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—Oscar Wilde

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Student Forum debates the proposed Curriculum

At an emergency session held last Thursday evening in Kline Commons, the Student Forum debated and questioned the proposals of the Presidential Commission on the Curriculum. In addition to the curriculum discussion and routine business, the Forum passed a resolution in support of the allegations by international students that Bard College is guilty of unfair hiring practices.

Educational Policies Committee Chair Renee Cramer explained that the purpose of the Forum was to present a "clearly stated statement of student sentiment" on the Faculty Senate before they vote upon the proposal. "It's not like we're going to vote and they're not going to do what we want," she stated as the EPC members tried to hold the questions and concerns of those in attendance, largely first-year students. All current students are covered under a grandfathered clause and will not be affected by any possible curriculum changes.

Three members of the faculty attended the Forum in order to record the concerns of the student body. Professors William Muller, the Chair of the Commission; Michelle Donnelly, Secretary of the Faculty Senate; and Bill Griffith were in attendance to answer factual questions and observe the proceedings. Student Life Chair Sally Mohrman urged the Forum to pay attention to the details of the proposal and "not the politics surrounding it." However, the tone in language of the proposal were causes for concern among many students.

"The way something is said sometimes speaks louder than what is said," commented Erin Law, who claimed responsibility for putting up the signs in Kline and the Student Center urging people to attend the Forum. "The tone of this was very patronizing, it also depended upon faulty research and faulty statistics." One of the statements from the report to which Law took offense was that students "regularly embarrass the College by their postponements of course requirements." The report further stated that since class registration will not be made any easier, it is the fault of the College that many courses are not available to non-majors until their senior year.

Some students were also offended by the statement from Admissions that "excessive intellectual passion could be demonstrated in the case of about 10% of the matriculating Freshmen." George Shapiro expressed his opinion about this allegation by claiming "intellectual passion — I don't even know what that means...This is the product of secure politics. Why do we have to add such magnificent layers of bureaucracy?"

"This is just bad politics," continued Shapiro, concerned with the faculty's disassociation from student interests. "The international students are trying to get a voice, students are trying to have a little input in their own education — there is too little respect on this campus, between students and administration, between students and students..."

Mullen responded to the "10%" clause by saying that it "distresses me to no end how this has been taken out of proportion." According to Mullen, the statistic was just a "high fallout" way of reporting how many incoming students are certain of what they want to major in. "It is not a value judgment on the quality of the students," he stipulated. "The perception among the faculty is that there is more intellectual passion than ever, and every year I've taught here students have had more intellectual passion than the last."

"It seems that most people are offended by the assumptions and that this is something that is too be opposed to," commended Jason Van Driesche. "They're not looking at what it's doing but the language through which it is presented." Van Driesche went on to express his belief that the new curriculum would expand students' horizons and that it "creates a context where new ideas can blossom.

continued on next page
Curriculum expansion continued

The most contested aspect of the proposal is the introduction of College Courses. Under the proposal, students would be required to participate in a semester-long course each academic year. Modelling after freshman seminar, the First Year course would be "Ancient Worlds," followed by "Logic and Reality: Historical Moments and Finally Contemporary Issues." Concerns were expressed that these requirements would limit the overall choices which students could make when formulating their schedules, but the EPC countered that the proposal actually requires fewer courses than the current curriculum.

One student stated, "I don't want to take something, I take it too seriously. This amounts to an extra semester to which we have no choice. "Education is our choice and not something that is done for us by someone good," he concluded.

"The Eurocentrism" of the proposed rubric was called into question as well. "This seems to be more of the anti-establishment stuff," commented Oliverie Brockhurst. "It perceived as a 'break-up' on provocative issues of diversity. This is interesting for only a few people...it is a chance missed and disarray is not addressed enough."

Jade Marden suggested that the proposal "cannot be approved before the bureaucracy" was further questioned. Sarah Friedman complained that the proposal was largely cosmetic in nature and only complicated an already imperfect system. She asked, "Why not work with what we have? Why just change what it looks like?"

Under the proposal, students do not graduate from departments but participate in "Programs," which may be pre-existing or personally designed by the student. Moderation and the Senior Project are still extant but new structures such as the three professor Program Board and department-level Program Committee would be established. Law regarded this idea as unsellable, asking, "How long are we going to have professors working on our behalf?"

She also accused the Commission of relying on "faulty statistics and faulty research" about incoming students, and seniors' interests in graduate schools. Cameron defended the Commission by stating that the necessary statistics had not been properly recorded and were therefore unavailable.

"Mullin explained that transfer students and those who spend academic time abroad would not be penalized by the new system."

Michael Hooper commented that he approved of the proposal as a way to expand the intellectual interests of close-minded students. "It would avoid people limiting themselves too much," he said. "Non of the charges would affect the positive experiences of Bard and would help those interested in learning as much about new things as they can.

"I'm disappointed that the faculty won't be on the list of ideas instead of thinking to us here," commented Law. "The fact that students weren't incorporated was a very big mistake," added Von Driese. "A lot of problems and complaints would have been avoided with student involvement."

The EPC will be giving a report to the Faculty Senate, along with copies of any student documents they receive concerning the proposal. In an informal vote, only one member of the EPC approved the proposal. A campus-wide referendum vote will also be conducted to clarify student opinion, and will be presented to the Senate by April 1st.

International Resolution

Before the discussion of the curriculum, the Forum unanimously passed a resolution asking the administration to support the international students and their efforts to end Bard's discriminatory hiring practices. Te Brockhurst sponsored the resolution, which called on the administration to be "responsive and transparent in all hiring practices" and urged the administration to work with representatives of the international community to find an "immediate structural solution" to the unfair hiring practices.

Fielding questions about the resolution, te Brockhurst defined the situation as due primarily to "the amount of previous practices of Bard College" which make it more expensive for departments to hire international workers.

Te Brockhurst had approached the administration with a proposal that would greatly increase the amount of money to make it equally advantageous to hire work-study or international students. The proposal was rejected, and te Brockhurst felt that the administration's objections were "not adequately addressing the reality and misunderstanding of the situation. "It's the only time in four years that I've heard Bard say that they have trouble spending money," he commented. The resolution passed with no opposition, and te Brockhurst informed the Forum that representatives of the international community will be meeting with President Bonni to try to resolve the problem.

In other Forum news, the decision for one Science and Mathematics seat on the EPC was tabled until the next forum. Mehri commented that the SLC is working on scheduling the debate in the Student Center, and a Student Panel to try to cleft the debate and a Spring filing complete with bands and a barbecue on registration day. She also repeated Assistant to the Vice-President Jim Brudvig's promise that the long-awaited phone directory would be distributed by the end of the week.
From Albany to Annandale

New York State Comptroller Regan to assume first Levy Presidential Post

On Friday, February 19, 1993, Edward Regan, a top Republican of New York state, announced his resignation from the State Comptroller post he had held since 1979. He will become the President of the Levy Economics Institute of Bard.

Regan is currently the third highest ranking politician in New York state government. Bard's Executive Vice President Dimitri Papadimitriou described Regan as one with a "commitment to community service" and "an admission of government." In terms of special insights which he could give to the Institute, Regan was identified as interested in corporate government and its responsibility to the people, specifically the transition of pension funds to wage earners. He has published various books on corporate government.

What kind of changes does this signify for the Levy Institute?

The position that Regan will assume is one that has been recently created, especially for a "public servant," according to Dimitri Papadimitriou. In the past, Leon Botstein has served as the President of the seven-year-old institute. Regan will be the chief spokesperson for the Institute. He will act as liaison, introducing Levy proposals to Senate committees for advice on policy making, for example. This position was created with the vision of linking the Levy Institute more closely to the dialogue about the U.S. national economy at both the state and national levels. When asked if the institute is intimately concerned with President Clinton's reforms, Papadimitriou answered, "Yes, among other things."

In resort what the new post means to Bard College, Papadimitriou explained that Regan's responsibility will be to the Institute, not to Bard College, but that the choice of Regan could raise media for Bard College. Regan is to work with the Institute in a non-exclusive manner to help it to cover media for Bard College. While there are plans for him to hold lectures on economics which Bard students would be encouraged to attend, Regan will not teach any courses at Bard.

The Levy Institute is familiar with Regan who has served on its advisory board for the last two years. Leon Levy was a contributor to Regan's 1991 campaign. When asked if the position was open to individuals who are not on the Levy advisory board, Papadimitriou clarified that the position was open to all public servants, but that the Levy Institute was pleased to have Regan, someone from "our own backyard." The February 19, 1993 New York Times noted that Regan's salary will increase from $100,000 per year as the State Comptroller of New York to $775,000 per year as the President of the Levy Institute. He will also receive a one-time pension of $29,570 per year from his time as a public servant.

When questioned about the choice of a Republican for the position of President, Papadimitriou explained that the Levy has always been and still is a non-partisan institution. The Levy makes economic forecasts, publishes books and papers and sponsors conferences. It has ten Resident scholars of various persuasions and ideologies, as well as a diverse advisory board including individuals like Pat Monahan. "Democrat is prominent," said Papadimitriou, and the fact that Regan is a Republican or Democrat bears nothing on the Institute. In addition, Regan is especially "non-political" about his state comptroller's position. Regan will assume the Presidential post at the Levy Institute on May 1, 1993.

SNOW, SNOW, and more SNOW

The Great Blizzard of '93 hit the Eastern Seaboard on Saturday, March 13th. Fourteen foot snow drifts with one hundred miles per hour winds, and tornadoes were announced. As of Sunday night, thirty-two deaths had been reported, fourteen of which were tornado related. Snow depths up and down the East Coast ranged from: North Carolina, 2-3 ft; West Virginia, 2 ft; Birmingham, Alabama, 15 inches; New York City, 10 inches in Central Park and approximately 2 1/2 ft. in the Hudson Valley region of Upstate New York.

Governor Mario Cuomo declared New York in a state of emergency. Many roads were closed, shelters were set up, and people swamped the grocery stores for supplies. In Kingston, WZTA-TV went off the air, and one hundred customers of the Central Hudson Gas and Electric Corporation were without power. In New Palz, a greyhound bus slid off the Thruway injuring eight people. At Bard, several student workers were stranded overnight; some of them slept in Alumni Social with blankets and pillows, collected by concerned students. Dorms were especially cold as it was hard to get the outside doors closed once they had been forced open by incoming and outgoing students. Some students braved the weather by going out to slid either on plastic bags, Kline trays or their bottoms. Many cars were buried in the parking lots, and students could be seen shoveling snow off their cars.

Some of our owners had their work cut out for them after the Blizzard.

On Sunday, the storm had passed and everyone woke to find snow, not yet shoveled, and piled high. Almost all the hungry students walked in snow up to their knees to get to brunch—one lone student was sensible enough to ski to Kline.

It was indeed an exciting and potentially dangerous blizzard. Now that it's over, we can only hope that relief efforts are swift and productive, and applaud the Bard crew at Bard that did such a good job of cleaning up the snow Monday morning.
We spent half the time by singing American pop songs from when we were young, like the Go-Go’s. It was December and January, and the weather was a lot like here, only with less mud.” He spent the rest of his time on the ground "in these huge, huge, millions and millions of rows uprooting melons... and your hands would get cut up if your gloves fell apart. It was really miserable. We had to sit there and breathe the dust all day... My hands turned into leather by the end of two months.”

Billy has spent the last year trying to learn to play the flute. Why the flute? “Probably, embarrassingly enough, because that one guy in [Woody Allen’s] New York Stories plays the flute... and, actually, one Phil Ochs song which I like, and also because I like ‘Watermusic,’ a piece by Handel.”

Billy played indoor soccer on the energetic “Hey, Felix” team. “It was a nice break from running cross-country,” he says, which he did throughout high school. He admitted that he stuck his thumb until his sophomore year at Bard. “I never cared about sticking my thumb. I always did it in public, in school, and at dinner and stuff like that. For some reason my parents thought that I kind of had an inferiority complex because of it. So whenever I was at dinner, or there were friends over with me, or we had a friend over, they wouldn’t want to say, ‘Billy, take your thumb out of your mouth.’ So my dad came up with a code word, which was ‘bozo,’ or something ridiculous like that. And, say we were sitting at dinner and I was in front of all of my friends, my dad would say, ‘Billy, Bozo.’ It was pretty ridiculous.”

Billy is applying for an internship this summer at National Public Radio because he wants to live in Washington, D.C. “It sounds like an exciting place,” he says, “probably not as exciting as New York, I guess... or Amherst specifically.”

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Dead Goat Notes

The opinions in this column are solely those of Greg Giaccia. Any other opinions should be turned into Security so that they can be returned to their rightful owners.

It's St. Patrick's Day again, and once more it is time to eat corned beef and cabbage, watch John Wayne hit the bottle and then hit this writer in The Quiet Man, and protest till your heart bleeds.

For the past few years, we've been hearing complaints about parades and prejudice during the St. Patrick's Day Parade in New York. Basically, Irish guys would like to march in the parade while Irish Catholics would like to march over them in the parade.

I can't figure out why St. Patrick's Day, of all the saint's days, was chosen to be an example of the conflict between homosexuals and the Church. You never hear of the Gay Throat Allignment Sufferers complaining about discrimination on St. Blaise Day (41). Nor do you hear of the Roman Catholic Church dispensing the throat blessing on basis of sexuality. If there was going to be a controversy, one would suspect it would arise over this holiday since the throat blessing is probably more important than the Saint Patrick's Parade. If you participate in the throat blessing, your neck has the Official Roman Catholic Stigmatic St. Blaise Seal Of Protection from choking, throat cancer, gasping for breath or other equally woes for a whole year. If you participate in the St. Patty's parade, all you get is drink. And you're going to wish you had the O.P.C.S.S.R.P. when all that Irish whiskey attempts to resurrect itself.

There has never been an official statement from the Pope about homosexuals sending each other valentines on St. Valentine's Day. In fact, the church is curiously silent on the exchange of valentines between same-sex couples. Maybe there's something we don't know about this pope guy and why he's often caught wearing a dress.

Catholics and homosexuals live in happy agreement on St. Gregory the Great's Day (my personal favorite), or St. Mary Magdalene's Day, even All Saints Day. Homosexuals are free to pray to St. Anthony when they lose their car keys, and Queen Nation has never claimed that it is important to declare one's sexuality while doing so. The Church says that homosexuality is a sin, but they haven't stopped homosexuals from saying, "For the love of St. Petes!" when the need arises, and no one has protested this exclamation as being unfair to homosexuals.

This is what is the same point in the life of the Church. It is to declare one's sexuality is a sin, but they have not stopped homosexuals from saying, "For the love of St. Petes!" when the need arises, and no one has protested this exclamation as being unfair to homosexuals.

An important issue in the debate is that Irish people aren't participating in the March on Washington this April 25th. If gays can march on St. Paddy's Day, then the same right should be extended to the Irish on homosocial days! If it is appropriate for gays to march "out loud and proud" as the sons and daughters of the Emerald Isle, why isn't it appropriate for the Irish to march and wear pins like "Closest are for cardigans, Laddie!" Or maybe they could carry a banner that says "We're here, we brew beer, get used to it!" while chanting, "Go left, go gay, go pick up the shillelagh!"

Guide for non-Catholics

(1) St. Blaise was the patron saint of throat ailments ever since he miraculously saved someone from choking on a chicken bone using some sort of Holy Heimlich Maneuver. On his feast day (February 3), Catholics go to church to give the priest two hold two crossed burning candles around their throat while saying a blessing. This allegedly protects the breathing of anyone who is choking. In this case, it is applied to homosexuals, who are said to be choking on the irish's throat.

(2) St. Anthony is the patron saint of lost things. Legend has it that at church supports the keys to heaven, which were in the cushions of the couch as usual. The traditional plea for help goes, "St. Anthony, St. Anthony, please come around. Something's lost and can't be found."

An open letter to the White peoples of Bard

I am a white person who reads Ephen Glenn Colter's "Another View" columns every time they appear in the Observer, who each time wonders why he continues to write about how racist we are. I think, "Don't we all know how racist we are?" And then I read the responses the next week which unfortunately prove him very right: we do not have a clue. That is why he writes them again and again and this is why I am writing to white Peoples, because I do not have this somehow negative stigma of being a militant, queer, "racist" black man who spends his life trying to make this tidy Bard "community" all uncomfortable.

Ephen is the last person needing defense for his words, and this is not a letter of defense. Rather, it is a letter of a different perspective necessarily directed at white peoples (because peoples of color bags heard enough of this already), and I thank Ephens for his letters and I thank his readers for their tolerance because they serve as an impetus for me to formulate what many of us have heard here. And, being a fairly invisible first year student, white peoples of a variety of persuasions might actually read this.

This is a response to those of you who write your responses to Ephens and to those of you who agree with them. And, it is a response to me and all of our everyday actions that we are so unconsciously about. I am writing because I am tired of our murmur. We are at an institution where we are allowed to try and be honest [sic] with ourselves and our educations for progress. Why should we be isolated from those who are not? Why are we so amoral toward Ephens' actions and the efforts of the AASO to educate us about the racism in which we partake? We are not, and we should be. We are not, and we should be. Because we are so heartwarmingly idealistic. Because we are so politically-correctly convinced that we are not "those" racists, and that if everyone weren't so on our own we could all be white. Let's face it: we are white and, though we cannot be "blamed" for being born with white skin, we are racist. Not "those people" who say any people of color are inferior, or those "people" who know nothing about people of color, or "those people" who have crossed the laws of peoples of color. Uh uh, we are not like "those people." Actually, this is true, we are not like "those people." Because "those people" have honest racists, "they" own their race, "they" are white, because our beliefs?

That is the only difference between "them" and us. Because we are racists, also, but we only use "them" as an excuse to prove how un racist we are. But we do their work for "them," probably even better than "they" do.

I am a racist who does not use racial slurs and who is p.c. and who does not stopracism by writing all this but who just wants to get us all to admit one small but significant thing. Kind of like alcoholics who go to AA meetings and the first thing they say to head toward recovery is, "My name is I have a problem and I am an alcoholic." Beyond that, I cannot make too many demands, because I am no better than that and I cannot expect (though I would like to) us to be better than that considering how long we have been fooled ourselves that we do not have a problem. But, if you speak for all of us now, we should move from there, because while we leisurely sit around being non-racists and defending, with any energy we may find, that, "fact" to Ephens and other persons of color we meet, peoples of color are existing and dying in prisons, peoples of color are being denied education, peoples of color are being increasingly ghettoized and peoples of color are being silenced. And, on top of all that, peoples of color are taking an overwhelming amount of their limited time to educate us the same us which is the very root of the problem. This should not have to happen. Why are we letting others end the problem that is OUR PROBLEM?

So while we point fingers at the overt racists who we traditionally learn to condemn, let's think about out own privilege which is maintained by the racism which we do not identify. What sort of a society would not identify the sort that slip through and lands with a bomb and for which we claim we are not responsible. Let's think about it and start to renounce this privilege that was earned for us and instead at the expense of all peoples of color. Let's acknowledge our racism without apology, without guilt but action. Because though we may not (but most likely do this anyway) do obvious racist things, what we don't do when we proclaim that "the world would be better off if the word "race" were eliminated, even though we know that hopeful statements can be true at the drop of a flea but is just as irresponsible or worse. Because until all of us privileged white folks stop trying to wear our liberalism like a scarf and start moving damned far together, we will continue to live in a racist world full of rightfully angry voices directed at anyone who will listen when they should be directed at us.

Thank You,

Tracy J. La Grossa
arbitrary white person
Shameless Filler!

Here's a shout out to all those folks who've wanted to sting me for saying, "hold on." And to the Chinese gentleman who reminded us all to be careful what we wish for, it's not the first time I've been accused of holding my breath.

It's not fair to be blinded by the white noise that threatens to collapse your windows inward. For the powerless blockade keeping your front door shut. For the front-wheel drive, fuel injected ice sculpture squatting in your driveway. Directly and indirectly, myself and those around me have caused the correct deeds, demons and imps to collectively curse us, and the result is currently inside your boots. Hard at work to keep your woolen socks drenched.

I love snow. Love it always have. I've loved its texture, its accumulation, the shuffling and sliding ball, associated with it, the sound of it as it collects. The sight of falling snow has always stirred the poetic and romantic inside me: snow makes me want to fall in love. This winter has been a crisp white dream come true for me, and in my own native pagan way, I've been thanking the winds that above for their bounty. In my romantic snowflake soul, I think I see sweet snow is the goddess who taught me this January, and she's been sifting around to enjoy my happiness. Friday, she decided to love me back.

My pal Jenna Breton (great editor, snappy dressed) hosted one of those murder-mystery parties this past Saturday. Everyone got a role to play in this greatly extended family who bring forth the "dysfunctional" troumehight. Murder and raspberry ginger ale were in the air, and a great time was had by all. We were no fine actors, but our collective good sportiness brought to the festivities a proper sense of gothic... and what's a gothic murder without inclement weather conditions? Thought I'd call Clippie en vroodklopping in a closet, but it could've just been Clippie.

Another View

Shameless Filler!

Also, I caught a cold. Since Odin, Thor, Frigg, et al. have vacated the Halls of Asgard, Exonerd, Monolithicus, Deconstructus and NyQuil have moved in and renamed it "the Halls of Medicine." I'm afraid I've been a little tardy with my injections. Just punishment has been meted out.

Goodbuddy Dan Karnt, of the far for Santa Fe, recently changed the local snow demons with what was intended to be a non-dissociation. "Well," he said, "I hope there are no problems. I never thought there wouldn't be any more snow." When pressed to explain how he could have been so naively optimistic, he explained, "there just weren't any snowflakes." Langgo, the Madison Avenue folks reminded us that, in amongst so many things, it's not nice to tick off Mother Nature. Who says you can't learn from TV? Oh, poor Dan. Impudent upstart, do not be too cocksure of thyself.

Of course, Karl Forman has her own collection of spirits hovering around her 34 7. All of them can join her on her door. "My godchild Harry one and I'm glad!"), all of them eager to show her off. Good times. She had never seen a true snowfall before she came to Bard. I think she yelled, "hey, snow ginny, the best, faster! Faster please!" once or twice too often.

For the rest of the month, you guys will enjoy the residue of the holy owens' wrath. Steaming, snowflights, snowflakes in the increasing warmth. Right now, Twoknowy field is three deep, and in just over eight weeks it'll have to be all gone. Next we forget, softball season is right around the corner. Soon there'll be green grass, basilisks, bats and mitts. I'll be standing out there, calling balls and strikes forever. I need to believe, to look at all the snow will be gone someday. Spring will come, though, no doubt about it. Thank gods.

In the meantime, in between time, ain't we got fun?

by Matt Gilman

Can you find a song... continued from page 4

1) with one vocal part and no instruments.
2) that features a kazoo.
3) that has less than four words sung in it, but more than one word (repeating the same word over and over doesn't count)
4) that is written in answer to another song (include both songs).
5) that mentions the names of more than five people, real or fictional.
6) that is an homage to a dead musician.
7) that is actually another song played backwards.
8) that is an instrumental version of another band or performer's song.
9) that celebrates a day of the week other than Friday, Saturday or Sunday.
10) with a time signature other than 2/4, 4/4 or 3/4.
11) whose title is a question, but does not have the words "who", "what", "where", "when", "how" or "why".
12) whose lyrics obey the following rhyme scheme: A B A C D C E F D F.
13) that is anti-drinking or anti-drug.
14) that incorporates a piece of classical work.
15) that is a love song.
16) that is under 20 seconds long.
17) that uses the word "impossible".
18) that uses a metaphor.
19) that features a typewriter.
20) in which the words "babe" or "baby" are sung more than 16 times.
21) whose lyrics describe a rhyme. (full throughout the song). 22) in which the words are spoken rather than sung.
23) which mentions the name of one person.
24) which mentions the name of a group performing the song.
25) which mentions the name of a college or university.
26) which is sung, in whole or part, in falsetto.
27) which has applause, but was not recorded live.
28) which discusses world domination.
29) where the singer addresses him or herself by name.
30) which is sung entirely in Spanish.
31) which mentions at least two religious figures.
32) with sound of a clock or watch ticking.
33) with an explosion.
34) with animal noises (at least three different animals).
35) that mentions at least three dances.
36) which mentions tears, but not eyes.
37) which is a waltz.
38) which is about how awful someone is.
39) which is a rock version of a song from a musical (movie or play)—rock opera not acceptable!!

Bosnia 1

by Gabor Boglar

As the Clinton administration is settling into its daily routine it is already clear that a "lawrence-lies" focus on America's domestic woes will be impossible. A number of international problems need to be addressed with urgency, foremost among them the Bosnian crisis.

The West's unternational communities in Bosnia that is, the UN, NATO, the OSCE, etc., have not been successful in solving the conflict. The situation in the Mostar region is particularly intractable, and the threat of a full-scale war remains.

It is painfully obvious that Bosnia is a model of a new type of conflict: the United States and the rest of the world will be faced with again and again in the post-Cold War era. The disappearance of a bipolar power structure will result in an increased number of regional conflicts all over the world. If a conflict that is just a couple of years ago would have been dealt with within the context of American-Soviet antagonism, this is no longer the case. The United States and the rest of the world must be prepared to deal with the conflict.

The United Nations and the United States must work together to find a solution to the conflict. The United States should be the leader in finding a solution to the conflict.

The United Nations should be the leader in finding a solution to the conflict. The United States should be the leader in finding a solution to the conflict. The United States should be the leader in finding a solution to the conflict.

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Imagine being in a band for a month and already having a regular gig. That has been the history of The Annandale Trio, a newly formed jazz threesome at Bard. The Annandale Trio, which is made up of guitarist Parker Ramsey, bassist Ian Brandt, and drummer Andrew Nicholson, plays at the Starr Cantina in Rhinebeck every Friday night—and they are already paid for their gig. They got the job after Brandt worked there last summer, when the owner approached him regarding performing. The group accepted, never intending to play there.

Actually, the Annandale Trio has a slightly longer history than this. Ramsey and Brandt are in several other bands together, and Nicholson and Brandt were roommates as freshmen. Nicholson left Bard to pursue music at Oberlin, in Ohio, but returned because, “Bard has a better jazz scene than Oberlin.” He finds more opportunities here and a less stifling atmosphere. When he got back, he discovered that Brandt had learned to stand up bass, and they decided to form a group.

Though they are working on one original song, written by Ramsey, the Annandale Trio generally plays jazz standards, but with a modern feel. According to Ramsey, the creative process is a collaboration. “One of us decides on a song, we try to play it, then give creative input as to the arrangement and feel. Usually the song ends up quite different from what the person who brought it up had intended.” The group often practices together once or twice a week, and their individual practicing is run in the gamut from Brandt, who has become a “practice monster,” to Nicholson, who joked about how rarely he practices anymore. However, often they practice, each has been playing his instrument for about eight years—and Ramsey only had a guitar teacher for about two years, and Brandt began the stand up bass a year and a half ago, expanding from the electric bass.

When asked what influences the guys said their lists could go on forever. Ramsey, whose heart belongs to rock and roll, as well as jazz listed Charlie Parker, Charlie Christian, Wes Montgomery, Jimi Hendrix, and Angus Young. He calls jazz a foundation, and loves performing in general, but wants to work in rock and roll. Brandt, who is putting all his time into jazz right now, called Jimmy Blanton, Scott La Faro, Oscar Pettiford, the Grateful Dead and Phil Lesh musical influences. Nicholson named Jack DeJohnette, Trilok Gurtu, Bill Bruford and Roy Haynes as consequential musicians in his life. He said that he likes weird stuff. “I want to stay in jazz, but get weirder.” Nicholson likes testing boundaries and making indescribable music.

Talking to the Annandale Trio is a great way to get a free jazz tutorial, and the lowdown on the local music scene, all delivered with a bizarre sense of humor. Between reciting monologues from “This Is Spinal Tap,” and lamenting their performance in intramural basketball, the threesome provided their insights into Hudson Valley music. Nicholson called the area the “mirror league New York City jazz scene,” and Brandt said that there are many good musicians in the area. He suggested New Palitz as a town producing some promising talent.

One goal of the Annandale Trio is to become better musicians and to help create a definitive music scene here. This goal is being aided by venues such as the Starr Cantina and La Parmigiana, which has a “jazz jam” Thursday nights for local musicians to perform and become acquainted. Well known musicians have been playing in Woodstock and Hudson recently, which is another good sign for the area and its players.

Though the Annandale Trio is basically a semestral project for these musicians, it is quite possible that we will be hearing much more from them in the future. Somewhere that sounds pretty good.

Robert Antoni reads

Robert Antoni, the author of Drina Trace, read from his novel in the poetry room on Monday, March 8th.

The Journal is now accepting submissions for its first ever issue. Academic research papers, critical articles and book reviews on international relations, politics, economics and any other field of the Social Sciences welcome.

Attention: A prepared statement by Professor Wadada Leo Smith will appear in next week’s Observer.
The Mandala Octet, "one of the most promising big bands to emerge in recent years," according to Fernando Gonzalez of the Boston Globe will perform at Bard's F.W. Olin Auditorium on Wednesday, March 17 at 8 p.m. in a performance sponsored by the Entertainment Committee. Led by bassist/composer and Bard graduate John Leaman, the Octet has received wide critical acclaim for outstanding and vivid performances of depth, precision and intimacy in concert and on their recordings. With trumpet, three saxophones, trombone, bass, piano and drums, the group has the dexterity to sound like a big band while maintaining the intimacy of a smaller ensemble. The group has performed at the Boston Globe Jazz Festival, the JVC Newport Jazz at Saratoga Festival, the National American Music Week Festival, and colleges and clubs throughout the northeast.

The Mandala Octet's most recent appearance was at the United Nations' March 20th celebration in honor of 1993 Earth Day. Recipient Vice President Al Gore. Scheduled speakers include His Excellency Boutros-Ghali, Secretary-General of the United Nations and Rigoberta Menchu, winner of the 1992 Nobel Peace Prize. Widely heralded for its exceptional compositions and musicianship, The Mandala Octet creates "some of the best music that you'll hear...truly an inspiration" (Wire Magazine, London).

The Mandala Octet's latest offering, The Last Elephant, was recorded in January 1992 and recently released. The recording features Mandala regulars, as well as guest musicians from the Empire Brass and the Lounge Lizards. Bassist/composer Leaman grew up in New Jersey, but he did not develop his skills or choose his musical direction until he became a student at Bard. Prior to this, he had little formal musical training. At Bard, he studied with composer Joan Tower and, as his interest in becoming a musician and composer became focused, serious study began. After a brief stint at business school, Leaman studied composition at New York University. He formed the Mandala Octet in 1987 in order to create a vehicle for his compositions, and has since been widely recognized for the quality and depth of his compositions. Leaman is not sure what inspired him to study music though he had the urge, he did not act upon it for many years. The more he did and practiced, the more he felt connected to the essence of music. Leaman claims that the formation of the Mandala Octet was merely a natural outgrowth of his graduate studies at New York University where he was recording a project for his thesis. Though Leaman and his Octet have garnered rave reviews from magazines and musical journals, he feels that he is not successful enough at this point in his career. "I am finding my audience by step; it takes a while for people to get to know avant-garde music; it takes an extra effort just to get known." Right now, they are working hard to develop an audience. In five or ten years they will hopefully have a "decent income," but they refuse to make compromises concerning their music. Leaman does not want to ruin what he calls their "fraternal feeling." Because Leaman does not rely on the Octet as a source of income, he is currently studying massage therapy in a Swedish institute.

Leaman has many positive memories about Bard. "It has become a more prestigious institution since I went there...I received a unique educational experience which enriched my personal experiences. If I had gone to a conservatory instead of Bard, I am sure that I would have been satisfied by the competition. I am the classical Bard story; I wouldn't be here if I hadn't gone to Bard.

On Wednesday, the Mandala Octet will be performing material that has not yet been recorded. In addition, they will play their renowned "The Last Elephant" and "Oasis," as well as "Dragon Gate," which is based on a Chinese proverb of a carp which swims to the top of a waterfall; the theme is of surmounting the impossible obstacle. Leaman believes that this song echoes the attitude that musicians must have in non-commercial art.

Michael Douglas stars in this film about a man who is pushed past his limit by the daily agonies of society. Have you ever wanted to just abandon your car in a traffic jam, and walk the rest of the way? Ever been so pissed off by high prices that you wanted to wreak vengeance on the users who charge them? Ever been frustrated by poor service to the degree that you can almost understand how someone could take a gun to a McDonald's? If these ideas are no mystery to you, or if they are but you find them intriguing, go see Falling Down.

At its best it is suspenseful, and quite darkly humorous in parts. The acting is good all around, especially by Douglas. The film does a good job of taking our everyday experiences and transposing them to a realm where we can see the logical conclusions to which our unconsidered habits may some day lead. The overall plot is well constructed, and leads to some interesting places. The film is predictably contains a few more than a few stereotypes. There are a couple of places where the film plays Hollywood, but it is definitely better when taken as a non-Hollywood venture, which makes these instances stick out as incongruent. Some of the plot twists are hard to swallow, but before long, you find yourself wanting to believe them, willing to accept the twisted logic which governs the activity in the story. The characters have a reasonable depth, and the setting of the movie (it occurs in Los Angeles) gives the whole thing a dreamlike quality.

Overall, I recommend the film, and I suspect it would be much better on a big screen than on video. Last time I checked, it was still at the Lyceum, so I'd say it's a good gamble for the money. If you already suspect you'll like it, you can shell out the extra and see it in Kingston, on a bigger screen with better sound.

Also, for anyone who hasn't seen it (both of you...): The Crying Game is now at Upstate films as well as the Kingston mall theatre.
The Bard Observer
March 17, 1993

Sports

The ball stops bouncing

Bard’s volleyballers close out a successful season

Well, all dreams must come to an end. For the sports page, that means the end of a great season. The Men’s Varsity Volleyball team made it to final spike, final serve, final kill of the season. And what a season it was! Filled with drama, intrigue, controversy, romance...oh, excuse me. Back to the article, all dreams must come to an end.

No one can deny that the volleyball team exceeded all expectations, and became the darling sports squad for Bard campus this year, with home game attendance swelling into the high teens. The season came to a close on a somewhat disappointing note, however. Bard lost its last three regular season matches, finishing up the season with an overall record of 7-11, including club matches.

Bard played a tough match against Stevens Tech, falling to them, once more, by scores of 10-15, 11-15, 15-10, and 6-15. Kevin Allen picked up nine kills, and Eric Johnson got eight of his own in the losing effort. In a loss to Jersey City State (is that an oxymoron?), Sebastian Salazar’s 13 assists weren’t enough to salvage a 2-15, 5-15, 4-15 match. And in Bard’s final match of the season, 4-15, 13-15, 4-15 against Sacred Heart University, Holly Sindelar stood out with excellent serving and a couple of solo blocks. Despite this disappointing ending, the season as a whole was encouraging and excellently played. Great job, folks!

Intermurals are going strong once again, and basketball is leading the way. In the women’s league there are some interesting developments. When only one team, Leather and Lace, turned in a roster for the women’s league, the team decided to split down the middle and form two teams. The two teams have played each other twice, and the Lace half has defeated Leather by incredibly close scores of 24-22 and 22-20. This Thursday night at 6:00pm is the Women’s Basketball finals, come on out and see if a house divided can stand.

And in our own little version of March Madness, nine teams have entered the men’s intramural basketball league. Two teams, Da Real Deal and the ubiquitous Liquid Smoke have come out as the early frontrunners, both going 3-0 thus far. See the handy dandy standings chart for more info.

For some announcements: There has been a change in the Aerobics schedule, effective immediately! The early Tuesday and Thursday sessions now run from 500pm-600pm, and the Friday late session is now a Friday early session, running from 4:00pm-5:15pm instead of 6:30-7:45pm.

The Bard Biathlon Fun Race is back! This combination half-mile swim and 3 mile run will be held Saturday, April 17. Entries must be received by March 29, contact Carla Davis at ext. 529 for more information.

Finally, if you’re a swimmer, why not sign up for the Bard Lap Challenge? If you can swim the most laps this spring between March 17 and May 17, you could win a fabulous prize!!! This challenge is open to all Bard students, faculty, staff and community members. Entry forms available at the gym front desk!

Intramural soccer championship

A splendidly intense intramural championship game took place last Wednesday. The 3-2 victory went to “Chuck Roasters” over “Hey Fellas” thanks to Tor Loney’s three scores, with Matt Morlan’s three assists. Although they had one win and one loss in the playoffs, the game really was an upset for “Roasters”, because they are an all-freshmen team except for their junior goalie.

Temper were flaring with each on-one-on encounter on the floor between “Fellmas” and “Roasters”: Javier Salinas vs. Matt Morlan, Ivan Brandt vs. Tor Loney, Julianne Voss vs. Yat Qasimi. As “Hey Fellas” got frustrated in their offensive strategy, they became frustrated and stopped working together, rarely passing the ball in their second-half drives. This allowed Tor, with his incredibly accurate scoring ability—his shots fired like laser-guided missiles—to penetrate Woody Landawerde’s and Anna Tamur’s defensive line and score. Gideon, “Hey Fellas” goalie, with a graceful talent of picking the incoming ball out of the air in any direction and at any moment, gave an impressive show. In consequence, he kept in one direction to block a shot and then leap in the other extreme opposite direction to save the immediate re-shot. Each team succeeded in scoring once by taking advantage of the other’s obvious momentary disorganization. On one push, Yat and Tor received support from their defensive line, leaving them exposed when Javier intercepted a pass and made a baseline for the goal to score. Later, when referee Jeff Huang restarted the game with the ball at the center, Tor and Matt intercepted “Hey Fellas” initial pass and easily surprised everyone with a quick goal. “Jeff Huang is the best referee in the business,” Matt Morlan said afterward.

Ivan Brandt wins the Intramural Academy Award for Best Actor by his effusive and somewhat ridiculous dramatics whenever he thought he was fouled. His very physical approach to the game, after participating in an intramural basketball match, was dramatic in the other sense of the word. He scored the first goal for “Hey Fellas” and encouraged team members to stay hungry for the ball.

As a reward for their triumph, Chuck Roasters received well-deserved championship t-shirts from Kris Hall, Director of Intramurals. Team captain Yat Qasimi said, “This is the beginning of the Chuck Roaster’s winning dynasty which will last for four years.”

Attention

Potential Softballers!

There will be a captain’s meeting for intramural softball teams March 29th. The time is yet to be decided. Call Kris Hall, ext. 530 for more info.

Men’s Intramural Basketball

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Fencing Note

If you enjoyed the fencing articles in the last few Observers, or if you don’t want to see any more anytime soon, you won’t want to miss The Bard Fencing Open, this Sunday in the Stevenson Gymnasium, from 9 am until we’re finished. Come and cheer for the home school fencers.
Wake of destruction

An open letter to the Bard Community:

The Billiards Club is attempting to get funding from the Laundry Fund in order to purchase a new table. The reasons for purchasing a new table are manifold. As most recently can be seen in the wake of the Bagle Banquet last year, the table has been destroyed. The spilled beer, the cigarette butt marks and the wad of gum crushed into the playing surface of the table have rendered it unsalable. The process of moving the table, and time again has emphasized how fragile a crack in the surface and aggravated the balance of the table. This is not the first time this has happened, nor will it likely be the last.

In the next week or two the student government will be putting a letter in your mailbox asking you to decide how to spend the laundry fund. If you have any interest in playing billiards on a decent table, let them know by voting for its purchase. In the meantime, the club is planning a series of activities to appeal to the interests of others by recovering the table. All those interested in joining the Billiards Club, or at least finding out more about it, should drop a note in Campus Mail to Steve Sommers or Jason Thompson.

Thank you.

S. Sommers
J. Thompson

Fun with snow

by Matthew Apple

While most students at Bard are from the eastern or northeastern United States, and therefore know everything there is to know about driving in winter weather, undoubtedly a few lucky people from the South or the Southwest have never had to deal with three feet of snow before. As though to make up for this, Bard will hold its first snow day ever on March 17th. Winter decided on Saturday to throw a final fling in our general direction (by the way, your mother was a basket case and your father smelled of elderberries). So, for all those concerned, I have compiled a list of hazardous weather driving tips to help you be a better and safer driver—until all this stuff melts and you can return to your old nasty driving habits.

How to drive safely in three feet of snow

1. Always remember that the speed limit is a suggestion, not a requirement. Hell, most speedometers I've seen don't even go beyond 50. Drive as fast as you want—remember that the faster you drive, the icier your tires and the snowier your car is.

2. Never turn on your lights unless on a totally pitch black night easy to walk an inch wide. You can safely go down the roads if you can.

3. Whenever you see students walking by the side of the road, drive at a crawl. It's a really great idea. Make sure you go out of it—add 10 points for every student you scare into jumping into the snow bank and dactil 20 points for every one you actually hit (there's no contest in hitting a Bard student, especially on the weekend).

4. Don't bother blowing snow tires or studded tires. They make your car go slower—plus it's near impossible to do doughnuts with them.

5. Only wenches hit the brakes when going around the Mason hairpin turn.

6. Try to confuse other drivers by not using your turn signals. Works the same for pedestrians, too.

7. Make walking along Amandale Road a challenge by offering an obstacle course. Park your car halfway into the road in front of the Chapel. Other cars will have to go around your car, sending happy little road walkers scrambling for cover.

8. When driving snow from your car, only uncover a foot or two of the windshield. It makes driving an adventure. Not only for you but also for the cars behind you as they try to dodge the falling debris from your roof and trunk.

9. Wait until the snow is packed down, then drive from Tewksbury to Kline Commons via the Tewksbury Fields. It's real cool and impresses members of the opposite sex.

10. Most importantly, never smile or wave at anyone you recognize. Driving is serious business.

Play unfairly criticized

Dear editor,

When William Howard asked me to be part of the 17th Century of the Holy Sacrifice, I was both terrified and honored. Terrified, for I had not appeared on stage in a while and I was to act and sing in a foreign language; honored, for appreciated to be surrounded by such a talented cast of both students and professors.

Last week we performed a musical with music, lyrics, and arrangements by our own students. Unfortunately, the show did not go as well as expected. The audience was small, and the critics were not kind.

I respect Michael Howard's right to criticize, but I am a little bit surprised. I feel that the show was a success, and I would like to hear from you what you thought of the show.

Thank you,

William Howard

March 17, 1993

March 17, 1993

Editorial

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by Matthew Apple

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Thank you,

William Howard
Music Department musings

Open Letter to the Bard Community,

I’m tired of watching people throw down the gauntlet with regard to “the posters,” demanding apologies, daring the responsible party to have “the balls or the ovaries” to reveal themselves (Are you now or have you ever been a member of the Communist Party?). Covert operations are a bitch, aren’t they? You’d rather see who’s against you so you can take better aim. It makes me sick that lines were drawn, groups divided as in a war and everyone believed the lie but no one perceived the god damned message through what is already being posthumously referred to as the “barage,” the “ru-mors”. Too bad some of our generation learned from the tactics of a media system which determines not only what we deal but what we should be for or against. Delivering news in the shadow of their subtle biases. Alas, somberly, Bard was satisfied with sound bites from the Bard Observer and a brief recital of doublespeak by Fred Hammond (Okay, Leo wasn’t “fired”, he just wasn’t rehired—keep him running, running). I’m not pleased anymore, I’m mad. At the very least, the posters have served to open a dialogue despite their obvious, yes, outrageous. Let me begin by responding to a letter from Daniel Sonnenberg about Joan and his former department. I hate it when Johnny-Come-Lately’s like you decide to take the moral high-ground and rant about details you don’t bother to recheck. You may have read a letter from Joan about Leo that included “insightful praise” and never once mentioned the ghettos of Mississippi, but that doesn’t mean it was the only one written. Get it? If you or anyone else doubt it—which is your right after all we’re in the Land of the Free, aren’t we? [sic] For some of the people, some of the time. Well, sit there and believe what you want. The world is open to interpretation. But I promise you a letter does exist in black and white print declaring the now notorious quote I won’t bother to reprint here. In fact, Joan has apologized to Leo over dinner for this admittedly gratuitous remark. Professor Smith never said anything about how he grew up to Joan and it was an assumption she made. For that matter, though I hate to state the obvious, it seems ridiculous—one’s environment does not affect one’s ability to teach, to reason, or to do anything. And that alone is ample reason for an apology to Leo Smith—coming from the ghetto to Bard is not “progress” by any stretch of the imagination. Joan has already admitted that it was unfair and needed to defend herself against what I’ve just said. The “most honest” I have just imparted has already been acknowledged.

Secondly, professors in the Music Department decided that certain posters were designed for them personally and that must be why they bit the proverbial bullet, admitting guilt, perhaps. The Ivory Tower with marble walls was a place Danae’s father locked her up in so that she would remain a virgin. It is not a secret that this is a literary term used to describe dangerous isolation. Consequently, it is used as a metaphor for colleges which are by nature privileged, artificial settings, four-year resorts where a person can get intellectual among other things. But any college which does not admit that it can unfortunately be an enclave of snobbery and elitism is “in denial.” And I love Bard, would send my child to Bard, but it isn’t exempt. The poster referencing the Ivory Tower was an attack against academic snobbery and prejudice, it was a wake-up call. You all jumped the gun, so eager for an excuse to feel indignant, without stopping to think about the words.

Which brings me back to the Sonnenberg letter: no one disputes Joan’s achievements as a composer, no need for defense on those grounds. At a meeting with Music Faculty and about 50 students on campus, it was evident that the department was indeed a bit out-dated and needed to balance its leaning towards the classical. The person which accused the department of backwardness will ideally force a reevaluation of the department itself—so Joan seemed to be doing in the meeting. I graduated from the Literature department and they know and I know that most of it is “outdated” or excusable to the canon.

To say that the posters used tac-tics reminiscent of ultra-right wing gay bashing organizations is amusing to me. Do people understand that the poor and unrepresented in this country have little outlet for voicing their suffering and have no access to the media? They have had to invent their own public announcement system which has in the past included graffiti. So don’t be confused. Right-wing gay bashers do not provoke thought, they prevent it and don’t resort to posting since they compromise the very people they desire to post on. The only difference is that the posters didn’t point the finger at anyone single individual. It never called Joan a “racist”– it was merely a reprint of her own words—check the record, brother. Ask Joan, or better yet, ask Leo Smith. He had the ultimate displeasure of reading about himself hoping for his eyes to be deceiving him as Daniel Sonnenberg’s did. No one except the Observer has approached him about the subject though you all felt free to assume whatever was simplest for you. All I did was read the letter. I don’t know Joan personally. Her reverence in the past doesn’t matter. All that mattered were her words.

Those posters incited emotion and hostility. Good. If you are one of those who would be too embarrassed to sign your name after publicly calling a “prominent full time professor (what does it matter if she’s full time?)” and department head racist (remember—even if the posters called her a racist WHICH THEY DIDN’T), Joan is capable of making a racist statement without being actively racist); then God help you. God help you because those who do not challenge prominence and authority—however respectable, will live to see it challenged and have to live with themselves afterwards. Be my guest. Isn’t it ironic that those with the most power cry the loudest, quickest to yell fire when their position is questioned? If anything, good come out of the “poster controversy” it will be this: that you take it when I call you on your shit and I will take it when you call me on mine. That you learn to read “The Writing On The Wall” and stay tuned. The rest is a real long haul.

Sure, I shot the sheriff but I did not shoot the deputy. Go figure.

Jennette Montalvo. ’91

Please note portions of this letter had to be edited out due to space constraints.

The Bard Observer

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The Bard Observer is published every Wednesday while class is in session.

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CALENDAR

PRESENTED BY THE DEAN OF STUDENTS OFFICE
MARCH 17 TO MARCH 24, 1991

What to See, Buy, & Do at Bard

★ WEDNESDAY, MARCH 17 ★


★ German Table in Kline's College Room 5:30p.

★ Arts Division Faculty Colloquium. Daron Hager will discuss and present excerpts from his new opera about Frank Lloyd Wright. Shining Room. 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 Dewsnup.

★ ALANON/ACOA. An anonymous program for persons who grew up in an alcoholic family. Third Floor of Aspinwall, 8:30-9:30p.

★ Bard Journal of Social Sciences. Come to our editorial and informational meeting. In the Moonroom (Olin) 8:30p. Everyone interested in contributing to the Journal is welcome.

★ THURSDAY, MARCH 18 ★

★ Open House. Conversation and refreshments with Leon Botstein at 4p in the President's House.

★ Tavola Italiana. Conversation 4:30-5:30p; Italian Table 5:30-6:30 in Kline's President's Room Every Thursday.

★ Russian Table. In Kline's College Room, 5p-6:30p.

★ Student Art Show. Bring your work to Proctor Art Center from 5:30 to 7:30p or leave it in the small center room of Proctor and we will hang for you. The show runs until March 31. All are welcome.

★ AWE Meeting. Air, Water and Earth meets each week to discuss relevant environmental issues at 6p in Albee Social.

★ SMACES 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 19 ★

★ Sweaters to be sold. Quality wool cable-knit sweaters from Kim Jacobs. Look outside Kline.

★ Student Center Movies! Kick back and watch the Film Committee's presentation of "After Hours" Directed by Honorary Bard Doctorate, Martin Scorsese. But wait, there's more: an early Scorsese short entitled "What's a Nice Girl Like You Doing in a Place Like This?" Old Gym, 7p for non-smokers and 9p for smokers.

★ SATURDAY, MARCH 20 ★


★ To see or not to see... Forsooth, "Hamlet" doth play in the Scene Shoppe Theatre. Written by William Shakespeare and directed by Christopher Markle. Bard Theater at 8p. Production runs through Tuesday, March 23rd.

★ SUNDAY, MARCH 21 ★

★ Learn Chapel tunes. Spiritual fulfillment through song. Bard Chapel at 6-7p.

★ SUNDAY, MARCH 21 ★

★ Non-denominational service. Join in worship with your fellow theists. Bard Chapel at 7-7:30p.

★ Student Center Movies! See "Equinox Flower" directed by Yoshiro Ozu. Old Gym, 7p for non-smokers and 9p for smokers.

★ To see or not to see... Forsooth, "Hamlet" doth play in the Scene Shoppe Theatre. Written by William Shakespeare and directed by Christopher Markle. Bard Theater at 8p, Matinee at 3p.

★ MONDAY, MARCH 22 ★

★ 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 Twilicbsy.

★ BAGLE Meeting. Bisexuals, Activists, Gays, Lesbians, Et. al. 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.

★ Da Capo Chamber Players. Salute to American Composer Elliott Carter, as he celebrates his 85th birthday. Program will also include works by Ruth Crawford seeger, Charles Ives, Geoffredo Petras and others. Preconcert talk begins 45 minutes before the performance at 8p in Olin Auditorium.

★ Cultural Perspectives Lecture Series. Barbara Haskell will discuss the recent Whitney Museum retrospective of minimalist Agnes Martin. Olin Auditorium, 8p. Barbara Haskell has been curator of the Whitney Museum since 1975.

★ TUESDAY, MARCH 23 ★

★ Christian Fellowship Meeting. Bible study, prayer and spiritual nourishment. In the Bard Chapel, 7:30p.

★ WEDNESDAY, MARCH 24 ★

★ 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.

SHUTTLE VAN SCHEDULE

FRIDAY:
Rhinecliff: Leave at 6:30p. for the 7:41p. train
Poughkeepsie: Leave at 6p. for the 7:18p. train

SATURDAY:
Rhinecliff, Rhinebeck, Red Hook and Tivoli: Leave at 10a., return at 2p.
Hudson Valley Mall: Leave at 5:45p., return at 10p.

SUNDAY:
Rhinecliff: Meet 6:05p. 8:15p and 10:29p trains
Poughkeepsie: Meet the 7:38 train
Church: Leave at 8:45, return at noon. (St. John's)

Meet all Shuttles behind Kline Commons.