinguishable greenery and roads surrounding 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 beauty 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.

Min Soo 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 Millimeters” 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 Shower),” created using wood, aluminum, urine, acrylic and latex paint is the 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 Shower)” is the best of Guk’s work in this series.

Judy Blanco’s “Scale” oil and charcoal on panel is rather interesting. Blanco’s painting features an open-ring 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 abstract images. 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 mass of “folding” and is a shade of 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 “Ghost Forest” in oil again gives an abstract suggestion of trees and hills, drawing the viewer closer in to the painting. This series is 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 “Seetta” 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 “Sweve” 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 abstraction, 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 burnedish orange metallic. Ribs and black lines drop 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 Procter 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 this suddenly disappear? This question can be answered “What was Storytelling?” It 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 stories. 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 remains to be seen, but at least it gives some hope to those who, with a heavy heart, witnessed the class fade away.
“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 drivers over the course of a night. Expect 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 scene fades to black and the director takes the camera 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 consistence.

Fortunately the New York scenes are better. Jarmusch 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 dances on the bonnet about every twenty 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 consu-tastically funny and pull off some outstanding comedy as well as any pair could. Both characters are good-natured and very amusing to watch from start to finish. The director thought they were unsuccessful, too, and de Bankole drops them off within minutes.

A blind woman, played by Beatrice Dalle, arrives at the airport to be picked up by her husband, De Bankole. She is the conduit for the film’s highest laughs. As she arrives, the audience can hear her husband’s voice, and as she approaches him, the audience can hear her voice. She is really funny, and the audience definitely get the least 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 and his wife was 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 man 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 man was speaking with a monologue, and the audience was waiting for the punchline.

The problem with the film as a whole is its refusal to commit to anything. It committed itself neither to comedy, nor to seriousness. The director commented about the importance of details—all the action that one does, the few things that he said, and the overall feeling of the film. He refuses to commit to a style and instead relies on what he considers the best parts of the scenes. The overall feeling is both a style and a feeling, and the audience was left feeling a little shortchanged.

The story of the women can be summed up in three words: ‘The Story of Women.’

The film committee presents

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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Back to Bard Weekend - At the Student Center

Upstate Film
Rhinebeck
$4.50, $3 for members
876-2515

Night on Earth
Wed & Thurs at 7:00 & 9:00

Wishcracks
Fri & Sat, 7:00 & 9:00
Theater Project, 7:00

Waterdance
OCT 5-6 at 6:00, 8:00

An angry tale, a novel tale, a love story, and a dance piece in a single room. An "unconventional love story, a love story, a dance piece in a single room." - Kenneth Ture, LA Times
Shameless Filler!

I hate you all.

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

Bard's most wanted
by Juana 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 bullies, the liars and the gossips. 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 irascible 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 bopped, presumably by accident. The unexpected kick 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 him first. Of course, your roommate does not expose these negative feelings for you; thus he 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 declarations lead 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 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 outside liar. Sooner or later, you and the guy would find out about the lie, and both of you will lose any respect or admiration you might once have had for your roommate. Put 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 gossips. The gossips are in part liars and in part bullies. They are liars because most of what they speak is made up of many half-truths or malicious, untruthful rumors. They are bullies 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 gossips 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 else we do not even know. No respect is due, but anger definitely is and—perhaps—pity as well.

Distinguished scientist cont.

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 dilemma 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 regardless 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 mathematicians dividing (into algebra, geometry, calculus, etc.), Professor Schwartz feels that most likely physics will merge with biology, genetics, and other fields. "Biology is becoming much more interesting," says Schwartz, "and calculus is just dazzling 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 Immunhematologist 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

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 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 you to imbibe! 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 are better off than the lowly scan 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 means of getting the roommates, 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 ingenious. 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 bozos.

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: insult you until you slice this paper up in disgust. You filthy scan, I need your help.

Okay, by now you're saying, "Jim, Matt, if you're insane 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.

1 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 Glaccio 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 ca-

nee. 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 com-
munity.
THE BARD OBSERVER

SEPTEMBER 30, 1992

MEETING THE BARD GEOISE

THE NEW YORKERS

Letters

MMP no joke

Dear Editor:

I would like to raise issue with you’re assertion, that MMP majors 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 joke on you, because everybody knows, that any Observer staff person is a gee-tack-too immature too know how to control this pathetic newspaper. 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 MMP major. Its a rebellious way to blow my parents’ money on a total blow off 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, probably a science major, 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 MMP majors. Go flit back to your own wilderness from whence you come 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 (all but not so serious mail), just like my buddy Greg - ed.

Movements Unite

Dear Editor,

Margaret Sanger — the pioneer of the right (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 unless she can choose consciously whether she will or will not be a mother.”

The reproductive rights movement is not, as Anna Pash (“A Revaluation of the Coalition for Choice, Sept. 25, page 6) seems to think, about justifying the circumstancies under which any woman — black, 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 other’s 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 Mehrten

Invisible People Movement

Dear Editor,

It pleased me to learn about Blinky, the invisible friend of Greg Giaccone. I hope his revelation wasn’t merely a cliche ploy to mock people with invisible friends. Such a cheap joke would slight countless fellow feelers 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 highly unusual name and sarcastic people with hearts less warm 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 called 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. Nammy-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 that 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, Sean, pointed out to me that Blinky might be that little ghost in Macbeth. 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 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 metaphorical 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 Nighttime 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 sympathetic to the cause of Invisible Peoples Everywhere, sign the petition to “See Le Nerd Appear on Nighttime!” The Student Senate 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 Paley and I have been friends since 1957. 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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The Bard Observer is published every Wednesday while classes 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 and Personal or Classifieds must not exceed 500 words and must be signed legibly. All articles, cartoons, and photographs that are submitted for publication will be considered for publication. Turn all material in at the Observer office in the basement of Twick 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. Classifieds: Free for Bardians, $5 for others. Personal are free. Display classifieds: $5.00 for local, $10.00 for national. Display ads contact the Ad Manager.

Bard College
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The Bard Observer
**WEDNESDAY, SEPTEMBER 30**

- **Take a break** from Bard’s University’s Study Abroad Programs. Get information from the table in Kline, Room.
- **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, Room.
- **Bard Annual** You’ve been seeing the posters; if you’re interested, come to their meeting at 9pm, 7p.
- **Rashomon**. If you are going to say you know Japanese Cinema you better see this. 
  Japanese Director Akira Kurosawa created this Academy Award-winning film which brought Japanese cinema to international audiences. Toshirō 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 onward, listen to this festival remembering the American composer John Cage. Look around for posters advertising the live performances, developed by the Study Abroad Program, 47 Montgomery, the Music Activities Group, and the Bard Electro-acoustic Sound Project. Fear it for yourself.
- **Cheaper than the Bookstore** Just textbooks on your shelf/roof? Come to your book's sale taking place on 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 at El Alma today.
- **A.A.S.O.** Come & check out the American American Student’s Organization meeting in the President’s Room in Kline, 6:30p.
- **Dine in Scandinavia** Bring your 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 Alice Social. See how you can contribute.
- **Life after Bard** See works from graduate and professional schools; gather the life after into 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.
- **Adults Children of Alcoholics** are meeting tonight in Rheinbeck. 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. Could find out which one of these great German films of the 1920’s is showing at 7p, in 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 Study Abroad Programs, Ireland, New Zealand, and India in the Committee Room in Kline, Noon-2p.
- **Goodies Galore** with Guatemalan & Indian clothes, Tie Dye & stuff today on the patio in front of Kline.
- **Birdie Watching** at the Badminton Tournament 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 held today at 4p in 101a, 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 Beethoven’s A minor Piano Concerto, Mozart’s Symphony No. 25, and Schumann’s Piano Concerto. The performance takes place at 7p, & the performance begins at 8p in Olin Auditorium. Bring your Bard ID—it’s free to students, faculty, & staff. Go—it’s better than CBS.

**SATURDAY, OCTOBER 3**

- **Back to Back Weekend?** do you ever wonder? See Poison, directed by Bard MFA Todd Haynes. Composed of three segments: a TV-docus-style urban patrician, a 50’s B-movie parody of a blanked sex experiment, & an obsessive relationship between 2 prison inmates—Poison attracted National attention as a recipient of NEA funding, it was attacked by right-wing minister Donald Wildmon. See what Larry’s work is all about at Bard. The Film Committee also brings us We’re Talking Values, a 15 minute feminist romp concerned with the care & feeding of Harvey Fierstein, directed by Sherry Dempsey & Tracy Teagre. See them both at the Student Center, 7 & 9p.

**SUNDAY, OCTOBER 4**

- **Commit Your Feet** to Bard’s first annual AIDS Walk-a-thon. The Bard AIDS Committee will donate the funds raised by your friends to the Mid-Hudson AIDS Community Service. Be there, participate—everyone is welcome—in this 2 mile walk which begins/ends at the Bard Chapel, 1p.
- **4X5** at the Coed Volleyball Tournament. Check out the spikeurs, bumpers, and school setters in front of Kline, 1p.
- **Wicket, Batsmen, 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.** Films Committee will present this film based on the true story of Marie Laveau; she is a struggling Frenchwoman during the Nazi occupation of France. Marie performs abortions—pregnancies are rare, with absolute husbands & available German soldiers—The Vichy government wishes this 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 Year’s Eve. Prof. Brad Morrow 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. Get any questions about your Senior Year? Go to Bard Hall, 7p, talk to Shelly Morgan, Bruce Chilton, & Terri Tomaszewicz. Stay for the Senior Class event... 
  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. 6:30-8:00 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—to go to their movement/Dance workshop in the Bard Theatre, 5:30p.
- **Yom Kippur** Rabbi Jonathan Kliger, Bard Jewish Chaplain, invites you to attend services at the Woodstock Jewish Congregation at 6:30p. Kos Nidre will also be on Tuesday, 10a & Wednesday, 10a, closing at 6p. Following service will be a communal break, bring a veggie dish to share. For more info, contact Rabbi Kliger at ext. 255 or call 266-1671. Happy New Year!
- **Get together** a forum discussing Bisexuals, Activists, Gays, Lesbians, etc. issues. Hosted by Profs. Michele Dominy, Johnfoot, & 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 1927 movie starring Barbara Stanwyck. See what audience 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 Discoverers** 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. If you friends perform at 7p, Bard Hall— the Amandale 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 Japanese film repertory with Ikiru, a Black & White 1956 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.

**What to see, Buy, & Do at Bard**

- **Eugene Omegi** See this world premiere of an adaptation of the Pankin novel. Our own David Costello & Jason McKay work with Director Eric Maker Mee to present this play today through Saturday at the Bard Theatre, 8p. Remember the Sunday Matinee, 3p. Don’t forget to call 758-8622, or Ext. 240 to reserve your seats!