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-Thomas Carlyle

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International Discrimination

Allegation of unfair hiring practices at Bard College

"If you are going to have international students and brag about it, you're going to have to take care of them," stated Olivier to Boekhorst in an interview Sunday afternoon. For the past two years, te Boekhorst has been working with students and administrators to rectify what he described as "the unfair hiring practices with regard to international students." After submitting a proposal and going through all the proper channels, te Boekhorst's central ideas were rejected over what he described as a misunderstanding, and he fears that the discriminatory "bureaucratic inertia" will continue.

When it comes to jobs on campus, te Boekhorst and others feel that international students are being discriminated against for reasons having to do with Bard's accounting practices. Both American and foreign students receive employment awards as part of their financial aid packages, which means that the College has distributed that much money to the various departments to employ student workers. American students are subsidized by the Federal Work-Study Program that essentially pays for 70% of their wages and leaves the remaining 30% up to the employer. International students are excluded from this federal program, and their employers must therefore pay 100% of their wages. Since so many departments are on tight budgets, it makes better financial sense for them to employ mostly American work-study students rather than the costlier foreign students.

International students across campus have experienced difficulty either finding jobs or getting enough hours to meet their financial award. Some never receive the money that was promised to them because their employment opportunities have largely been restricted to student services such as Security, Kline or the Levy Institute.

Te Boekhorst's solution is intended to make it equally advantageous for departments to hire work-study or international students. Seventy percent of the money allocated for international student employment awards could be set up in a special fund rather than being given directly to the departments. When a department hires an international student, the fund would cover 70% of their wages in the same manner that the Federal Work-Study Program sponsors 70% of American student wages. He claims that it is purely an accounting move, and "any second-semester computer student" could design a program to oversee the College's payroll in that manner.

"Although I have a non-radical, costless, legal and relatively easy system, it was rejected," stated te Boekhorst as he described the meeting he had with the administration concerning his proposal. Vice-President Dimitri Papadimitriou, Dean of Students Shelley Morgan, Director of Financial Aid Gerard Kelly, Controller Charles Crimmins, and Assistant Dean of Student Development Jeffrey Huang attended the meeting last Monday where te Boekhorst commented that he could not get a word in edgewise.

"It was very frustrating because I thought...

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March 10, 1993

News

International discrimination continued

that they would be supportive," he pointed out while describing his conversation with false accusations and hostility from Papadimitriou and Crimmins. He feels that he was not given a chance to explain himself properly and when he offered to abandon the proposal entirely to work with them on a better solution, he was met only with silence and final rejection.

"It could just be a plain old misunderstanding," te Boekhorst continued. "If someone was willing to listen about how this proposal could be made to work, it wouldn't be the problem." He insists that the proposal would not prioritize international students over anyone else; and it is merely a redistribution of funds already ear-marked for International Students designed to bring about equality. He feels that his proposal in no way interferes with Federal Work-Study regulations because none of those funds are being affected. A similar comparator program would differentiate between work-study wages, international student wages, and regular campus employment.

"I have a feeling that student input is not only feared but rejected," said te Boekhorst. "It is not even given a chance."

Bureaucratic inertia

Crimmins has a different perspective on the entire situation. In a telephone interview Monday, he stated that he believes te Boekhorst wants international students to have higher priority over work-study students. He argued that the financial complexities cannot work that way. Work-study is a "federally funded priority" and that Bard College is obligated to spend all of the money it is given, or that allocation will be discontinued.

"Discrimination exists only in the sense that our priority must be to use all of our federal funds," Crimmins explained. "We have to use our outside funds first and its hard enough to get federal money without having to run the risk of losing it." Apparently Crimmins insists that all of the work-study funds must be used and changing the hiring practices might jeopardize the expenditure of the entire work-study federal allocation. "We have to make sure that we spend that first and then make sure that there is enough to cover the promises made by the institution."

Assistant to the Vice-President James Brudvig commented on Tuesday that "the burden of proof is on the Boekhorst" to demonstrate that the present system discriminates. In fact, Brudvig argued that in principle, the proposed system would seem to work but the Controller's position is that his system works too. His imperative is that his system is effective and he does not know of any foreign students without a job. He continued: "I'm always open to demonstrating from the student body and that is what we will respond to. Student advocacy is very important and I think it's a sign of a healthy campus." Vice-president Papadimitriou was not available for comment by press time.

Huang characterized the situation like this: "As far as the number of jobs available the hiring practices are equal, but when it comes to what type of jobs are there, the chances aren't as similar." Regarding te Boekhorst's proposal, he stated that "as an accounting move it makes sense however in terms of what we do with federal funds, it gets more complicated."

What happens next?

Te Boekhorst's meeting was not without effect. Huang agreed to "micro-manage" the employment of international students and implement "immediate measures" to try to make it easier for foreign workers. Part of his responsibilities will include placing incoming international students into jobs before they arrive on-campus (a practice that some colleges do for every student worker). With te Boekhorst, he will be sending out questionnaires to these students and trying to match them to the jobs that are available.

Anywhere from fourteen to eighteen new international students enroll each year, and Huang hopes to "give them a little more direction before they get here."

Te Boekhorst described the job-placement program as "paternalistic" and not what the international student community was asking for. "We don't want any special treatment. If any first-year students are going to be placed, all of them should."

Te Boekhorst was further unsatisfied by the "ad-hoc" and informal structure that do not alter the principle of the hiring practices at Bard College. "We are pushing for the structural solutions that need to occur and not little emergency things here and there. Why should we have to beg for what we were promised?" "Where do they expect us to go?" he asked. "For two years I have gone the way we're told to go, working for change from inside the system, and I have gone through with an open mind, only to be rejected."

"On one hand, Stuart Levine is asking student leadership for help with the shop-lifting and security crises. On the other, Dimitri Papadimitriou rejects student leadership and therefore affects our standing in our community and our ability to make effective change. It doesn't help anyone at this College if we deal with each other in this way," te Boekhorst concluded. Te Boekhorst and the other international students are now searching for other avenues to resolve their concerns.

Security beat

A rash of car vandalism continues plaguing students who park at Bard College. Ten cars had their windows broken early last Thursday morning, and Director of Security Bob Boyce had to admit that his office has "no idea at all who is doing this."

Between the hours of 1:30 and 6:00 a.m., nine cars in the Cruger parking lot and one at Robbins were vandalized. Boyce reported that "not too many items and nothing of extreme value" was taken from the vehicles which had been broken into. One car had cash stolen from it while another, whose rear window had been smashed, had the contents of the trunk taken out but left nearby on the ground. The Sheriff's office was called in, but their investigation yielded no results.

Boyce affirmed that the only way Security can possibly prevent these incidents is if students contact the Security office immediately if they hear or see anything even slightly suspicious. "We greatly need and appreciate student involvement," he said. Over the week-end, Security responded to what Boyce described as "pure maliciousness." At 2:30 Sunday morning, smoke bombs were set off in Bleacher and Hirsch, triggering the fire alarms in both dormitories. "Apparently it was for no other reason except to confuse and upset everyone in those dorms," Boyce explained. "If we have to keep responding to these sort of stupid things, we lose time that could be better spent patrolling the campus and trying to prevent break-ins."

There are no suspects in the incident, but if they are turned in, they would face severe fines and a hearing before the Student Judiciary Board.

Commenting on the fire alarm situation, Boyce claimed that false alarms are significantly less frequent than in previous semesters. "Buildings and Grounds has been very diligent in repairing the malfunctioning alarms," he asserted. "All of the alarms we have coming in now are valid."

The Jerome Levy Economics Institute of Bard College

SPRING 1993
LEVY INSTITUTE LECTURE SERIES

Wednesday March 17, 1993
4:00 p.m. Lecture

N. Gregory Mankiw, Professor of Economics, Harvard University will be giving a lecture on "Asymmetric Price Adjustment and Economic Fluctuations."

Part of a free lecture series - everyone is welcome.
Hoa Tu is a sophomore Biology major with an interesting background. She is originally from northern Vietnam. Her family had to leave Vietnam after the war, as refugees, when Hoa was only five years old. They were headed for Hong Kong, but the boat they were on had problems and Hoa’s nuclear family ended up in Macao. They lived there for eighteen months after which they were sponsored to come to the United States.

Hoa was too young then to remember what going through customs was like, but she believes that there was a translator present to explain all the paperwork to her parents. Hoa and her family have lived in Brooklyn since 1980. Hoa attended Brooklyn Tech, but felt that it was “too big…such a contrast to Bard.”

Hoa came to Bard because of the H.E.O.P. (Higher Education Opportunity Program) scholarship program, and has grown to like the academic side of Bard very much. She describes Bard as a “very small, close community,” and she especially appreciates the small class sizes. This is because she likes “the idea that I can ask my stupid questions in class without being embarrassed.” She feels that smaller classes are more less intimidating, more participation, and an increased ability to learn. She also likes the fact that the professors at Bard are very qualified and encourage conversation. Talking to professors is something Hoa says one is “unable to do in a large university.”

The close knit community of Bard helps Hoa “feel more like a person instead of just another human being” like she felt when she was in the city. “The city is always such a rush,” says Hoa. “You can take your time and relax at Bard.” The only really disappointing factor that Hoa has experienced at Bard was a “feeling of confinement” which she attributes to her heavy course load, classes that demand more places to be alone at Bard.

Hoa’s classes are very rigorous for her; she takes them very seriously and spends a lot of time doing work. She still manages to always be cheerful, however, and feels that she is “able to laugh a lot” because that is her way of dealing with problems. This is one of the things she likes best about herself. She also likes the fact that although she knows that she can be “really obsessive and very opinionated,” she is still a very friendly person.

What her friends call “an atomic burst” of cheerful energy goes everywhere at Hoa’s everywhere. It accompanies her to the gym where she plays tennis, squash and works in the weight room and at the front desk where she says: “I sit, say ‘hi,’ and smile.”

Besides the sports that Hoa likes to play, other big hobbies is reading “seepy romances to relieve tension.” Her favorite ones are written by Judith McNaught and Julie Garwood.

After Bard, Hoa plans on “more school.” She has wanted to be a doctor for a very long time and will most likely attend medical school.

Twenty-year-old Fred Foure is originally from Normandy, France, but has lived in Japan and Germany as well. He is a junior II “disenrolled” physics major, only because he is not taking any science or math classes this semester. Fred came to Bard because they “gave me money,” but also to avoid the French college institutions that are “nothing but work, work, work.”

Fred says he likes Bard because there is lots of room for relaxation “in a country-side setting.”

Besides his academics, according to which Fred claims “Physics is fun”—Fred has many other diverse interests. First and foremost is probably his computer which takes up 20-30 hours of his time a week. Fred is also one of the founders of the computer science club, which is the only club that has two clubs in common. The club consists of three members, and that is the only club that has two clubs in common.

Aside from his computer-related activities, Fred is also the captain of the Ultimate Frisbee team, a member of the Varsity Volleyball team, a dispatcher for Security, a member of the National Student Organization and a life-time member of Card Players of the World. His motto is: “We know every trick in the book.”

Working for Security has actually been Fred’s first real job, unless one counts door to door snow shoveling. He also once taught Chess at a kids’ summer program since moving to the United States. Fred feels that Chess is “a very calm, relaxed sport.” Then again, Fred says that he does not do much at Security except answer phones and relay messages to the officers on duty. He feels, however, that he works there “too often.”

Fred also works as a “computer person” for the Black Cat. "Fred was a computer freak,” others see him as a “good ball,” but nearly everyone who plays against him says that he is an overlapping fanatic of humor. This is not surprising since one of his favorite movies is Spaceballs, and he says his greatest strength is “the awareness of my own meaninglessness.” Although Fred once claimed that eating ice cream was just his personal excuse to eat ice cream cones, it’s hard to miss his love for ice cream—especially Ben & Jerry’s Chocolate Chip Cookie Dough.

Fred is not looking forward to the day he will have to leave Bard, and says that he really likes it here except for the lack of easy access to a real city, and “the loop bus does not count!” After Bard, Fred is obligated, as a French citizen, to complete a period of what he describes as “forced military enslavement.”

This means that he must perform at least nine months of military service. After that he plans to go to graduate school, but he does not yet know where.

The stand in Waco, Texas, continues as cult leader David Koresh still refuses to surrender to federal agents waiting outside the Branch Davidian sect’s compound. Koresh claims that he and his followers are “ready for war,” but so far the FBI has attempted negotiation to convince Koresh to come out after the failure of their mid-October attempt ten days ago. The authorities have, however, brought in four M-1 Abrams tanks. No one is sure how long the stand off will last, nor whether or not it will end in more bloodshed.

In Cottrell, New York people are living a quite a bit more neighborly. In February, the twenty-seventh year old Cottrell Road auto repair garage was destroyed by an accidental fire. After only three weeks, neighbors, friends, and customers of the owners Mr. and Mrs. Arnold Elliott, rebuilt their establishment. Mr. Elliott calls his newly built business a “public light,” and has hung a sign in front of the entrance to Ulster Community College thanking over one hundred people who helped with the project.

A similar kind of warmheartedness has been taking place in Peekskill, New York as many members of the community have joined together to raise funds for a twenty-one month old baby girl with a fatal disease. The baby’s name is Amanda Money and she is inflected by nephropathic cystinosis which affects many vital organs. The girl’s family had to spend fourteen thousand dollars on medical expenses in the past year, so nearly every charity organization in the area is lending a hand to help keep Amanda smiling. On March 25th, there will be 50/50 raffle benefiting Amanda. Any one interested in purchasing a $1 ticket, or making a donation should contact Catherine Cottrell at (914) 693-5980.

In Washington, D.C. the Supreme Court once again refused to allow abortion to become a crime in Louisiana. Last year Louisiana tried to initiate an anti-abortion law, but an appeals court struck down the law. The Supreme Court shied away from this decision. Some Louisiana law officials have claimed that the Supreme Court refuses to understand the state’s desire to protect unborn children, but the court refuses to go far enough on the case, or to allow any state abortion regulations rights beyond those decided upon after the 1973 Planned Parenthood of Southeastern Pennsylvania vs. Casey case.

In Wappingers Falls, New York school officials are looking out for the environment. Starting next year, three District buses will run on compressed natural gas. This is part of an experimental program of the Central Hudson Gas & Electric Company. School district supervisor Keith Harvey hopes that eventually all the buses will run on this system. That would mean at least 230 buses running on cheaper, safer, more energy efficient gas.
Another View

EPC summary of Presidential Commission on the Curriculum

The Presidential Commission on the Curriculum has released their suggestions for improving the curriculum at Bard. This report is on reserve in the library, found under "Presidential Commission," and we urge you to read it. In case you don't have time to read it before this Thursday's forum (where the curriculum will be discussed), the following should help you out.

The curriculum proposal has three main parts, they deal with Programs, Requirements, and the Quality of Intellectual Life at Bard. Below is a brief outline of what the Commission is recommending: all statements enclosed in quotes are taken from the report as it was written.

Programs. The concept of programs "aims to transcend [the] limitation" of classifying intellectual activity into categories and subcategories (e.g., "social studies" and "anthropology"). It proposes to remove "any hierarchy between 'disciplinary' and 'interdisciplinary,'" and would allow students to design their own programs, within limits.

"Programs... would be designed with the purpose of presenting... students with intellectually coherent areas of study, rather than trying to fit students into traditional divisions and departments. Students would therefore not migrate into Divisions but into Programs; they would graduate, not from any Division of the College, but from Bard College."

Each Program would have its own curriculum, and even the most traditional fields of study would be encouraged to "go beyond narrowly conceived disciplinary boundaries." Programs would be staffed by a group of faculty members who would not necessarily be from the same Division, and each would have a Program Head and a separate budget. Students would be able to initiate Programs, with the understanding that the college in no way promises to support it on an "ongoing basis with faculty appointments and an appropriate allocation of other resources. All Programs would be approved by a Programs Committee."

The completion of a Program is dependent upon declaration of the Program, Moderation, and regular Upper College coursework, including Project.

The second major change proposed by the Committee involves Freshman Seminar. The new proposal is called the College activity structure and it seeks to "contract and balance" the Programs recommendation.

The basic idea is that Freshman seminar would turn into four course requirements, one every year of our tenure as students at Bard. The first and second year courses would meet in the fall semester; the third and fourth in the spring semester. These courses would be designed by a group of faculty, and there would be several from which to choose each year. "Though the specific subject matter of each of the four levels of College Courses is of crucial concern, the Commission is less committed to what particular syllabus will grow out of the proposal than it is to the general format governing the definition of a College Course in the first place. As far as the Commission is concerned, then, it would be possible for the faculty to endorse the general notion of the College Course proposal first, while leaving entirely open the question of the particular courses per se."

The courses would have limited enrollment (15 students max) and would be "interdisciplinary and non-departmental." They would emphasize writing, and "public" presentation of ideas. "Any given seminar section of a College Course will have been planned by a team of at least four faculty members who work out a common syllabus. The team then works together in close consultation throughout the semester. (This may, but need not, include some form of team teaching."

While seminars within a College Course will be quite autonomous, there will be a common thread, holding them all together. Each year's course would have a name, or rubric, that the Course falls under. They are, from first year to fourth year: Ancient World, Logic and Rhetoric, Historical Moments, and Contemporary Issues.

The commission also recommends changes in our current distribution requirements, the change is referred to as Breadth in Learning. The report states: "at the heart of what students should gain in liberal arts education is the exposure to a variety of fields and the ability to deal with different ways of thinking." To this end, students would be required to take a "Q" course, a lab in the natural sciences, and one course in the "creative or performing arts." While a "foreign language requirement is not proposed, the Commission anticipates that many Programs will include a foreign language component."

by M.B.

To the author of the article "Is that Afro for real?" I read your article for the first time. Please know that I never reread the OBSERVER, but there has been a lot of talk on campus about your article. After reading it, I got into a little discussion with four people. Now I can understand your anger, and much of what you’re saying. They understand what you’re saying too, however, we seem to have come to a conclusion. You seem to be a racist yourself. Do you disagree with this statement? Why or why not? You stated several times throughout your article that white people are racist. Are you saying that ALL white people are racist or only some? Don’t think that I’m taking sides because I’m not, I’m just looking at this racism thing from both sides. Yes, black people have to face a lot of shit that white people don’t have to face. But does this mean that black people should look at all the white people they encounter and assume that they are racist? That’s wrong. Yes, I know that there are some white people who look at black people and say that they are poor, ignorant, inferior, criminal, drug dealing people. But for a black person, looking at who you are and say that they are racist, dirty, obnoxious, self-centered, members of the KKK, white trash people really don’t make them any better than the ignorant white racist person who look down on them.

Ephen Glenn Colter, you are wrong for implying that ALL white people are racist. Who are you to judge anyone? You are doing exactly the same thing that many white people do and that is to judge someone by the color of their skin. I agree with you that something should be done. You should write about some solutions, and not write about how much you hate white people. It’s your prerogative to feel the way that you do, but I would like to read some suggestions on how to start solving this problem on campus instead of writing about how ignorant people are getting on your nerves. Yes, your voice should be heard, but don’t you think that it’s time to stop the problem of racism on this campus from growing instead of expanding on it? There is not one black person on this campus that is not aware of the racism that exists here. Also, there is not one white person who is not aware of the fact that there are black people here at Bard. Whether either group like each other or not is not what the BIG concern should be. The BIG concern and main focus should be to help each other regardless of your SKIN COLOR; get them to become aware of and do something about this problem. My advice to you is to stop sounding like a racist, because you’re not making yourself look any better than the ignorant people who are racist, sitting around bad mouthing people because of their skin color.

If white people on this campus knew that they could not cope with living among black people, then they should not have come to Bard. They should have gone to a school where the black students outnumbered the white students. Flick the fact that Bard offered many people money and that is why they came here. People should know what they can and can’t deal with. But now that they’re here the hating of someone because of their skin color, or calling someone a racist because of their skin color should stop. IT’S TIME to make a difference and educate each other and not degrade each other.

My friends and I get along great, and I assure you that there are members of this group who are not white. There are members who are black. We don’t feel the need to be a friend to everyone because of the color of their skin, or because we feel guilty about anything. All of our friends are treated just the same as everyone else who is a part of the group. So Ephen, I’m writing for some suggestions on how to get things started, and to make a difference. I don’t want to hear anymore of this name calling going back and forth.
Revision revulsion—a critical view of the proposal

by Sean O'Neill

"Revision Revulsion"

Thursday, March 11th, an emergency Student Forum will be held to discuss the proposals of the Presidential Commission on the Curriculum. I have read the report. You can, too. There are five copies in our shiny new library at the reserve desk under PRO/TA "Presidential Commission."

Now for my opinions. Who am I? No export. I'm just a Bard student.

1. Four Years of 'Freshman Seminar'.

Type Courses.

A quote from the Report: "The success of the Freshman Seminar with a majority of our students ... suggests that further expansion of this program is what is now needed to enhance Bard's competitive position in attracting first-rate students."

It is difficult to resist taking potshots at the Report in the same way the Report takes potshots at me, the individual Bard student.

What does it mean by "first-rate students"? Am I one? Apparently not, since 90% of the Freshmen class is considered less than first-rate. A quote: "When questioned, Admissions personnel report that the inclusion of the program was based on the belief that a larger number of students who were not "first-rate" would want to participate in the program."

In hopes of getting new and improved, first-rate students in the future who will improve our reputation, the whole curriculum, by the same man who brought us Tewksbury dormitory, is to be changed. Somebody's a few cretins short of a salad bar if they think that the present Freshman Seminar program, a common course, is achieving its goals so well that it should be expanded into First Year Ancient Worlds, Second Year Logic and Rhetoric, Third Year Historical Moments, and Fourth Year Contemporary Issues. And the Committee members are really on collective rocking chairs if they think that common courses encourage "intellectual passion" in students. If any professor believes that they should establish more courses "to give our students a much-needed sense of what it means to sustain work over many hours and days," as the authors of the Report seem to, then, by all means, create them, but don't require them. If any student thinks that they are ill-prepared for the rigors of academia, then they should be able to take a course to supplement, or hone, their skills, but not be required to. Trapping seventy professors who would rather be teaching their own specialty courses, and students who would rather be taking their own preferred-choice courses, into a common course which they are required to endure will just waste time and money and hinder the professors and teachers who do want the plan to work. I, for one, would like a course in Logic and Rhetoric, by a teacher who has devoted time to perfecting it and in a class of students who want to devote time to perfect it. But I vote 'No' on making it a requirement. In addition, a mix of grade-levels is crucial: an all-sophomore-level course, for example, despite its theoretical benefits, in practice limits the variety of discussion and ideas.

On the surface, the arguments stated here are quickly countered by the following fact. The Report also suggests that a major re-vamping of the Seminar is in order (or on order, depending upon how one looks at things). Thus, they are not "replicating" the inadequate Seminar; they are "mutating" it into something better. Is that what would the new common course include? I refer you now to one of my favorite sentences in the Report; indeed, it's one of my favorite all-time sentences. A quote: "Just because the lecture to hundreds of students unpleasantly dominates large unities, must it be utterly scorned at Bard College?"

Well, friends, whether the new common course plan includes more such lectures, more canons, more small faculty teams, more, more, it will still be essentially the same: "common." One will not experience intellectual passion, engagement, nirvana—guaranteed-or-your-tuition-back, with any material, just because a four-person faculty tag-team designed the presentation. The student, ultimately, has to give a damn.

There is one disturbing assumption which pervades all of the Report's proposals. It is that there exists a few masterpieces which have a magical power that when read, or "accessed", regardless of whether it's relevant to a student's interests, allow a student to properly interpret other "specialized" works. In other words, all Bard students must read Plato, for example, before they can truly critique Moby Dick, the theory of relativity, or Picasso's "Guernica". This is not because Plato, or another such Genius, has any specific insight into such topics, but because the skills learned in reading Plato are applicable. Because high schools fail to instruct through this method, "today's students are woefully lacking in the talent of apprehending true Knowledge."

I'm not sure I want a real Student Center, which the Report also requests, so I can interact with faculty who so obnoxiously condescend and patronize. Hey, my language may be strong, but at least I didn't write a Report of my own stating that only 10% of the Bard faculty inspires students to experience "intellectual passion".

2. The Revision of Moderation As We Now Know It, Or What Exactly Is A "tenure-home" Anyway?

The Report was not written in a vacuum. Obviously, Bard stands to gain a considerable amount of funding from a charitable organization if it reforms, or re-vamps, its curriculum. I appreciate the money. I appreciate the advantages of experimentation. It's for both those reasons that I came to Bard. But I hadn't planned upon the creation of the Program Committee.

If the Report passes Pull-Faculty-Meeting inspection, Bard students will no longer "moderate into a division", i.e. enter the Upper College and prepare for the Senior Project. There will still be Moderation, but, since we're heading into the twenty-first century, Leon Help Us, we must recognize that the traditional boundaries between High School and Higher education have gotten fuzzy. That means that students don't want to take pure Anthropology any more, they want Asian Studies, or Computer Science, or Economics, instead. They want Creative Writing and not English. Thus, by one's first semester as a sophomore, one will decide what one intends to concentrate in at Bard, as traditional or interdisciplinary, as it might be, and collect three faculty members to design a Program with you, offer an already tailor-made Program. The Program must be approved by a new layer of bureaucracy, the Program Committee, which will approve the list of courses your Program will require. The key word is Program, (if you haven't noticed), because we don't have majors, remember? Majors are only for people who went to a good public school, and, according to the Report, only 15% of Bard students (on average, with the science students skewing the number upwards) plan to get doctorates. And, speaking of our Distinguished Scientists, how do they plan to fill in their application forms where the blank says "State your Major?" "Physics Program?" Perhaps my point is getting as fuzzy and unclear as I find these plans to be, but in the end, it comes to this. The idea of maintaining Divisions to aid in faculty promotion, the "tenure-house" business, while simultaneously getting rid of departments, sounds great on paper, but, in practice, I can only envision chaos. Instead of institutionalizing the move among students to mix up their approaches to a Senior Project by getting rid of department categories, what is actually created is a system all the more prone to faculty politics than the existing one. Will the Creative Writing Program student get to have the tenured English professor on their Moderation and Senior Project boards, or will the student with a more traditional English program obtain the professor? And what kind of endless wrangling over budgets will occur? Et cetera.

3. Studio Art requirement and A Sneaky Foreign Language Requirement. In brief, there are many proposals in the Report that deserve discussion. I simply cannot cover here the reduction of Language and Thinking Workshop to two weeks, the demand for new classroom space, and the whole way in which this commission was improperly created and chosen properly to include the EPC. I mean, even defenestrate managed to get into the Report! But I would like to refer you to my arguments opposing specifically required common courses when it comes to the proposed Studio Art requirement. Existential division requirements, fulfilled in steps before and after Moderation, are, in fact, they achieve the "bureaucracy" so much discussed in the Report. What the Report does not include, but if implemented would induce, is the requirement in upper-level courses of fluency in a foreign language. There would be no requirement, per se. But when you want to take that special course, Surprise, you'll need to speak German.

When the Report says "... schools like Bard can no longer pretend to be unique," I have to disagree. Where else would you find these ideas being discussed? Please, go to the Forum meeting and look for more facts and opinions by other Bards and The Observer, and, dare I say it?, Lynda.
Another View

"Enough about you, let's talk about me."

by Oscar Pippett and Eline Kanda

We arrived at Bard with certain standards. We were arrived at the realization that we might compromise our previous identities to form an updated self. Students of all types however, must agree that there is a peculiar line between compromise and crime. Of course parallelism runs through the gamut, but in this case I am referring to a particular favorite of mine. Shoes.

I'd like to discuss a moral dilemma that has plagued me from the day I first set leather bound foot on our lovely campus. For, I must confess, there was another one going through my mind that fateful day. "My shoes. My shoes. This place is gigantic; I've run down all my shoes." Well, it appears that this moral dilemma is foreign to the alarming majority of students, but perhaps my silent majority is becoming increasingly common.

As the question, "What if looking good means destroying a magnificent pair of shoes?" is not so distant, it is important that we maintain an awareness of the need for a strong foundation. Let me provide a case study for this sequence of events and the moral dilemma it presented to me.

It is well known that the only way to achieve a perfect fit is to wear a pair of Ballys. I was no exception; I, too, was out looking for the perfect pair. As I perused the shoe section of the store, I found myself in a dilemma. The shoes were expensive, but I knew they would be worth it in the end.

But what of the cost? Would I really be able to afford them? I decided to take a chance and buy the shoes, knowing that I could always return them if they didn't fit. I was relieved to find that they did fit perfectly, and I was able to walk away with a pair of beautiful shoes.

The Moral Dilemma

The shoes were a significant purchase for me, but I knew that I had made the right decision. I was able to achieve a perfect fit, and I was able to do it without breaking the bank. I was able to continue my search for the perfect pair of shoes, knowing that I had found the right pair.

The Importance of Moral Dilemmas

Moral dilemmas are a crucial part of life. They allow us to make decisions that are not only good for ourselves, but also good for those around us. They help us to make decisions that are not only good for our own happiness, but also good for the happiness of others.

In conclusion, moral dilemmas are an important part of life. They allow us to make decisions that are not only good for ourselves, but also good for those around us. They help us to make decisions that are not only good for our own happiness, but also good for the happiness of others.
Dead Goat Notes

Although Silvi had promised to leave the building after the broadcast, God allegedly sent him a fax telling him to stay put. Also, he was not yet finished on the work that he was given by the Alumni Development Office.

Silvi had one-hostage, a switchboard operator, whom he let go at 6:00 p.m. Not only was he afraid of getting wounded, his hair was over anyway.

Last night, Larry King was able to interview Dirk Silvi’s mother.

“We like to make sure that they’re not going to be in the bathroom or taking a shower. We all know how annoying it can be to have to get out of the tub to answer the door and find out its just a job offer or a federal agent with a warrant,” said an ATP spokesperson.

Dirk Silvi, who believes that he’s Leon Botstein’s, the leader of the Bard Dividends, with a warrant concerning smoking in a no-smoking zone, however, received a tip beforehand warning him of the raid.

“It’s a lot of smoke but I’m here alone rooting through the private files of students, faculty and alumni, I might as well take over the building too. Hey, did you know that I can find any student’s parent’s occupation through the computer?” Silvi said during his 38 minute broadcast.

Pride: the price of equality

by Sted Schwartz

I must be blunt. For some reason I can’t distinguish between my cousin’s Alpha Kappa Phi sorority and BAGILE. Granted, the requirements may be poles apart, but in theory they’re both social elite clubs.

Yeah, yeah, everybody needs rights, equality and all of the “build up your self esteem” crap, but only if the sheep come first. What the hell am I talking about? I’ll tell you. So a person wants respect from others that isn’t respect, not acceptance—acceptance is the weed social racism use and at Bard, we’re all superior, what’s the first thing you do? Divide and conquer of course. Segregate yourself, find yourself, display yourself in the crowd. Show everyone that you aren’t proud, that you are nobody, that your idea is lie; that your culture contributed to history—it’s at least ignorant idiots disturb the ecological D-vance. Remember, the idea is to be as esthetic and prejudiced as possible while at the same time politically correct and modest.

And thought respect was the driving force of multicult-ism knows the word “deminim.”

No one is ever going to form a club that’ll satisfy everyone. Take last semester’s little spot for instance. Some African-American women were angry at the Women’s Center for misrepresent-ment that is, they felt that the women’s center was dominated by too many white women. So what was the outcome? The “New Women’s Center” complete with an African- American chairwoman and a White chairwoman. The Polish AIDS doesn’t get involved no more.

The Armada might never be friend. Doesn’t LASO stand for African American Student Organization? No silly, it’s Asian American Student Organization. It’s a little confusing, I always forget that it’s BSSC. I could imagine what would happen if a member of BRACE that’s aside Revolutionaries Against Capitalist Exploitation, also known as the staunch romantics accidentally walked into a SO meeting. Bumed at the stake probably.

If somebody takes your rights away then damn it, declare your own. If you don’t get respect, respect yourself and form a club.

Feeling alone, depressed, nobody wants to tie you up—well contact Sebastian and he’ll show you the right place—SMA Sons. No help necessary for this fraternities—remember, whipping is a privilege. But don’t even think about joining this group unless you’re narcissistic outweighs your egocentrism. The only people clearly belong to AWE, the club where you can not only save the environment but you can let everybody know you’re doing it. Prettier guise for this fraternity: “I have the weight of the world on my shoulders” mindset consumed by a misanthropic twist. Please, I’m not insulting anyone, I’m being realistic.

Don’t get me wrong, there is freedom to join any club you want, but each group has its own community. And outsiders are inherently un- welcomed. Sure, any man is welcome to attend Women’s Center meetings but the fact is, none really wants to. No one wants to be a minority in the majority of minority rights groups. Radian fraternities are the only choice sometimes. Sure, they have a right to be, but given a break, we’re all oppressed in one way or another.

Feeling like you have no self control? Form a support group. Has US propaganda distorted your true ethnic roots? Form a racist club. Are environmentally friendly calling your like? Start a Pollu- tion Activist club. With a strategic mind and tactful manipulation, you too can receive an allowance for creating your own clique—anyplace at the expense of the other.

The only conclusion I can come to is that pretentiousness breeds dissonance. A trait not lacking here at Bard.
I met with Joan Tower last Saturday in Amarande House. Being an extremely busy and dedicated person, it was impossible for Professor Tower to see me on a weekday, but I felt rather honored that she took some time out of her weekend to talk to me. When we were settled in her office, I asked Professor Tower if she had read Dan Swenson's letter in last week's Observer. She told me that since she had flown back from Georgia on Friday night, she had not had the opportunity yet, but that she would read it soon. She appreciated the Observer from Luis Garcia-Revoredo, who was in a nearby room, and read the letter quietly to herself. When she finished reading it, she seemed overwhelmed by feelings of gratitude, as well as pain.

Joan Tower: (After reading letter) I thought I could make a difference in this department, but I'm not sure I can handle being an active composer, a professor, and a Bard politician at the same time. Leon [Boretz] had given me an award that is given to faculty members for distinguished service, and I believe he gave me this award because of the balance I was able to strike between my work as a composer, my teaching responsibilities, and my responsibilities as department chair. But I don't know if I can do it anymore. Bard politics takes so much energy...emotional energy...The Bard Observer: (after a long pause) I was hoping that today, we would be able to clear up any confusion that may be left about recent events pertaining to the changes in the music department. What I would first like to ask is...for the record, as head of the music department, was it not you that put forth the requests for the rehiring of all three [Leo Smith, Daron Hagen, Richard Tuttle] professors? Joan Tower: Yes, first to the division, then the faculty senate. Observer: What was your reaction to the decisions made by the school concerning these requests? Joan Tower: First, I tried to change it; to fight it. But then, after the misunderstandings, I felt as if the whole music department had been shattered. Observer: With this last letter Dan Swenson's notices posted across campus, Matthew Apple's article ['Changing the Tune'], February 24, 1993], and now this letter by Dan Swenson, I wonder rather odd now how this controversy over the rehiring of Leo Smith ever came to be. What do you believe was the case? Why was the music department blamed? Joan Tower: I'm not sure, because everybody has a different agenda for evaluating faculty. One thing that the faculty senate told me is that, from time to time, full-time status is an unusual procedure which is only done in the case of "superstar" professors. Ultimately, the decision is made by Leo Boretz, who holds an indirect influence over the Senate through Stuart Levine, who attends all the meetings. My problem is that I've been too upfront on this situation (not being a politician) in my letter to the Faculty Evaluation Committee last May, concerning weaknesses in Leo and Richard's teaching. The reason I did this was because I wanted the two non-classical music professors in the school to be stronger; but I ultimately recommended and fought for their rehiring. Up until December, when the decision came out, I thought Leo would be rehired. Observer: About the quote from your letter concerning Leo Smith...Was it taken out of context? What were you trying to say? Joan Tower: I was trying to show how far Leo had come, to show how he had become a stronger professor at Bard. I realize that though the statement had hurt Leo personally, I have...

Catherine Schieve

Observer: What is your reading of the changes that were made to the Music Program Zero—to your position? Catherine Schieve: It's been a [Faculty Senate] recommendation to reduce MPZ down to one person's teaching. Ben [Boretz] will continue MPZ, however, and I want to continue it—minus me. Combined, the whole set of decisions regarding the Music Department...amount to what I think is a blow to creative music-making at Bard—and I'm not happy about it. I came to Bard hoping to do the range of work that I do here [in experimental music and music studies], and I'm really disappointed that I don't have a way to continue it. Observer: Since the MPZ context is no longer available to you, or to anyone, that forces you to look for a different context.

C.S.: Yes, so my plans are to both try to create some new context at Bard, and also apply elsewhere. Observer: But you've been teaching L&T and Freshman Seminar, so you haven't been limited to the MPZ...C.S.: The core of my appointment was in MPZ, but I branched out and taught in the College as much as possible. But you need to have a footing somewhere, and you need to be in a program or a department...I really love teaching humanities with arts, and linking them up. That's been a real discovery here at Bard...to be able to teach these core courses and to do them as an artist—you can't do that just anywhere. I'd like to keep doing that...Right now it's difficult for me to have plans for Bard, because I don't have a job at Bard. If I had a job at Bard, I would collaborate with the Theater department and I would teach improvised music and world music and theory of performance and performance art courses. Observer: There is a lot of interest among students in these things, it seems.

C.S.: Yes, that kind of work is in demand in art departments in colleges...the interdisciplinary way is a very practical way to study arts. What has been not "avant-garde", but simply practical about music taught in ways not normally done in conservatories, is that the world is changing, and we need to think about music globally. We need to think about pop music as well as classical music and not just go through the same training over and over again. I think that the decisions at Bard about eliminating me and cutting back MPZ [and other decisions] are really a backward move that way. Too few artists were involved in making those decisions.

Observer: I'm not sure what people really want, if they want MPZ to become further integrated within the Music Department, or want it to go further away. C.S.: A good question! Observer: It's a funny thing, to remove a position, and not to remove a person. C.S.: That's a very unique and peculiar thing to happen. Actually, I got very good teaching reviews, and yet my position was removed. That helps me not take it personally, but I would say it's also very disappointing, so far as the work goes.

Attention:
At the time the Observer went to press, Professor Wadada Leo Smith did not wish to make any statements. However, he has consented to an interview later this week. An article containing Prof. Smith's Views on the Music Department will appear in next week's Observer.
Richard Teitelbaum

Electronics professor on the eve of the next century

Included in the Committee on Vacancies' recent decisions concerning the music department is the decision not to offer Richard Teitelbaum, the electronics professor, a full-time position. He is disappointed because he does not understand the logic of the decision but emphasizes that there are two positions concerning this issue: his job and the electronics department, in general.

Teitelbaum feels that the Committee's decision not to expand the electronics department is shortsighted, explaining that, on the eve of the 21st century, electronics should not be considered peripheral. The electronics department has problems of limited facilities and a small budget, which puts Bard at a disadvantage compared to other small colleges. Teitelbaum stresses that electronic music is not arcane or elitist, as the Committee's decision has led to; it is very present and future.

Upcoming performances may be difficult to organize due to the fact that the budget is severely limited. Nevertheless, Teitelbaum maintains that there will be at least one student performance this spring, in addition to Steve Curry's senior project performance on May 12th.

Concerning the current controversy surrounding the music department, Teitelbaum feels that there have been a lot of misunderstandings. While he thought that there was a good airing of views at the meeting last week, he hopes now that everyone can get along. Teitelbaum does not believe that the problems reside within the music department itself, but rather that conflicts arose from external pressures—namely the Committee.

"As I understand it, the music department supports Leo Smith and me."

Daren Hagen had previously referred to himself, Richard Teitelbaum, and Leo Smith as a team. When asked about this, Teitelbaum agreed, explaining that the three work very well together; at the same time, he believes that it was someone's desire to destroy this team: "I thought that we were becoming a team; now I don't know what's going on."

Teitelbaum also wonders how a Committee with no knowledge of music can make such decisions without any consultation. More than concern for himself or the music department, Teitelbaum feels worried about the students; he fears that the electronics department will fall apart, leaving nothing for the students.

Because the trend towards electronics is a global change, Teitelbaum insists that Bard College has an obligation to the future, that it should respond to the times. To those who have an intellectual bias against electronics, Teitelbaum responds, "Electronics should not be left to the military and the technocrats to control."

Thus spake Daron Hagen

The professor of composition has a few things to say

It was actually Thursday morning when I went to talk to Daron Hagen, Bard's professor of music composition, in his office in Annandale House. I had neglected to drink coffee that morning and for that, Prof. Hagen provided me with unlimited compassion.

The Bard Observer: I'm ashamed to say I have never seen you before.
Daron Hagen: (laughs) I'm ashamed too! I've never seen myself before. My problem is that I'm overencumbered. The first second I'm here, I have to tend to the needs of my students.
Observer: How long have you been a professor at Bard?
DHH: Leo [Smith], Richard [Teitelbaum], and I were all hired at the same time, four and a half years ago.
 Observer: How would you describe the relationship between the Music Department's "unusual" request for coverage in Changing the Tune, 2/24/83 to the COV?
DHH: The reason that all the requests came out at the same time was that it was done out of respect for the three of us (Leo, Richard, and D.). Since we all came at the same time, it would have been disrespectful to place priority on one or two of us. The entire Music Department has thought of us to be a team that fill the needs of different constituencies, and I believe it's been a good machine. Nobody expected us to work so well together.
Observer: What are your feelings about the other decisions that have been made, namely, those regarding the positions of Professor of Jazz, African-American Music, and Professor of Electronic Music (currently occupied by Leo Smith and Richard Teitelbaum, respectively)?
DHH: I think that Leo Smith should be continued at half-time and another half-time faculty member be hired for jazz, who would cover the material that Leo is interested in covering right now.
 Observer: How do you feel about it?
DHH: Great! I love Bard, and I adore teaching. As long as I'm learning things, I'm here.
 Observer: Could you give us some insight about the Music Department's "unusual" request for coverage in Changing the Tune, 2/24/83 to the COV?
DHH: The reason that all the requests came out at the same time was that it was done out of respect for the three of us (Leo, Richard, and D.). Since we all came at the same time, it would have been disrespectful to place priority on one or two of us. The entire Music Department has thought of us to be a team that fill the needs of different constituencies, and I believe it's been a good machine. Nobody expected us to work so well together.
Observer: What are your feelings about the other decisions that have been made, namely, those regarding the positions of Professor of Jazz, African-American Music, and Professor of Electronic Music (currently occupied by Leo Smith and Richard Teitelbaum, respectively)?
DHH: I think that Leo Smith should be continued at half-time and another half-time faculty member be hired for jazz, who would cover the material that Leo is interested in covering right now. Besides, the student's arguably would get more attention from two half-time professors than one full-time professor. As for Richard, Bard has a great opportunity for him to personally oversee the music and the over-staffing of the electronic music studio. Both Leo and Richard are highly respected internationally in their fields. I admire them both.
Observer: There has been tension on campus concerning the rehiring of Leo Smith. Some people in the college believe this to be a racial issue. What are your feelings on this controversy?
DHH: It's not a racial issue. If people want to develop an opinion and want to take a stand on things like this, they have to get all the facts.
Observer: There are signs posted around campus right now saying, "Fight the power of the Ivory Tower!" which is an obvious reference to the Head of the Music Department, Joan Tower. What these and several other
"Drink! Sing! Be Merry!"

Middlebury Russian Choir sings at Bard

Sunday afternoon Bard was privileged to have the Middlebury Russian Choir perform at the Olin Auditorium. Though the concert was only lightly attended, those who saw it were treated to traditional Russian liturgical and folk music. The choir is under the direction of Kevin Moss, who teaches Russian at Middlebury College in Vermont. He began the choir in 1983, and most of the members study Russian. The Middlebury Russian Choir differs from many other Russian choirs because it incorporates both men and women, and they sing traditional folk music that was frowned upon by the Soviet government until the past two or three years. According to Kevin Moss, "We don't perform Soviet kitsch." The choir has been working with a choir in Moscow since 1985, the Pakovsky Ensemble, which was the first group in the former Soviet Union to perform traditional music. The Pakovsky Ensemble was not supported by the government, which adds an air of romanticism to the history of the Middlebury Choir.

During the month of May, the choir will tour Moscow for three weeks on their first official tour of Russia. They have performed there in the past, but only because several members of the choir were there, and could organize concerts. The group also tours around New England and New York.

When the concert began, each member came on stage in traditional Russian folk attire. The men wore decorative cotton shirts, and the women wore frocks and blouses. Though the choir looked beautiful, the real beauty began when they sang. The first few songs were ancient liturgical pieces, and the harmonies were seamless. The music was soft and light, with sopranos giving an angelic quality to the songs. When a few members performed the 116th Psalm, the register was much lower, and two female tenors were showcased. The majority of the concert was folk music, which possessed a much deeper and earthier quality than the liturgical music. The choir's powerful voices were complemented by Olin Auditorium's acoustics, as they produced sounds from deep within themselves. Two of the songs were dancing songs, and some singers danced a bit, illustrating the rapport that was evident among the group. In the middle of the concert, the choir broke from the program to sing "Happy Birthday" to a female member celebrating her birthday. At the end of the program, there was even an audience participation song, in which audience members shouted the chorus of a Cossack song, which was "Drink! Sing! Be Merry!"

And that is just what the Middlebury Russian Choir did on Sunday... they were merry. The concert was performed with a professional atmosphere, but with a sense of humor. I heartily recommend them to anyone with the opportunity to attend a performance.

Classifieds & personals


PLEASE TAKE NOTICE — DO NOT CALL THE ABOVE NUMER.

The Bard Observer has investigated the above "cruise ship" job placement and found it to be a telephone scam. We are still running their classifieds (since we already billed them) so as to not let them know we're on to them. Federal authorities have already been notified.

Global Studies - England, Kenya, Japan, China, Costa Rica, India, Israel. Self-designed study, emphasizing experiential education, social responsibility. Self-designed study programs incorporating virtually any field of interest. Credits transferable to your college. Friends World Program, Box ABC 239 Montauk Hwy, Southampton, NY 11968 (516) 283-4000.

Adoption — Loving Mom (a school teacher) professional devoted Dad yearn to share our lives with newborn. Family picnics, home baked cookies but most importantly a warm and loving family await your infant. Expenses paid. Call Joan and Bob collect so we can talk. (212) 777-9254.

Sublets wanted! If you would like to sublet your apartment or house for the summer to graduate students and faculty, please write down pertinent information and send it through campus mail to the MFA office or call us at 481.

Want to learn to play the piano? I give lessons. Contact Alina at extension 355 or box 312.

Mint M is still waiting. Who are you?

If anybody has any black lights that I can borrow please contact Box 470. Thanks.

R—lick my children... no, no, that's not right... s

Dominait Bisexual Couple (M+F) seek Houseboy or Girl servant to serve us Sunday brunch in bed, give massages etc...in exchange for strict discipline. Respond to box 861 NOW!

Having tax problems? I'll do your tax return and even mail it for you. Fast, cheap and computer accurate. Call Dave 758-6317.

cheese-flavored radio-type show Saturday 2-4 pm listen love laugh cry much better than cats.

Do you want to be a West Point Graduate... or just look like one? Contact Ted Wilfred, Bluerucker.

Party girls might get attention, but beautiful ones get laid. Thanks, now I won't have hiccups twice. Hope is yours is an all-nude day. Fire! One... Two... Ninety-twelve... s

Happy birthday to you! Happy birthday to you! Happy birthday Dear Christopher! Happy birthday to you! Love and kisses, Jean.

House cleaning and baby-sitting services available any hours Fri.-Sun. Pay negotiable. Please contact 752-7545.

Dear June and Jolene - Hello again! Love, Jean.

2 Hours of Intense Whiplash - this weekend, free food! Next week, free beer! The week after, whatever the hell we want! Tune in Friday at 10pm, WOBC 540. Loud and like it.

Totally Naked Radio — Wed 12-2pm. Musical Sexual History coming up soon. Brought to you by Crazy Kat and her Misions of Deacendace.

Happy 21st Reuben!

Happy birthday, Steven. I miss you!

"Everybody say love, everybody say God" — RoPaul Charles circa 1985.

Hello, young lovers and couples, whenever you are. Let me photograph you for my Senior Project. I'll give you free prints. Respond to box 867.

Hey Rabbit, it was really nothing. If you want to marry me, you can buy the ring, preferably, something comes down.

Is fencing unique and venerable? Contact box 300.
New York City artists' work was on display at Proctor. The artists' common theme was characterized by Tom Wolf, an art history professor at Bard as "physical evidence"; their work reflects the concerns of New York City at present. Molly Sullivan, a Bard alumna who graduated with a degree in art history is the curator of the exhibit. She said that when she entered Bard she planned to become an economics major but then took an art history course with Wolf and felt inspired to change her course of studies.

Pike Powers is an artist who enjoys working with plastic. Her work was the most innovative and eye-catching of the entire exhibit, with her piece entitled "Happy Birthday 1990," being particularly successful. "Irony Tower," 1990, is a square-shaped piece of yellowish vinyl with a circle formation from which a large, protruding cord hangs. The texture and the form of the vinyl make the viewer feel in touch with the work, instead of being separated from it; one can relate to it because it is such a familiar substance. "The Doll," 1990, is drastically different from the others. It looks like a piece of wood with knobs all over it. When the viewer moves closer to it, it is possible to see the glue-like texture on it. This piece is simple, yet meaningful and inspired and pleasing to view. As with her other works in this exhibit, its simplicity receives well-deserved recognition.

Powers started working on art with a tube of lipstick when she was five. She later became mesmerized with the medium of plastic. Her concerns in art go back to her early studies in taxidermy; she uses her knowledge of the skin of animals today. Her imagery is based on common objects, even though she says that she feels sensuality towards them is forbidden.

Lacu Brului is an artist who uses common materials such as wool, plastic, wire, plexiglass and monofilament to create diverse works. His pieces in this particular exhibit range from creative to base. For example, "Cozzano," 1990, is a work in wire twisted into an "L" shape covered with bits of wool wrapped around it. On the other hand, "Angles," 1990, is far more interesting. The large piece of plexiglass is bent into a circular shape. The holes on the side makes it look like a doughnut; the wool stuck in the middle adds depth to the sculpture. Other pieces such as "Oxygenation" and "Rinvernal" demonstrate the complexity and diversity of Buvoli's work.

Buvoli grew up in Italy where he earned a degree in painting. His work is an attempt to combine distant experiences. Instead of suggesting faith in industrial progress, he wanted to show the cheap seductiveness. His obsession with used cloth rooted out of his daily culture. He wants to try to keep the sense of fragility and precariousness.

Joan Bankemper incorporates photographs with materials such as tree. "Iron Collar Secret," 1993, reflects the artist's talent and future potential. From within the large jar, a person is peeking out. If looked at closely enough, it could be seen as a person in an outfit, with a hat on his head. His work appears spooky and eerie, but this does not take away from it being a serious work.

"Chinese Torture Cell," 1993, pictures two jars connecting in both the middle and the top with some unidentifiable object protruding on the top right. It is most a metamorphosis. Not only is there a molding of the objects, but also of colors. Because it is difficult to understand what precisely is going on, it is mystifying and intriguing.

Bankemper started in the art world as a textile major. Her philosophy is that if she has the fever to do something, it will show its importance later. In Bankemper's work, she addresses the void, the nothingness. The vessel form of the jars remind us of the womb; creating a void for the viewer to penetrate.

John Roche is an artist who writes words on women's bodies and then photographs them. "Through a Glass Darkly (for Julie Kay)," 1990, is a picture of a woman from a strange angle, as if the viewer were looking down at her, with her arms behind her back. All of his pictures in this exhibit were of a particular nature and had the same theme. Though these are interesting to view, we have probably missed a lot because we have not seen it performed, which is a large part of the process.

Molly Sullivan spoke in place of Roche because he was unable to attend. The texts that he has written on the bodies were texts from films and his personal conversations. The performance writing was laborious and time consuming. After writing, he proceeded to take the photographs. The writing process had a particular kind of intimacy, a feeling of vulnerability.

Jody Lomborg's work consists of placing knits on canvas, as if they were part of the painting. "Untitled" is a square piece of blue painted canvas with a knitted piece attached to it. This work is lacking in creativity and spontaneity; this is a case in which simplicity works against art.

On the other hand, "Take Cover", is far more interesting. Red wool covers approximately half of a beige canvas; the wool is ratty on the edges. The purposely messy quality gives a purpose and meaning to the art work and adds a distinct image. "A Fireside Gathering of Aesthetics Beneath a Tree", 1992, is by far the most developed piece of the group. A green and black and beige knit piece is in a box which is divided into two sections. What makes this piece work well is the knit itself; the colors meld together beautifully and capture the viewer's immediate attention.

Lomborg studied painting at the University of Rochester. When she was six, she enjoyed knitting and has now come back to it; she uses knitting as a structure of painting. She decides the scale and density of the knit and goes from, infusing layers of paint.

Byron Kim's pieces in the show were all painted panels placed close together. "Flesh", 1992, is an installation of sixteen such panels. The work is simple and unoriginal, but aesthetically pleasing in spite of its commonness. The symmetry is pleasing enough for the viewer to appreciate its strengths.

Kim describes "Flesh" as an abstract monochrome painting; as abstract sublime-its meaning is small. In his one color paintings, before he applies the last layer, he puts his finger prints on it. While he attaches multi-cultural meanings to it, Kim claims that that is not his main issue.

After each artist spoke about his work, Molly Sullivan moderated a panel in which they discussed issues in the contemporary art world. Issues ranged from the discussion of their view about postmodernism to humor in art. This panel was followed by a reception in Proctor, in which students could speak personally with the artists.
At its best moments, "The Coach of the Holy Sacrament" as performed by the Bard Theater Department is only a mildly annoying play. Unfortunately for the viewer, those instances were few and far between. The majority of their time was spent attempting to decipher unintelligible archaic songs and situations while blushing at the barely competent acting. The members of the audience had to wade through the dubiously self-conscious melodrama which took up nearly two hours of their lives—scratching their collective sock as they waited for something interesting to happen on stage.

"Wretched men of such conceit and swagger," sings the imperious secretary Martinez to his haughty superior De Ribera, the Vicerey of Peru. The capricious moods and antics of the Vicerey and his lascivious mistress, the actress Perichole, form the ludicrous yet nominally humorous plot of the play within the play which comprised eighty percent of this "musical theater piece. The action starts in Paris of 1820 as a group of actors are rehearsing Prosper Merimee's "La Carmencita of Saint-Sacrament" under the direction and musical accompaniment of Erik Saito. The lazy narcissism of the Vicerey, the disgruntled obsequiousness of his underlings, the manipulative coyness of the actress, and the timeless pretentiousness and triviality of the aristocracy are there for the actors to take advantage of. However, they never quite proved themselves capable of taking up the challenge, and the reins of the plot are left dangling and lonely upon the stage.

If anyone noticed a certain ambiguity in the last two sentences, be aware that it is a reflection of this reviewer's own uncertainty. Which actors were the one's who proved themselves to be standard, the characters in the play or the performers of Bard College? For much of the play, the portrayals of the characters were either lifeless or overblown, pathetically limping or desperately extreme. For example, there is the Vicerey who spent virtually the entire performance in a chair with his excruciatingly insincere baritone voice. On three occasions he had to refer to an off-stage prompter, and the tragedy of this effect was the no one in the audience could be sure who had actually forgotten his lines: whether it was the actor-character of Henri Boyce or Arthur Burrows himself.

The painful extremes of lethargy or melodrama were further exacerbated every time somebody opened their mouths to sing. The characters shuffled into song in place of human emotion, and the result was an unpleasant collision of mediocre timing and disruptive speech. The pianist did offer extremely capable support to the disinterested vocals, but the quasi-musical interludes only interrupted and confused the already painfully slow-moving plot.

Lena Gaye Davis, the extremely talented soprano, may actually be an image of the Vicerey's own caritaage getting into an accident with his enemies. Her proclamations of "God's teeth!" were equally dry and unfelt in speech, or in song. The singing, like the acting, lingered at the verge of the ridiculous, occasionally engaging but predominantly phony.

Were these legitimate performers portraying bad actors, or poor thespians attempting to act like real actors? In any case, two wrongs do not make a right, and perhaps this was a situation of unprofessionals posing as amateurs—and unsuccessfully at that. The finale featured the furious return of Merimee, who breaks up the rehearsal displeased at the woman, then chastises his friends for degrading his work by bringing it to the stage. For one surprising instant, Andrew Reynolds brought the anger of his character to life, authority and honesty. Regrettably, the play then reverted back to its bland insincerity as the actors exclaimed in unison a half-hearted and self-mocking "God's teeth!" before the lights thankfully went down upon this thoroughly unspectacular production.
Joan Tower continued

continued from page 5

apologized to him about it. Bard means a lot to Leo. Leo is not only an artist. There are no artists in the Faculty Senate, but he is the "cutting edge" of his art. The latter is what had put him in jeopardy at Bard. Bard is not comfortable with the "cutting edge" as recently shown in the decisions concerning Leo, Richard, Catherine (Schieve) and Ben (Borenz, whose Music Program Zero department has been greatly reduced in size and stature).

Observer: Has this controversy hurt the relationship between you and Leo?
JT: Yes, it hurt us, but not for long. We've both been very hurt by this incident. The personal attacks made against me have been hurtful to me, but they haven't been as damaging as what was done to him. Unfortunately, the most emotional and personal of all the arguments have been made with little regard to the truth.

Observer: What motivated you to do something about this?
JT: I think it's important that media coverage of events like this be fair and balanced. I wanted to make sure the truth was told, and I am working with Stuart Levine to make sure that it is.

Observer: What happened to the cuts to the Music Program?
JT: The cuts were made because of budget constraints. They were not based on merit, but on the need to reduce costs. I am, however, working with the administration to ensure that the music program is able to continue.

Observer: How do you feel about the new faculty position?
JT: I am pleased that the new faculty position will be tenured. It will give the institution stability and a sense of direction.

JT: Thank you.
Letters

Excerpt from a letter to Pres. Botstein

Dear Editor:

Last semester when I had spoken to Wadada (Leo Smith) about his Board, he said that it all went fine. From his standpoint it looked as if he was going to be rehired. Then this semester I found out the bad news. Leo informed me that this news was a surprise to him because it went against the majority of opinion of his peers and my peers.

This begs the question, "How can a few override the many?" The answer is laid in historical perspectives. History shows us that the people who agree with a thing may not show their feelings as well as they disagree. I think that the people who were content with Leo's teaching may have taken it for granted. But meanwhile the skills that they had acquired from studying and playing with Leo made them into first class musicians. This skill creeps so naturally over the student that it is practically unseen at first. Then this force takes hold, and you have a metamorphosis as phenomenal as any in creation. 'How could Wadada do it?" some ask. The answer lies in the fact that he has the theoretical, musical, and practical knowledge to pass on. I have been in his Music of Bob Marley, Jazz Class, African Rhythm Ensemble, and History of Jamaican Music classes, and have learned this through first hand experience. Jazz is an electrifying music that very well expresses the of the students of this campus. The other musical departments at Bard are just as good. Yet it seems to me that Leo's contributions may have been overlooked because of the distance that has been created in the modern relationship of these two musical forms. One represents the establishment and one represents the masses spiritual vogue. Yet both are based in history. In fact, we could concede that they are of the same root. One seeds the earth while the other flowers it. Except, to forget the seed and only smell the flower is to abuse nature. To abuse the natural mystique between the flower and the seed is to doubt that it is what is sown that is reaped. I feel that for Leo's efforts, he has not been given what he should have reaped, though. It is not too late.

If the Administration and the heads of the Music Department, like the gardener to the seed, gave water and support to Professor Smith, the Jazz Department as well as the music department could grow. If we offer Professor Smith the full-time Jazz instructor's position, his as well as our efforts shall strengthen the roots of this garden. This Garden symbolizes Bard College.

Luan Zherka

Copyright infringement

To the Editor,

It may interest you to know that copyright laws for visual images are quite different from those for written material. An artist or that artist's estate owns the rights to a specific image that the artist created forever. A painting may not be reproduced without the painter's permission even if the painting is owned by someone else.

I gave the Dean of Students a drawing in my class for a drawing textbook, but I did not give permission for the Observer to reproduce it in last week's issue. I was not working for the Dean of Students as a designer when I made the image in question; therefore they do not own the rights to it, I do.

I demand that the Observer pay me one dollar for the use of the image. If I do not hear from you shortly you will hear from my lawyer.

Thank You,
Max Hoeger

Emergency and Laundry Fund

To Club Heads and Others,

In response to requests for information about both the Emergency Fund and the Laundry Fund, the Planning Committee has constructed the following guidelines:

All requests for additional funds should be sent via Campus Mail to Dan Silverman.

The Bard Observer

March 10, 1993

The Bard Side

by Sean O'Neill

Please enclose seven (7) copies of the budget request. Itemize each budget item being as specific as possible (i.e., estimates, receipts, invoices, etc.).

Emergency funds can be requested throughout the semester, until the funds are depleted. The Emergency Fund contains approximately $800. The Laundry Fund requests may be made by March 15th by 4 pm via Campus Mail or by midnight at Bardest '93. The requests will then be compiled and the Planning Committee will poll the student body. The result of which will be the basis of the Planning Committee's final allocation of the funds. The Laundry Fund is made up of forty percent (40%) of the total profits from the washers and dryers on campus. The Laundry Fund can only be used for capital expenditures (i.e., equipment).

Sincerely,
Dana Silverman

The Bard Observer

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The Bard Observer is published every Wednesday while class is in session. Editorial policy is determined by the Editorial Board under the direction of the Editor-in-Chief. Any editorials which appear unsigned are those of the Editorial Board and not necessarily of the Observer staff. Any opinions which are signed do not necessarily represent the views of the Observer or its staff.

Letters to the Editor and Personal or Classifieds must not exceed 500 words and must be signed. All articles, cartoons, and photographs that are submitted by deadline will be considered for publication. All material in the Observer office in the basement of Jewett building through Campus Mail by 5 pm Friday one week before the publication date. The Observer reserves the right to edit all articles (except those intended for the Another View page) for style and length.

Classifieds: Free for Bardians, $5 for all others. Classifieds are free. Display ads: contact the Ad Manager.

Bard College
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**What to See, Buy, & Do at Bard**

**WEDNESDAY, MARCH 10**

- **German Table in Kline's College Room** 5:30p.
- **ALANON/ACOA**. An anonymous program for persons who grew up in an alcoholic family. Third Floor of Aspinwall, 8:30-9:30p.

**THURSDAY, MARCH 11**

- **Tavola Italiana: Conversation** 4:30-5:30p.; **Italian Table** 5:30-6:30 in Kline's College Room.
- **Russian Table in Kline's College Room** 5p-6:30p.
- **AWE Meeting**. Air, Water, and Earth meets each week to discuss relevant environmental issues at 6p in Albee Social.
- **Emergency Forum Meeting**. Speak for or against the new Presidential Commission on the Curriculum's proposal. Or just find out what the heck it is at 7:00p in Kline.
- **SWACES Meeting**. Sexual Minorities Aligned for Community Education and Support will meet each week at 7:30p in the Club Room in the Old Gym.

**FRIDAY, MARCH 12**

- **Russian Studies Club Meeting**. Speak Russian or any other E/C European language? Like the culture, history or music of these lands? Come and find out about our exciting events, speakers, concerts and food-making escapades. Kline Committee Room, 6p.
- **Student Center Movies**. Kick back and watch the Film Committee's presentation of "Trust!" Directed by Hal Hartley. Includes the Tennis Lesson. Old Gym, 7p for non-smokers and 9p for smokers.

**SATURDAY, MARCH 13**

- **Shuttle to New York**. See the glory that is Grand Central Station. Van leaves from behind Kline at 10p. Returns at 7p. Limit nine people. Sign up in Dean of Students Office.
- **Drag Race**. No, not a car race but a Drag King and Queen contest. Breakdancing as well. Old Gym at 10:30p.

**SUNDAY, MARCH 14**

- **Learn Chapel tunes**. Spiritual fulfillment through song. Bard Chapel at 6-7p.
- **Non-denominational service**. Join in worship with your fellow theists. Bard Chapel at 7-7:30p.
- **Student Center Movies**. See "Vagabond" directed by Agnes Varda. Old Gym, 7p for non-smokers and 9p for smokers.

**MONDAY, MARCH 15**

- **Women's Center Meeting** at 6p in Kline's Committee Room. (March is Women's History Month.)
- **Observer Meeting**. Write, take pictures, draw cartoons or wear silly hats made of newspaper at 6:30p in the basement of Towickby.

**MONDAY, MARCH 15**

- **BAGLE Meeting**. Bisexuals, Activists, Gays, Lesbians, Etc. will meet each week at 7p in the Club Room in the Old Gym.
- **ACOA Meeting**. Adult Children of Alcoholics meets in Red Hook. 50 South Broadway at 8p. Contact Jeff Huang at ext. 539 in the Career Development Office for more information.
- **Cultural Perspectives Lecture Series**. John Elderfield will discuss the Museum of Modern Art's recent Henri Matisse exhibition. Olin Auditorium, 8p.

**TUESDAY, MARCH 16**

- **The Revolution**. Will not be a rerun. It will be live at 12-12:30p in Kline Commons Committee Room. Canada will hold a discussion of Neo-Marxist modes of production.
- **Czech this out**. Jan Kavan, a writer from Czechoslovakia will give a lecture entitled "The Writer in Eastern Europe: Before and After the Fall." In Olin 102, 7p. Sponsored by the Program in International Education.
- **Christian Fellowship Meeting**. Bible study, prayer and spiritual nourishment. In the Bard Chapel, 7p.

**WEDNESDAY, MARCH 17**

- **Distinguished Guest Lecturer Series**. Gregory Mankiw, Professor of Economics at Harvard. Jerome Levy Institute, 4p.
- **German Table in Kline's College Room** 5:30p.
- **Arts Division Faculty Colloquium**. Daron Hagen will discuss and present excerpts from his new opera about Frank Lloyd Wright. Shining Brow. Black Center, 6:30p.
- **Victorian Studies Organizational Meeting**. All students interested in this new cross-disciplinary program are invited to attend a meeting to discuss curricular offerings as well as extracurricular events. Bring ideas for speakers, outings, readings and films. 7p in Olin 102. Questions? Contact Prof. d'Albertis or Dewnup.
- **ALANON/ACOA**. An anonymous program for persons who grew up in an alcoholic family. Third Floor of Aspinwall, 8:30-9:30p.

**SHUTTLE VAN SCHEDULE**

**FRIDAY:**
- Rhinecliff: Leave at 7:05p. for the 7:41p. train
- Poughkeepsie: Leave at 6p. for the 7:18p. train

**SATURDAY:**
- Rhinecliff, Rhinebeck, Red Hook and Tivoli: Leave at 6a., return at 2p.
- Hudson Valley Mall: Leave at 10a., return at 4p.

**SUNDAY:**
- Rhinecliff: Meet 8:35p., 8:15p. and 10:29p trains
- Poughkeepsie: Meet the 7:38 train
- Church: Leave at 7:45a., return at noon. (St. John's)

Meet all Shuttles behind Kline Commons.