Page 1  Professor, Soldier, Thinker, Spy
        An interview with Bard Professor James Chace
        Sean O’Neill

Page 2  What is to be Done?
        SLC deliberates vandalism on campus
        Laurie Curry

Page 3  Mandala Octet performs to an empty house
        Matthew Apple
        Czech Writer Comments on Czech Republic [Jan Kavan]
        Sean O’Neill

Page 4  Faces of Bard
        Chris Elliot
        Classifieds and Personals
        News in Brief
        Jeana C. Breton

Page 5  Trolls on the Loose
        Frantic room search reveals books and dice
        Sean O’Neill

Page 6  Dead Goat Notes
        Greg Giaccio
        “Enough About You, Let’s Talk About Me”
        Oscar Figueroa and Elise Kanda

Page 7  Shameless Filler!
        Matt Gilman
        Madame the Gypsy Queen’s Weekly Horoscope
        International News Review
        Shawn Millburn

Page 8  Dear Tracy J. LaGrassa, Arbitrary White Person
        James Chang
        Regarding Racism
        S. Martin

Page 9  Limitations Versus the Call for Action in Zagreb
        Rebekah Klein
        Police Tragedy in Larreynaga
        Jonah Gensler, ’92
Page 10  A Statement by Professor Wadada Leo Smith
Page 11  Hot Hamlet
The Bard Drama Department does justice to this great Shakespearean play
Sean O’Neill
Page 12  Hagen’s Opera to Premiere
“Shining Brow” and the life of Frank Lloyd Wright
Linnea Knollmueller
Henri Matisse—A Retrospective
Anne Miller
Page 13  Bard Squashes Bard
With a side order of basketball
Andrew Costell
Love, Love me do
Bard Men’s Varsity Tennis ready for action
Matt Gilman
Page 14  None of That Jazz
Matthew Apple
Posters Were Cowardly Attacks
David Rolsky
Page 15  Letters
The Great Poster Controversy
Daniel Sonenberg
Keep Leo Smith Here
Peter Caigan
Overdue Apology
Karunac Arsen
Page 16  Calendar
"I have my faults, but being wrong ain't one of 'em."

—Jimmy Hoffa

**Inside**

**NEWS**

2
Car fire
Sports car scorcher

**FEATURES**

5
Gun Paranoia
"Street Samuri" tackles administration

**ARTS**

11
"To be or not to be"
Bard theater performs electric Shakespeare

**SPORTS**

13
Whole Lotta Love
Bard varsity tennis set to play

---

Much of what you do not know about Professor James Chace is revealed in his memoir, What We Had. He reflects upon his mother's alcoholism, his father's seeming indifference, his tense relations with his brother and his own emotionally uncertain and violent nature as a youth. He writes of being a schoolboy: "I gave out valentines on February 14th, asked Marie Silvia to marry me and clowned my way into making friends, played free-all in the rocky schoolyard, passed notes, had horse chestnut fights, built a snow-and-ice fort, collected the papers at the end of class, went to Sunday school, walked home in the June street patrol. But then at home I took a knife and tore through my mother's dresses hanging in the closet, threatened the neighborhood by turning on the gas in the cellar nearby, poured potassium in the milk delivered next door, broke into a police barn and leaped from couches and porches until I had to be pinned down."

What We Had is Chace's way of "getting down what it was like to be a boy who grew up in a New England town, Fall River, Massachusetts, once a very powerful city, in a climate of decay and general depression, and in a place where the American dream had ceased to exist — the idea that you could do anything was no longer there. No future seemed possible."

On the other hand, Chace says, "America was not a null society back then." While youths may have had personal clashes with their parents, there was no societal generation gap but instead a shared sense of values, "some right, some wrong."

During the course of his memoir, it seems that Chace met every leading figure of the era from T.S. Eliot to Fareed Zakaria. He learned how to write fiction from Archibald MacLeish, how to ruin a party from Dylan Thomas, and how to love from his wife, the well-known poet Jean Valentine. After graduating from Harvard with a degree in French and Italian literature, Chace traveled to France to write a dissertation on a novel and a novel. He later journeyed to Peru to find the grave of his brother and subsequently to Nicaragua to find the logic of clandestine war.

Literature has always been a passion for him, but the majority of his books are non-fiction. Chace has authored ten books, examining everything from Star Wars to General Motors. He has edited at least half a dozen journals, from Foreign Affairs to Esquire to The New York Times Book Review. He has lectured at Columbia, Yale, Georgetown and, of course, Bard. He wrote the first article in print that said the unification of Germany was "inevitable," proving that he has on a few occasions "guessed right."

Chace's parents were supported through the family's ties to the local cotton mills. His future, and theirs, would have been more financially secure had his mother not accidentally burnt up, while cooking a turkey, an inheritance of thirty thousand dollars in cash. The money had been hidden in an oven for safe keeping.

Chace managed to escape Fall River on a fellowship to France. While there, he became a Cold War spy, assembling reports on French politics for American intelligence services. He writes: "I was to go to the Cote Vell on the Rue Royale, pretend to be reading the Herald Tribune by punching a hole through the paper so I could catch sight of him as I entered the cafe and then place my incriminating document under a folded copy of the Trib." Chace looks back on that experience "not with pride, but not with shame either." He says: "It was more amusing than anything else... I regret it in a way, because I don't really like the notion of spying on one's allies."

"Basically, I am perhaps the most of a life as a publisher and an editor... I came at foreign affairs at an unusual way... I was in France in the 1950s after college and I've always considered myself the first Vietnam dove, because I was protesting with French students about French involvement in Indochina and was beaten up by the French police. Before I went to Paris, I was much more interested in literature than politics, but I came to realize that art and politics were not as antithetical as I had thought... And didn't have to be separate from politics to be good." Chace recently returned from a lecturing tour of the Czech Republic, Germany, and France. He says the trip was "basically underwritten by the U.S. State Department. To give them credit, they don't know what I'm going to say. And not very many countries would let someone go over and talk about American foreign policy with new administration coming in."

"Up to now, the Clinton foreign policy has been faltering... What I worry about the Clintonians is that they don't have a full sense continued on page 5"
SLC deliberates vandalism on campus

The March 18th Student Life Committee meeting focused on the issues of rising vandalism, general security, and safety of mobility on the Bard Campus. The SLC met with Jim Brudvig, Jeff Huang, Bob Boyce and Anna D'Amato to discuss an active way to battle these problems. The group discussed the dilemma of vandalism on the Bard Campus, which is particularly hard to patrol due to the campus' diffuse and isolated nature. After debating the possibility that the recent crimes were committed by non-Bard individuals, the group discussed options which would limit the access of non-Bard individuals to the campus, especially campus parties. However, given that the crimes have not been directly linked to non-Bard individuals, and since access to the campus cannot be regulated by Security, the group agreed to initiate another plan to alleviate the situation.

Under this plan, based on a proposal put forth by D'Amato, two teams of Bard students will patrol the campus as a form of student for-student watch. The patrols, perhaps to be named "Bard Guards," will begin their action after a training session following the Spring break. Two teams of patrols would cover the north and south campuses, would be able to enter dorms and would carry flashlights and two-way radios linked to a dispatcher in the Security Office. Bob Boyce stressed that the training period is very important because the "Bard Guards" must know their exact duties, their limitations and the proper procedure of reporting, foremost, student safety. SLC member Walter Swett added that the security of the student patrol is to play in the dorms should be well-defined so that the student patrol knows what is considered a "crime." The option of a permanent post for a patrol, in a small shelter in the center of the campus, for example, was proposed by SLC member Sesame Lee. Brudvig, Boyce and Huang said that this option is feasible after more consideration and planning. Individuals patrolling as "Bard Guards" will initially be volunteers, and as it stands, the program could evolve into a work-study or even, in the longer term, a non-work-study job if it is successful on the trial basis. "The only prerequisite is a strong interest," stated Brudvig. Interested students should contact Brudvig before the spring break.

His office is in Llewellyn Annex or can be reached via ext. 429.

Another specific safety issue considered at the meeting was the Manor Gate curve. SLC member, Malia D'Amore suggested a mirror be placed on this corner so that people and cars might see what is coming around the curve. Huang said he had already read this idea on a proposal already, and therefore it was probably in the works. Swett suggested that a better side walk surface be made along this dangerous curve so that students are not forced to walk on the road itself.

Dennis Detwiler again urged Boyce, Huang and Brudvig that Bard College desperately needs to be linked into the E-Mail system of communication, a system almost every other college has access to. The response was that "it will be checked into." A story about the usefulness of this system to Bard students and the SLC's struggle to get this system is forthcoming in the Observer.

The general conditions of the campus—mud, ice and puddles—were not discussed, but concerned students should contact SLC members via campus mail. The SLC would appreciate any student input into the current crisis of vandalism, the condition of the campus, and the need for E-Mail, so that it can voice students concerns to the proper authorities.

Car fire

Friday night in the parking lot of South Hall, the Red Hook Fire Department had to be called in to extinguish a Bard student's car which had caught on fire. The Ford Thunderbird was totally destroyed by what the Fire Chief identified as an electrical fire.

According to Director of Security Bob Boyce, the incident was reported at 7:15 pm. First-year student Dave Loebell spotted the fire which "looked like a small sparkler." Loebell saw the columns of smoke first, then smelled the acrid smoke before he went to the Security office. Director of the Physical Plant Dick Griffiths and two other people tried to put out the fire with portable extinguishers from South Hall but were unsuccessful until the fire truck arrived.

Fire Engine #3 and two emergency vehicles arrived in addition to the fire chief's car. Five fire fighters wearing full gear, including gas masks and helmets, spent about twenty minutes applying water to the blaze from the two hoses attached to the fire engine. By 7:50, all the flames were out after the firemen had flooded the car through its broken windows.

"We snuffed this one pretty quick," commented one fire fighter. The cause of the fire was attributed to an electrical short behind the passenger side of the dash board. There were no injuries from the incident but fumes from the fire reached Hegeman and Kline.

In an interview Tuesday afternoon, Boyce discussed the requirement "throughout-out-lined in the student Handbook" that all students register their vehicles with Security. "Everyone should have a sticker and it doesn't cost anything," he affirmed. Security has introduced "red-tag" automobiles with multiple violations, meaning that they are in danger of being towed off-campus to a station eleven miles south of Bard on SC, all at the student's expense.

Let's Talk About Sex...

Sunday, March 28
at 2pm
Olin Auditorium
Panel Discussion on Sexuality
Open to the Campus

#1 Q&A Panel

The Jerome Levy Economics Institute of Bard College

SPRING 1993
LEVY INSTITUTE LECTURE SERIES

Friday March 26, 1993
4:00 p.m. Lecture

Albert Ando, Professor of Economics, University of Pennsylvania will present a lecture on "United States' Development in the 1980's".

Part of a free lecture series - everyone is welcome.
Mandala Octet performs to an empty house

I was the third person in Olm Auditorium on the night of March 17th, It was five minutes before playing time. A member of the band briefly appeared on stage, counted the number present in the audience, and turned to the rest of his companions to say, "Let's wait a few minutes." Fifteen minutes later, the crowd had swelled to twelve, and the Mandala Octet, deciding to take advantage of the influx of listeners, finally began playing.

There were only seven songs during the entire concert. Three of them were tributes: "Baikali" referred to the largest freshwater lake in the world, which is located in Siberia and holds almost one-fifth of the world's drinking water supply; "The Fall of the Berlin Wall" was written before the Wall actually came down; the name of sorts for itself, "The Last Elephant," the title track of the Octet's latest album, was composed to glorify an elephant named Siri. Siri lives in the Syracuse Zoo and paints with brushes and ink. The Octet has dedicated this CD to her, and a painting done by the behemoth graces the back cover.

Of all the Octet's songs on Wednesday night, "The Last Elephant" was the most impressive. Starring Curtis Hassler playing trombone as "The Elephant." "The Last Elephant" combined modern jazz sounds with cymbals and percussion. At points, I could almost imagine an elephant romping through the Savannahs of Africa, trumpeting—or tromboning—as the case may be. At other times, I felt as if I were witness to an elephant's death march, an "elephant blues" complete with the dying bellow of the great beast.

The solos in "The Last Elephant" were outstanding. Leaman on standup bass was the most expressive soloist, making strange faces at his instrument and all but dancing around it as he furiously plucked away. Hassler in the trombone was simply amazing. As a fellow trombonist, I know that making elephant sounds is not easy. It's a lot harder than it looks if you want it to sound right. The only problem I had was with any of the solos was when the saxophones swamped out on stage. Maybe it's just me, but when a sax player solos, it looks like he's constipated. His face turns red, then blue, then purple, veins pop out of his neck, he clenches his instrument tightly to his chest while edging up and down on the balls of his feet, sometimes squeezing his knees together as he makes short, high-pitched squawks. That's not to say that I didn't like the solos, but sometimes I do wonder why they have to look so strange. Trombonist John Modest got his chance to shine, too, setting an accelerating tempo that the drummer and bassist struggled to maintain. I am a bit disappointed that percussionist Gtheon Calderazzo never had the opportunity to jam out, but he was one of the most innovative drummers I've seen, reaching over the drum set to knock away at the bass with a tom-tom, among other things.

One thing that stood out in the Mandala Octet's performance was the actual tune of the music. While the Dave Murray Octet and the Either/Orchestra, both of whom played at Bard in previous semesters, were founded by saxophonists, the Mandala Octet was founded by a bassist, and I think there is a distinct difference in the style and sound of the music. The entire setup on stage reflected the Octet's preference to the bass, as the brass quintet stood in a diagonal line aimed at the rhythm section, who took center stage. At first glance, the setup might have seemed to lean towards a "big band" sound, but the Octet had anything but a big band quality. Only one song, "Baikali," came close to a big band sound. The rest were, for the most part, "modern" jazz, free-wheeling, no standard melody pervading the whole piece, wildly cacophonous strains alternating with calm harmonious swings, all to the running steps of the bass. I should also mention that the amp for the standup bass was the only electronic piece of equipment on stage. There were no microphones anywhere, completely unlike the other two jazz bands the Entertainment Committee has sponsored. While the solos did get a bit overwhelmed, especially the lower register, the acoustic sounds worked well with the dimensions of the auditorium. All in all, the Octet sounded like a band one would expect a Bard graduate to form: environmentally aware, musically progressive and emotionally expressive.

Jan Kavan, a writer and prominent social commentator of the Czech Republic, spoke on March 16th about the phenomenon of the writers as political activists in Europe. He achieved his notoriety both outside of his country for founding the Palach Press Agency, and across the Iron Curtain in the past two decades of repression. The New Yorker has written, "He was a one-man clearing house of desperation and dreams." He "in Central and East European critics, was among the first to articulate the hopes and desires of the people," Kavan said. "After World War II, many, but not all, writers supported enthusiastically the dreams, the utopia of communism, in its aim of establishing a just society." This fact may seem odd in 20/20 hindsight, but since we now know that communist totalitarianism was a nightmare. Writers were firstarily groups to actively realize this and make it known, first in Hungary in 1950, and then in Czechoslovakia in the 1960s. Writers spearheaded the protests and served as catalysts in the call for de-Stalinization.

In 1967, Kavan was a student leader. He and his friends made copies of the Two-Thousand-Word Manifesto, challenging the status quo. When the Warsaw Pact army invaded and put an end to his movement, he participated in the form movement in the capital, communists cited the students' manifesto and the insurrection of Franz Kafka's work as inspiring the social agitation, giving evidence of the close link between literature and politics.

Kavan went to great lengths to point out that 1968 was not the simplistic confrontation of communists and reformers that it has been portrayed to be; rather, it was "the culmination of writers and artists making an attempt at human dignity. Society was awakened first, and then called for the arts to return, and not to remain." Charter 77 was the name given to Czech dissidents in the 70s after their documentation of the same name, which called for human rights in their nation. The document was signed by many writers, artists and activists. In 1979, Václav Havel, then a playwright, wrote an essay called The Power of the Peasantry. Its message, says Kavan, was that "in every country, there is enough that the Emperor is not destroyed, is not destroyed, and that can lead to protest." Kavan struggled the essay out to Britain. Four years later, Havel was imprisoned for four and a half years.

The man who would a decade later become the hero of the Velvet Revolution, (so-called because it did not involve the use of violence and so could not be recognized as a legitimate party. Kavan offered an intriguing explanation for the dramatic change the dissidents served as an unpleasant reminder of the silence of the majority during the era of repression. "To have been a living example of someone who did what was said to be impossible makes an unpleasant mirror." Czech writer comments on Czech Republic continued on page 14
News in Brief

After over three weeks of the Davidians refusing to surrender, authorities are still unsure where David Koresh has disappeared.

David Koresh emerges from the compound near Waco, Texas. According to USA Today, Koresh has said that astrological signs may mean that God is ready for them to come out, and authorities hope this means that surrender will come with the new moon. According to the Poughkeepsie Journal, on Tuesday, the FBI has resorted to playing religious chants in a frustrated attempt to get sect members to surrender. No one, except those on site of the fiancé, can know how true this is, but exaggerations of the event will undoubtedly continue for quite some time. Plans for a television movie have already begun.

Many people in America will be watching television next Monday to see the outcome of this year's Oscar Awards, but Jack and Ebert already had their own personal awards show: "Who we would've picked." They chose "The End" Over "The Crying Game," for best picture, although they both agreed that "It was a very hard choice to make."

Locally, IBM labor cuts have already begun to affect the Dutchess County economy. Between 1991 and 1992, the number of vacancies in apartment complexes has increased by almost one hundred percent from 1991 to just over 5.9% in 1992. Apartment building owners say quite predictably that these increases will continue, making it even more difficult to find reliable tenants as many more people are out of work in this area than in previous years. County Executive William R. Steinhaus, however, has announced that there will be $50,000 in grants set aside to "expand the supply of affordable rental housing for low income people and households." (Poughkeepsie Journal, March 25, 1993)

In Wallkill, housing is being denied to prisoners of the Shawangunk Correctional Facility, and after a recent disturbance, two inmates will get the chance to remain imprisoned for even longer than their original sentences called.

On Monday, twelve officers at the facility allegedly received bruises and other minor wounds when inmates used homemade knives to refuse to calm down after two of them had riled officers by throwing urine at them. Eventually, the weapons were recovered, and the outburst was settled without injury of any of the inmates. Charges against the two inmates responsible, Timothy Dumpson and Carlos Garcia, are pending.

Also pending is a 7% tax increase for Rhinebeck residents. The tax increase was by school Superintendent Joseph Hickford, who feels that the money will be needed, especially if the school district suffers a loss in state aid this year. Other plans include the closing of Bulkeley Middle School due to the building's poor structural condition, the expansion of Chancellor Livingston Elementary School and Rhinebeck High School. The final decision vote on this proposed budget will take place Wednesday, May 19th.
Features

Trolls on the loose

Frantic room search reveals books and dice

Senior Andy Gordner went to the Stevenson Gymnasium approximately two Thursdays ago and photocopied a section of the "Shadowrun: Street Samurai" role-playing game manual. A Bard employee caught a glimpse of the manual and was frightened by what they called "pictures of scary-looking weaponry." The employee, after a weekend of reflection, reported what had been seen to Dean of Students Shelley Morgan late Tuesday, March 16th.

"This is one way student concern reaches us," said Morgan, "by people saying, 'For your information, such and such is going on.'" Gordner met with Morgan and Rob Boyce, Director of Security. Morgan invited Boyce to attend, explaining, "what if the student really was interested in obtaining, this weaponry?" There was a concern that Gordner might have been ordering firearms from a catalog such as Gun and Ammo magazine. Gordner attempted to explain the game and the contents of the manual. He said it was similar to "Dungeons and Dragons," but that it mixed "magic with technology within the same game system." Boyce had never heard of "Dungeons and Dragons," and Morgan was only vaguely aware of it.

"I gave Morgan a copy of a TIME magazine with a cover story on "Cyberpunk," another new role-playing game, in response to Morgan's request for more information on this activity. Morgan realized that the episode was a misunderstanding, but was pleased at the opportunity to tell him to learn about a part of the student culture of which she was previously unaware.

Gordner called role-playing games, "a great cathartic release of tensions and a fantastic waste of time." He says that all types of people play, and that he has participated in different kinds on and off since elementary school. "It's really a lot of fun."

James Chase continued

continued from front page
of what our interests are, and that they're driven by this strain in American foreign policy of this notion of America's democratizing mission, its 'moral quest,' a very Wilkinsonian idea. America as an exceptional country out to right wrongs.

"That we allocate $341 billion of our Defense Budget, which was last year 505 billion dollars, for the defense of Europe against the Soviet Union makes no sense."

Chase believes that the U.S. is not a superpower because of its economic troubles. He defines America's geopolitical interests as maintaining a balanced structure of power between itself, the former Soviet Union, China, Germany-led Europe and Japan. To accomplish this, the U.S. must accept some sort of international cooperation, which would replace obsolete organizations such as NATO, to ensure that boundaries are not altered by force but through negotiation. Also, it is not in U.S. interest to continue to sell arms to Third World nations.

His views received a favorable reception in Europe. "Yet," he says, "I came back with a rather depressed feeling that Europe is unable to act as a Europe, that old habits die hard...It's likely that the United States is going to remain predominately hegemonic, and the Europeans are going to accept this with their usual glibness and complacency."

"What does Chase think about the former Yugoslavia? As a child, he played war games with his friends, pretending to be Yugoslav guerrillas, the Persians, who fought in roving bands with hit-and-run tactics. The current struggle is very different. Chase feels that it may be too late to intervene and that the Serbs have succeeded in creating a Greater Serbia out of Bosnia. "We should draw a line where we're not going to let the Serbs move any further. That logical place is Macosoria, where there is not a large Serb majority."

"One regret of mine is that I had always been against the war in Vietnam, but I hadn't done enough about it...So when I found myself in Yugoslavia strongly opposed to American policy, this time in Central America...I did something about it...to the point I had trouble getting out. I remember, I spent my fifty-first birthday under fire all night from the Contras...on the Honduran-Nicaraguan border."

After two marriages, he is a bachelor again. His youngest daughter is eleven years old. He distances himself from commenting on Bard politics, his role on the President's Commission on the Curriculum, and his opinions on other faculty hiring matters. He prefers only to note that he is pleased with the selection of the new Latin American professor, also a specialist in Nicaragua. He is happy at Bard and content in his professional life. Indeed, one could say, his personal journey continues.
Another View

Dead Goat Notes

The opinions in this column are solely those of Greg Giaccone and his creative consultant, God.

Back when I was in Our Lady of Eternal Guilt School, I had a circle of friends from which I was unfairly ostracized. This is the story of how it happened.

One week at the lunch table, I was sitting with Lefty, Stumpy, “One-Eyed” Charlie and Joey McCarthy when he made an announcement.

“A secret source has told me that we have a traitor amongst us. One of our number has kissed the enemy.”

A serious accusation in the fifth grade, especially when it was a girl who had given Charlie his unfortunate nickname. We caught Lefty turning a peculiar shade of pink.

“Lefty, are you now, or have you ever been, in a relationship with a girl?” Joey asked.

“No-n-o,” he responded nervously. Anyone could tell he was lying. That one barely audible “no” was enough to blackball Lefty from the dodgeball court and from sitting near us at assemblies. Lefty got pretty lonely and, after a while, came crawling back to us to reapply for friendship privileges.

After much discussion, we decided to allow him a special hearing as long as he forfitted his right to remain silent and have an attorney present.

“So, Lefty, are you ready to forget your former ways and come back to the fold?” Joey asked. Joey got to run all of the meetings because he was quickest to call out “King, no higher, no lower. Touch black, no take backs.”

Lefty admitted his transgression, but said he didn’t inhale.

“Well, we might consider allowing you to play a game of kick-ball with us, if you give us the names of any other boys that you know of who have had friendly relations with girls.”

Lefty was stumped. And I won’t even say what Stumpy was when Lefty came out with the following accusation.

“Stumpy told me several weeks ago that he got a funny feeling whenever Jane Jetson appeared on television.”

“Lefty,” Stumpy said, “You said that was a secret! We even pinkie-swear!”

It was unbelievable! Especially the part about Jane Jetson. After all, she was no Wilma Flinstone.

Stumpy was given the same deal as Lefty, and he turned in One-Eyed Charlie.

We were pretty worried at this point. With all of this intrigue, it wouldn’t have surprised us if one of us was a girl in disguise. But instead, One-Eyed Charlie turned me in.

“I deny everything. That was no girl, that was my sister. I swear. I hate girls as much as anyone. Why, just last week we were making disgusting faces at the girls over there while they were trying to eat!” I protested.

“Yeah, but how do we know you weren’t doing that just to make yourself look like a girl-hater when you really like girls.”

“But Joey, what about the time when we were throwing rocks at girls?”

“Funny how you didn’t hit any. In fact, you even threw like a girl.”

But then I remembered a legal trick.

“I hate girls, touch black, no take backs.” I had them there. Or so I thought.

“White out,” Joey said simply. There was a reason why we nicknamed him the Lawyer. That was the only legal precedent that could overturn a touch-black.

My social life was over. I stood accused of liking girls in a system of justice where you were guilty before proven innocent, a system where you only got the rights you could enforce on a dodge-ball court, where justice could be swayed by whomsoever touched black first.

I am writing this now because the girl social structure of St. Mary’s collapsed two years ago. With the fall of the Mad Curtain, new information has come out about the girl system of spies among the boys. As it turns out, I was fully exonerated because a list of boys We Wouldn’t Be Caught Dead With and passed it around her math class. This document shows that I have never had any interaction with that evil empire, I now respectfully wait for a full apology from Joey McCarthy.

Beverage way

- Budweiser
  $12.45/15 cases
- Miller
  Reserve
  $15.45/24 case
- Lowoney
  $7.30/lb.
- American Beer
  $1.25/bottle
- Adirondack
  clear & natural
  $1.00/24 cases

"Lavish" Lisa Kerezi

Oyster style maven/topless go-go diva

1. Cree Nevis
2. Joe Delphy
3. Lili Oscar Pugurod!!!
4. Almee Lind
5. Christopher Pollard

March 24, 1993

Enough about you, let’s talk about me.

by Oscar Figueroa and Elise Kanda

Admittedly, it’s been a strenuous long winter for me, Elise and countless other Bard students. Normally winter has always been my absolute favorite season since wading off Mother Supreme Nature’s chilling wrath involves piling on vulgarly extravagant layers of clothing. The exhilarating sensation of carressing through a harsh winter night in lush carpets of fur (fake, mind you—P.C. note) is a delight I’ve always cherished ever since first laying eyes on coquetteish Julie Christie in the film, Doctor Zhivago. Somehow young psyche became permanently attached to the romantic notion of “dressing up like you’re in a Siberian romance and holding hands with Omar Sharif.” However, as the month of March rolls by, not even the comfort of floor-length fur can placate my distress caused by the never ending brutal weather. Not to mention the merciless damage done to a fine pair of shoes. Should I just go out and buy a pair of Timberland, Barbour or other boots of the Chemeket school of fashion? Maybe not. But enough about me.

Alinee Lind
(bond pooner/bove bongo empress)
1. Melissa Nix
2. Nikki Taylor
3. Chloe Liparini
4. Will Sears
5. Jodi Cornish
6. Chris Horvater
7. Nick Zinner
8. Paul Similjan
9. Lola Glandini & Paul Thompson
10. Catherine (you know who you are)

John Grauwyler
(dark & handsome celebrant)
1. Alex Chessler
2. Chris Commedy
3. Rafe Greco
4. Mike Guy
5. Josh Paynter
6. Craig Peterson
7. Jesse James
8. Stephanie Poinios
9. Roger Scottland
10. Jeremy Wilson

Lisa Ananmatprenart
(intoxicating, shady dominatrix)
1. Layla Chade
2. Mike Guy
3. Aimee Lind
4. Arna Pahl
5. Deena Yaeger
6. Tracy Lagnasa
7. Alex Ander
8. Nikki Taylor
9. Josh Paynter
10. Catherine Luttingter

Oscar Perez
(latin lover/film visionary)
1. Naomi Horton
2. Nicole “Capt. Morgan” de Jesus
3. “Armali the Greek”
4. Elise Kanda
5. Melia Ronada
6. Rubensque beauties with disposable razors
7. Jen Desirico
8. Jason Roncentz
9. Melissa Nix
10. Monica Flupenzo
Shameless Filler!

I’m really feeling crappy, not that you asked, and I’m not sure I can carry this week’s filler to the end. Bear with me. I’ve had a cold and a bad infection. I’m not looking for sympathy. I’m just offering this as a preamble, because due to my sickness, I won’t be able to talk about myself this week. Okay, you can stop counting now.

No, I’m writing to you about me this week. I’d like to start this week with a few words about my feelings, but I’m just too sick to be coherent. I’m having trouble coming up with a coherent thought, and I’m not sure I’ll be able to finish this week’s filler.

In which delusion is expanded to grandeur

HYMNS!!! Never a strong public figure, Chris spoke to me occasionally about his key status, and how to win friends. He was usually cryptic and brief, mentioning only casually that he might not be around much longer. To look me in the eye, he said: "I’m going to take a year off in Germany."

I replied, "Okay, good luck." He said, "I think I’m going to be okay." I said, "I hope so too."

HUMAN ARM!!! YAAAASSSS!! It was flattened and there were grooves cut into it, but there was no mistake. The flesh and crushed bone was so distorted that, after shaving it, I immediately threw it back into the museum. I sobbed over and said, "Matt, Oh! you’re gonna keep the arm in der toilet!"

Now, I don’t want to cast any aspersions. Decide for yourself whether the supposed Mr. Hyman is a dangerous subversive, subversive, subversive! It is a totally different story. Perhaps I’m having delusions related to my illness.

Cancer (June 21-July 22) Rise above the name of your sign. If you find that love is in at your door-step, make sure to get it in and feed it. Also make sure it has rables shots.

Libra (Sep 23-Oct 23) The coming week is dangerous in terms of art supplies. There is great probability that you will be affected by some form of receding supply.

Capricorn (Dec 22-Jan 19) Beware of the common cold! There is a minute change in the cosmos which makes you extremely vulnerable to illness this week. Vitamin C is the only savior for now.

Aquarius (Jan 20-Feb 18) Holy Samoleenal Put your love machine in gear for another hot and raging love scene which will put you in a very, very good mood and cause others to envy you.

Sagittarius (Nov 22-Dec 19) There is very little you can do to avoid getting splashed by a passing car this week. Madmam suggests you wear casual clothes, rather than the hot red pants you were planning on.

Fridays are for friends! And friends are for fun! Whether you need to have fun or need to get along with friends, I have the horoscope for you. Enjoy!

Madame the Gypsy Queen’s Weekly Horoscope

Taurus (Apr 20-May 20) When life gets you down, do what Madame does: have a hot fudge sundae with multicolored sprinkles and good dose of reading mail order catalogs.

Gemini (May 21-June 21) Sure, you might have to do something this week that you don’t feel like doing (i.e. eat at Kline) but in the end it will be worth it!

Libra (Sep 23-Oct 23) The coming week is dangerous in terms of art supplies. There is great probability that you will be affected by some form of receding supply.

Sagittarius (Nov 22-Dec 19) There is very little you can do to avoid getting splashed by a passing car this week. Madmam suggests you wear casual clothes, rather than the hot red pants you were planning on.

Cancer (June 22-July 22) Rise above the name of your sign. If you find that love is in at your door-step, make sure to get it in and feed it. Also make sure it has rables shots.

The International Relations Club is in the process of attaining as a speaker later this semester Kenneth Longmeyer who is currently Director of International Affairs for the Joint Center for Political and Economic Studies in Washington D.C. Mr. Longmeyer is the former United States ambassador to Denmark and is currently involved actively in South Africa’s first democratic election. Details and Dates to follow.

International News Review

by Shawn Millburn

As you read this article, thousands of human beings are being raped and murdered in Bosnia and Herzegovina. The political and religious war between Serbia and the Bosnians continues with an estimated 130,000 Bosnians killed, 30 to 50,000 women and children raped, 70,000 men, women and children detained in concentration camps, and almost 2,000,000 refugees hidden throughout the war torn former Yugoslavia.

In the past few weeks, the United States has begun to airlift food and medical supplies into Bosnian territory. These supplies are intended primarily for those Bosnian refugees hiding in the hills near Cerska, Zepa and Gonazde, but preliminary reports show that two-thirds of the supplies thus far have been intercepted by Serbian forces. Following the initial drop of supplies, air media correspondents throughout the area reported a rise in Serbian aggression and a significant rise in Bosnian casualties. Without needed supplies, or the realization of an active peace treaty between the two groups, Bosnia will surely succumb to these heavy Serbian attacks.

There is talk between international diplomats that the United States airdrops intending to aid peacefully the nonmilitary population in Bosnia (that being those thousands of women, children and elderly dying every month from sickness and starvation) have had adverse effects. The airdrops signify to Serbia the west’s reluctance towards military intervention. This in turn sends a message to Serbia that their acts of forced starvation, rape and torture are not about to be confronted by the United Nations or NATO (North Atlantic Treaty Organization). Diplomats see these airdrops as a message to Serbia that the west does not perceive this attempted genocide as a contemptible act requiring war crime consequences.

Bosnian Women are being systematically raped and tortured, forced to bear their Serbian rapist’s child, and then murdered—while those that are spared hold within their minds psychological wounds with no hope of healing them.

Ill men and young boys (and now elderly men and women) track for ten hours through snow and deadly mountain trails to obtain food for their starving families—this trail is littered with those that could not make the journey.

I am suggesting by no means that it is the United States or any other country’s duty to spread self conceived notions of freedom and liberty, but I am demanding that it be human duty to stand up for human rights, rights that, as we speak, are being ignored to extremes beyond that of any form of ethical decency.

Peace should not follow the death of others; it is death that should follow peace between all.

The International Relations Club is in the process of attaining as a speaker later this semester Kenneth Longmeyer who is currently Director of International Affairs for the Joint Center for Political and Economic Studies in Washington D.C. Mr. Longmeyer is the former United States ambassador to Denmark and is currently involved actively in South Africa’s first democratic election. Details and Dates to follow.

Another View

March 24, 1993

by Matt Gilman
Dear Tracy J. LaGrassa, arbitrary white person

I am not in the practice of responding to opinions expressed in the Bard Observer, for that matter, writing letters to "arbitrary white persons." But your well-articulated and encouraging words have taken the sting out of much of the anger I, as person of color, have felt, experienced, and lived every minute of my stay at Bard College. In a way it has been my choice; it has been my decision to face the indigestible truth: I am a minority person living in a majority culture. It seems more than clear that you have taken the time, the pain, and the courage to contemplate and empathize with my struggle, and in fact, my pain that often feels disempowering. And for these gifts, your critical thinking and truthful insight, I commend you.

Tracy, your own feelings of guilt and ambivalence are completely understandable; they constitute the insidious effects of racism upon you, yes, all white people. You seem to have spent hard time, real time, conceptualizing and confronting the issues of inequity. But even more, it is your personal insight to transcend this "liberal guilt" (which gets us nowhere) and articulate it in such a manner that shows a great depth and maturity.

It is a struggle. Having to explain myself to people who have also been victimized by the torches of society (white people) is a struggle. When do I get to enjoy the fruits of my labor? When do I get the opportunity to truly feel free? Yes, the greatest pain is witnessing, watching the process of denial. Many outstanding white people I know attempt to solve their own guilt by projecting it upon the victim. And still others seek out more "approachable" Asians or co-opt Asians who have either denied their race out of self-hatred (stemming from cultural coercion/racism) or have denied it aside from a sense of genuine naiveté. But so many white individuals can't see past their own pitiable self-righteousness.

Regarding racism
by S. Martin

When I read the open letter to the white people of Bard I felt the strength go out of my arms and suddenly all I wanted to do was go home and curl up in bed. Why was I affected this way? A friend of mine put my feeling into words: "this article left me feeling utterly powerless. Regardless of whether or not I agreed or disagreed all the drive behind my opinions on this topic was wipped out and I wanted to just give up. Okay, I thought, there's nothing really I can do.

Now, imagine that everyone (or at least all white people) had that reaction. It seems to me that it coincides rather well with Ephren's request that we all go home, shut our mouths, and no longer involve ourselves in anything. What good does this do? Seriously, what good does this do? You know, I believe we are all prejudiced, there's really no way around that—and by all I mean everyone. However, we are not all racist and saying that we are takes the power out of the term "racist." That's dangerous, because then we can become complacent about it. It's dangerous to beat people into helplessness—don't you think the black cause needs all the help it can get? Obviously white people can begin to understand what it is like to have grown up black, but in this atmosphere I'm afraid I'll offend someone if I ask too many questions about it. This labeling completely discourages me—if I open my mouth I'll automatically be called this or that...Does this sound familiar, Ephren? Is that why you are so angry?

I mean, we all want the same thing in the end, right? Instead of bickering about it why don't we work together? Instead of writing to each other about it why don't we write the government? We might get more accomplished. People are genuinely interested in this subject—just look at the amount of articles that have been printed in this paper. The problem is, the club system at Bard somehow isn't suited to many people's minds and sets and therefore they aren't necessarily as efficient as they could be. There must be a lot of untapped energy, so, Ephren, since you, for example, are very interested in the subject and must be well informed, why don't you give us people of color a chance to write to, to discuss this, to be informed. I'm new around here and I don't know that I'm connected to this place the way I can't suggest someone myself.

The Self-hated (in my opinion) misplaced guilt of the open letter is absolutely useless. Tracy, you say it, in your political correctness. Why don't we read 1984 as part of our Freshman Seminar (we'd have to change the title of the course that sounds too painful)? To be political correctness very often is eerily close to the brainwashing language of 1984. I have been told that the difference is the intention behind each: the politically correct are using their language in order to make positive changes. I see that, but I wonder (and I really would like an answer on this) where did political correctness get started, and by whom? It seems like a lot of energy is now being devoted to arguments over words rather than to freeing peoples of color living and dying in prisons, educating peoples of color (and white people about their issues), helping peoples of color out of the ghettoes and making it possible for peoples of color to speak out. What will happen if political correctness takes power? Censorship? Doublethink?

The bottom line is this: it doesn't sound as if we are ever going to get over of the "am not" or are "too" mode of communication on the subject of racism. Let's accept that we don't agree and look beyond to what we do agree and we want to make a change. Let's stop the argument and open up the dialogue. I am looking forward to hearing about what I can do.

This is what incenses an Ephren Glenn Colter or a James Chang so. And what comes out from our mouths and goes is anger, often articulated in terms so personal and so real that they are written off as mere polemics and rhetoric. We are dismissed; we are seen, in this intellectual framework, as "inferior."

Please take my praise with a grain of salt, though. It should not be viewed as your quarter life rite-of-passage, a kind of baptism. Nor should it be taken as THE word on the "people of color" moral highground. I am humble enough not to assume any absolutes nor qualitative rigidity. I am culturally different, and hence, oppressed member of this society who has been chosen, through election or apathy, to represent the Asian American population at Bard College. It is a trying ordeal since many of us have been raised in a Western society that values "the Individual," diverging lifestyles, and personal autonomy.

James Chang
whose history is denied at Bard College

This is an excerpt from a pamphlet by Women's Health Action and Mobilization. The Independent Democratic Revolutionaries Organization is bringing members of WHAM! to speak on this subject March 27, 3:30 pm, Olin 305.

START A
"SELF HELP" GROUP
WITH YOUR FRIENDS

Take control of your healthcare by learning all about women's bodies! We are not told even HALF enough information about our reproductive system and how it effects our total well being. Seek this knowledge out! The more you know, the more comfortable (and powerful) you can be when dealing with the U.S. medical system—a system based on "experts" who will "take care of you," "fix" you when you're "broken," and leave you in the dark. Read the amazingly informative, and well illustrated, books published by The Federation for Feminist Women's Health Centers: A New View of A Woman's Body, and How to Stay Out of the Gynecologist's Office, available from the Feminist Health Press, 8235 Santa Monica Blvd, Suite 201, West Hollywood, CA 90046. Educate yourself and go to the doctor with information behind you; learn how to ask questions and make sure you're getting the healthcare you deserve.
Another View

Limitations versus the call for action in Zagreb

by Rebekah Klein

A conference recently took place in Zagreb to define what actions should be taken in response to rape as a war tactic in the region at war in the former Yugoslavia. The conference was held by Western Feminists and Croatian women in conjunction over a full day's time. Three women from my feminist theory class at the Sociology Institute of Eustos, Loreland University in Budapest were in attendance, and brought back with them a first-hand account of its events. Class that day ended in frustrated aggravation of inaction, and the inability of people to understand each other even when joined together for a particular cause.

The conference began with discussion of the significant nature of its cause. Although rape is a common occurrence in war, it takes on added gravity in this case as a direct command from the leadership of the Serbian army. It is, therefore, not a byproduct nor side effect of the war, but a plan of action, a military tactic. The Serbian army is legitimized and encouraged in their raping. The goal is to deprive Croatian women of their freedom and to conquer them. Women of any race and age were raped, even children.

The horror of this situation split the conference participants into two camps: the Feminist and the Nationalist. The Feminist denounced the crime against women; the continued objectification of women as pawns in a man's game, and the humiliation incurred as a result of biological vulnerability. The Feminist camp, comprised of Croatian women who had flown in for this special occasion, raged about men's violence against women and the limits to which it will extend itself. This situation was another instance of men's violence against women in a long chain of aggression which they had all studied and written about and organized demonstrations against and in other ways worked away at the wall of patriarchal control. The Nationalist camp, comprised of Croatian women, strongly objected to this interpretation. How dare the Western Feminists add this unique situation to the long list of injustices women endure? It is not the issue that the women are women, but that the women are Croatian. It is not an issue of men's violence against women, but of Serbian violence against Croats.

This is the level the Serbs will sink to. The Serbs must be punished.

The two groups would not find common ground to work from other than an agreement that an outrageous crime against Croatian women was taking place. An immense sense of urgency bled patience with each other. Despite this, blood rushed through their veins and to their faces as they shook their fists and condemned each other for lack of understanding. The abject of the conference was action, but what action could be taken? The intention was to draw up a document condemning rape as a military tactic. For the Feminists, it was not general enough to condemn rape as a war crime in any war situation, and for the Croatians, it was not specific enough to condemn the Serbs in particular for this individual circumstance. When the suggestion was made at this point that the Serbian army, too, rapes, and rapes Serbian women, the tension grew. Sons, husbands, brothers, and lovers could never commit the same atrocities! One Croatian woman listed all the women she knew who were carrying Serbs in their wombs. Another listed virginity lost.

One of the women from my class described the Croatian women as raised in their anger. Finally, they have an arena in which to vent their anger without fear. They could scream out in the pain of their suffering in a protected environment. The Westerners would listen, even if they did not understand. They lashed out at the Serbs within the confines of the conference room walls.

In the end, there was no document. There was no consensus on what to do about this. There was no method. What can be done? The conference was adjourned.

The Westerners must be punished.

Police tragedy in Larreyagna

by Jonah Gersler '92
Mid-Hudson/Larreyagna
Sister City Project

Two policemen, 22 and 20 years old, were discovered brutally tortured and killed before being thrown off a mountainside overlooking Larreyagna, Nicaragua.

On Friday, March 5, three armed men entered several ranch houses robbing jewelry, money, even shoes from startled families on the outskirts of Larreyagna. While they were robbing one of the ranches, two policemen came to the door on a routine inspection. Catching them by surprise, the men captured the police and took their AK-47 rifles.

One policeman, 22 years old, was from nearby Las Lomas. The other was a volunteer, in training.

They were forced to hike into the steep mountains by their captors. Once there, they were tortured; one had his hands severely burned. Reports tell of a leg cut severely, genitals cut, wounds throughout the body. It is believed that one of the officers had his head cut off. The bodies, mutilated and bullet ridden, were then thrown down the steep slope of the mountainside. The bodies were found later by police and the army which were searching for the missing men and their captors.

The search continued for the killers: no one. Military presence was at first strong, but in a phone conversation today (March 8) the police station was reported without any personnel and no army presence was reported. The identity of these killers and their motive remain a mystery. They forced a boy to guide them through the territory, which indicated they may not be from the area. The cruelty, and lengths to which they went to kill the police officers seem to point to the suspects having strong war experience.

As people recover from the initial shock in this small farming community, they have begun to think about having more weapons on their ranches-war rifles instead of the usual hunting rifles of pistols. While suffering from the growing problems of cattle rustling and burglary, Larreyagnans had not felt such direct local violence since Somos's National Guard.

This story received a small second page column in La Barricada, owing perhaps to the fact that while such tortures bring home to Larreyagna the shock of a violent Nicaragua, these tragedies are all too common throughout the country.

Yard Sale

outside of Kline
Friday to benefit gay & bi rights.

We really need donations, so leave them in the boxes around campus.

A page of unedited observations from guest writers
Another View

A statement by Professor Wadada Leo Smith

March 24, 1993

"Until the philosophy which holds one race superior and another inferior is finally and permanently discarded and abandoned, until there are no longer first class and second class citizens of any nation, until the color of a person’s skin has no more significance than the color of their eyes, until these basic human rights are equally guaranteed to all, without regard to race, then world citizenship and the rule of international morality will remain a fleeting illusion to be pursued but never attained."

—Haile Selassie the first of Ethiopia

This is my tenth semester at Bard, and for the last three years I've been in involved in several struggles which I entered with the greatest of spirit and sense of fair play and TRUST. The most significant evaluation was that of the FRC and according to that document, I was recommended 5-2-1 for rehiring (the two negative votes reflect the view that a recommendation concerning rehiring by the FRC is inappropriate under our existing Faculty Evaluation document). Was I the only person these two gentlemen voted negatively against because of procedure? I’m wondering what the discrepancy is between Richard, Daran and me. Bill Wilson & Frank Ojs voted no because they felt “the procedure as it exists is inappropriate.” So why wasn’t this their concern when voting on Richard and Daran?

These were some of my concerns from the final report of the FRC dated April 22, 1992 and the way they expressed their opinion in the letter attached to the report.

What is meant by a co-teacher with jazz musicians? That is a disordered music? That I was a confused professor? This was a flippant and derogatory remark.

On the effect of my “presence” and the “substance” of my teaching—thees are inter-woven qualities and in my view, was not substantial criticism.

After this, the FRC recommendation was to rehiring. Shortly afterwards I met with Joan and Stuart Levine. In both of our conversations with them they seemed happy, as happy as I came through the evaluation with flying colors.

Upon my return to Bard in the Fall of ’92, I heard there were many problems with the Music Department’s proposal and the way it was presented to the COV. Around December 1st, rumors began that there were arguments about the proposed positions—I assume it was during this time that the Music Dept requested to change my position from half-time to half-time tenure track. I was told by Professor Garcia-Renart that for about twenty years Bard had a jazz program with a half-time tenure track position, not a full-time position. In this case there is a precedent of a half-time position—why is all of a sudden the full-time tenure track position? No jazz professor has ever been tenured at Bard. I might remind everyone that Jazz is almost a hundred years old.

On December 17, Daran, Richard, Joan and I went out to talk to the positions. That was the first time I realized that position had changed. Joan related to us that I had failed and Richard had nearly failed but that she proton him another year, and that Daran would receive his position and the tenure track. Of course, I asked what happened and he said my evaluation wasn’t good as Daran’s at which point I said I must be just as good, I had a 5-2-1 from the FRC (see above), of which the 2 was only a claim against procedure, presumable not against me. This is where I stood going into the COV.

So what happened then??

These are some of the issues that trouble me with regard to the COV decision and how they arrived at it:

1. If the COV thought that jazz was not adequately represented in the music department at Bard, and if they were really concerned with jazz why did they not at any moment ask me what I thought the jazz position needed regard less if I was up for rehiring or not?

2. Did they consider my presence in the jazz community at any point during my evaluation to see if indeed I am as qualified as I am popular on campus?

In my opinion, the Bard Music Dept needs a much deeper representation in the music of jazz and therefore in my music. I wrote Feb 11, 1992, I suggested a proposal that 2 positions be considered to add diversity to the jazz studies program. To create a full-time position in jazz would demand the inequality of time I put into the job and no single individual can make a program in any one system—therefore what is needed to create a program or to institutionalize an idea has to do with how well diversity is handled. The Music Department would be better served if there were different ideas available in jazz and for the first time as not as easy, the enrollment demands a comprehensive jazz program. The Bard students have shown a great interest in jazz and I have presented it. I have a collection of excellent papers from every class I’ve taught and they are representative of the highest quality, this from students of every department at Bard—this is why I’m outraged.

Is the description of the position as stated in the December 15 Minutes of the Faculty Senate, “a full-time tenure track position in African American music with particular emphasis on jazz, traditional and modern” accurate? OR— is it the description that Callanan is quoted as describing the position—“full-time tenure track position in jazz/African American music”?? The most current description by the Music Department is follows—“full-time tenure track position, active jazz professional with strong interest in teaching undergraduate who has motivation to create a jazz program in diversified music department with emphasis on student performance and composition. Expertise in traditional/non-traditional jazz technique and knowledge of world music, blues and other forms of ethnic music.” If you sent this description to anyone in the jazz community and asked them who describes, they would tell you it is Wadada Leo Smith who is renowned for his work music notation system.

For those of you who wonder why I don’t simply apply for the position, hold your fire and read on.

Dan Simonberg: “I was privileged to examine the letter and strangely enough, under my eyes the quote read “Leo loves to teach and I thing that he has found a treasure chest at Bard.” That must have been a letter dated December 3, 1992, the second letter addressed to the COV form Joan. Because I also read that letter in Daran’s office and I agree it was a good letter. The letter of March 31, 1992 to the FBC however states, “Leo grew up in the ghettoes of Miss. I think teaching at Bard is a kind of found treasure chest for him.” I wrote it to Mr. Kimm, March 2, and apologized to her for the grief the poster referencing quote had caused her and I apologized to me, explaining what she meant to infer with that line. We left the meeting with an understanding that may be both of us become victims in this drama. There are so many people who feel that whenever you defend yourself, you are a trouble maker and to those people I say—a sense of fairness and accuracy is what I was after. So the posters were put up around campus. I did not ask anyone to put up posters nor did anyone tell me that this was going to happen, but I was last spoken to on December 18th about my job and then finally the day after the posters went up and that was their value.

I don’t feel that I should be caddled from valid criticism but I’ve heard some awful things said about me during this crisis and I guess it’s easier to believe these things now. I felt they were not true and I felt that what we have here is a crisis far deeper than the issues of my job but has maybe to do with the direction the college is going in, and most surely has something to do with Bard being a small slice of the world and therefore sharing the same kinds of problems. Often the material regarding this issue in the Bard Observer is confrontational, insulting and frequently full of holes. It seems alright for people in the world to use force whether it be mental or physical to control another’s destiny—it seems in nearly the whole world over, there are based exclusively on ethnicity. Major powers say they don’t have power to do anything, but then when you look at the United Nations, it’s in everybody’s house except the European house and double standards abound. I think the issue in the Balkan states is a clear example of the Western world allowing a racial war to exist. If one can go anywhere in Africa and Asia and other nations at the drop of a hat and without even asking sovereign governments if it is permissible, surely someone should act decisively to stop wars rather than watch them continue. Bard may seem far-removed from these issues but all over America these kind of double standards exist and I say this won’t stop continued on page 14.
Last weekend, the Bard Theatre succeeded in bringing to life a fresh and vibrant interpretation of William Shakespeare's five-century-old Hamlet, Prince of Denmark. In Christopher Marlowe's moody, but effective, production.

In this genre of neurotic, the crisis in the quote at Elmwood could be a metaphor for the most dysfunctional of dysfunctional families, and I half-expect to see someone in a rage, therapist/healer like John Bradshaw come on stage to help Hamlet explore his "inner child." Thankfully, the production was too sober for that. In fact, Markle stuck close to the traditional spirit of the tragedy. The production even kept Fortinbras' arrival and the other, comparatively minor plot twists that prestigious directors often leave out. That men played women, and women played men, in some of the supporting parts is no big break with tradition. Shakespeare had the stage Hamlet with an all-male cast because of the social mores of his time. The language was that of Shakespeare, and so were the accents. The costumes were appropriately eclectic: the attendants of King Claudius looked like CEOs on bent knees in their business suits, a metaphor relevant for today's world. All in all, the production accurately honored the seriousness of the tragedy, and details like the bluish furniture attracted the eye to emotions and were not distracting.

Jason McKay's Hamlet is not a comfortable one, fortunately. When first appearance stage, he looks like he is straight out of a GAG! A tall, dark and dashing for his state of mourning. At first, his speech is marked by a clumsy way to say the Shakespearean tongue-twisting lines, and gradually he achieves a rhythm. When Hamlet is informed by two guards that his father's ghost walks the parapet at night, the tension is palpable, and Hamlet acts like a man possessed. He stands transfixed, dumbfounded by Rafael D'Ambrosio's eerily regal figure. His performance convinces the audience that he truly believes his own in his dead father's spirit. This is crucial, for the rest of his action in the play depends upon it. He is to kill and be killed as a result.

McKay chooses to speak the great soliloquies of the play with a naturalness as possible. For example, he leads into the "to be or not to be" without any melodrama—appropriately enough, since his character is contemplating suicide and not practicing ostentatiously. Similarly, with "Alas, poor Yorick" he knew he was to reflect on mortality.

Hamlet's actions complement his words in this very physical role. He constantly crosses back and forth across the stage, touching everyone he meets this blind man hoping to make out different faces and limbs. His roughness with Ophelia (this lover?) and Queen Gertrude (his mother) hint more at Hamlet's dark side than many other contemporary performances. This is the portrait of a psychological monster. The impressions of caring sketched out as violent and abusive. His character seems capable of action, but not by the puppet strings of the ghost, his destiny decided, his fate sealed. When he stabs Polonius, who lurks behind a curtain, Hamlet's reaction is not one of a stroke, nor of a hesitation. He uses grave humor that is puns to the end. Yet, he does not sit at the deathbed either, as the gravedigger does later. McKay's Hamlet feels consigned to his fate, debating all the while with the weight of the world on his shoulders. The heaviness would oppress the audience too much, if he was not such a modeler of his social inferiors. The inaction for Polonius and the other obsequious servants continually provided the audience with ironic amusement. Thinly veiled anger disguises his job as everyone for being so obtuse in not changing their personalities and in not altering their lives. Ironically, he refuses to alter his own. Freshman Jordie's Bridge King Claudius acts as a foil to his Hamlet from the first moment he appears. Dressed in full man-of-big-business attire, he spends the play looking as if he just stepped out of his office in a ritzy Manhattan skyscraper. There is no doubt in his piercing eyes, all on stage but Hamlet learns to hear—yet Hamlet remains ornery as well. The strong characterization makes it all the more believable when Hamlet has second thoughts about murdering him as he plays. Of course, Hamlet talks about exalting of the intended victim's, but what the audience sees is not a man approaching to kill not royal a figure.

Theatricals such as making the play appreciable, because the Elizabethan venue does not aid the modern ear in comprehension, forcing the action on stage to compensate. After all, Markle's audience was split into two genres: those who have a favorite; personal Hamlet production which they had seen before, and those who have never seen Hamlet and went with all the glee of the Elizabethan language. In addition, the director had to contend with constructed stage space and the limited Shakespearean experience of the cast. What to do? Brian Aikens is excellent directing efforts and some gentle planos in music, and the mood is properly set. Among the many minor characters, it seemed that the moment they stopped on stage they stopped out of character, and this signaled that they were taking the "behaviors" of the play a bit too seriously.

"Finally, by name of woman," Hamlet says. Gertrude certainly doesn't do so. In this play dominated by male characters, Seth LaGrange's Mother of Hamlet does not stand out strong enough to communicate with her fellow women. There is no sense of emotional connection with the distantly and suicidally Ophelia, played by Laurie Wicklers, who sites primly in the first act, looking like the Mona Lisa as Hamlet questions her. In the second act, she seems crazier than Hamlet himself, listening to the haunting strains of the orchestra. The music is both mad and rich, but there is to Wickler's acting, and it makes the subsequent skillful sword-fight between her brother and her ex-love worthwhile. Crotchetty old Polonius, as interpreted by Vincent O'Malley, momentarily appears as a cliche-spouting fool of a father, but progresses in his speech of advice to his departing son to profound words of wisdom. Wickler's Florin says, "To thine own self be true," the audience is not snickering along with Ophelia and Laetees any longer. But they do laugh out loud later when the garulous father announces, "Trevity is the soul of wit." He has a double standard, telling his son to experience life abroad, and telling his daughter to stay away from the insolent Hamlet. He is a Puritan, reading his daughter's love letters to the royal family, modelling with out second though that he is. Yet he is believable enough for Ophelia to go in sane over his death. Not a cardboard character at all.

The same with Laetees. Allison Bakas saves the egotistical brother from the traditional fate of being a minor character. When the King plots with Laetees to murder Hamlet, each is on an equal footing with the other in dramatic intensity.

Other actors do admirable performances within their minor characters. Rosenmets and O'Keefes, respectively Youngg and Greenfelds, short and tall, are dressed alike and seem interchangeable, as they should. Kevin Wolff, in seven parts, is best as the confused, but earnest, servant to Polonius, never able to grasp what his master is up to, but always willing to oblige. And Chey Penno Morro is the definitive Second Gravedigger. In the play, Hamlet commands a group of players to perform properly, with "certain smoothness." The performances of the play itself reminded us that sometimes smoothness has rough edges. "I am dead," Hamlet smoothly announces, but with continued productions such as this one, Hamlet shall live forever.
Hagen’s opera to premiere

"Shining Brow" and the life of Frank Lloyd Wright

Music professor Dan Hagen gave a presentation March 17th in the Black Center to describe the opera he recently wrote which will premiere in April. The opera, entitled "Shining Brow," was commissioned by the Madison, Wisconsin opera company, and deals with part of the life of architect Frank Lloyd Wright, who hails from the Madison area. Premiering April 21-22, the opera will also be performed in Freiberg, Germany next year, and in Florida in February. The Florida performance will coincide with an architect's convention at a college in Lakeland, for which Wright designed some buildings.

In order to write the opera, Hagen and librettist Paul Muldoon took a period of Wright’s life to which they could relate and created around it. The events of the opera take place early in Wright’s life, and make up a fascinating story, which could easily become soporific. Staged in a club in Chicago, Wright having just been commissioned to build a house in the suburb of Oak Park for Mamah and Edwin Cheney. Mamah leaves her husband for Wright, and the lovers travel to Berlin. The opera chronicles the deterioration of Mamah, as she realizes that she has not been liberated by Wright, but has been ensnared by the relationship. It ends with a terrible fire and the grisly murders of Mamah and others by a servant.

"The opera fittingly ends with an elliptical you can’t answer some questions, and you shouldn’t try," said Hagen of Frank Lloyd Wright, who attempts to explain his motivations in a concluding aria.

"Shining Brow" is an opera which one can analyze on several levels, both musically and literally. Bolstering the frightening story is Hagen's sophisticated score, quoting aspects of Strauss's "Der Rosenkavalier," and borrowing the style of Mozart's "Don Giovanni" at times for ambience, and as operatic references for those who understand them. Alone, point, he juxtaposes a barber shop quartet against the chromaticism of Strauss. In addition to the music, the poetry of the libretto, which has been published as a book length poem, has several levels of complexity. Hagen said that he wanted to take advantage of the rich history of opera, and the enriched libretto only helped him achieve such depth. The production design for "Shining Brow" was done by David Bilm, a true expert in this field. Some critics would be expected to include large panels replicating Wright's stained glass windows, for which he was famous. Though relinquishing some control to Bilm might make some composers anxious, Hagen said that he has been treated well by the opera company, and that this has been a good experience. Having spent almost two years completing this opera, which is rapidly approaching its premiere, Dan Hagen appeared remarkably calm. He expects to irritate the intelligentsia in some of the rather avant-garde scenes, such as where construction workers sing the blues, but with a strong story, music, sets and performers, "Shining Brow" just might score great success for the Bard professor.

Henri Matisse—a retrospective

On March 15th, John Elderfield, Director of the Department of Drawings at the Museum of Modern Art, lectured about curating the recent and celebrated retrospective of Henri Matisse at MOMA. The retrospective, which included over 400 paintings, drawings, sculptures and prints, was the most comprehensive survey of the artist's work since 1970. The MOMA retrospective was particularly notable for its inclusion of works not previously seen together, from all four of the most important Matisse collections: those at MOMA, the Hermitage Museum in St. Petersburg, the Pushkin Museum of Fine Arts in Moscow, and the Museum National d'Art Moderne at the Centre Georges Pompidou in Paris.

Unfortunately, the lecture got off to a slow start because Elderfield's plane was delayed, so he showed up about forty-five minutes late. In the meantime, the audience was entertained by looking at slides of Matisse's work. When Elderfield finally did arrive, he explained that he was happy to shed some light on the work of Matisse.

In this exhibition, Elderfield wanted to do a retrospective, a chronological representation of how the artist changed. But Elderfield was concerned that it would be too large, that some pieces might have to be taken out. He did not want to only include what he referred to as "The Greatest Hits" of Matisse, but rather all of the pieces that help us understand how Matisse developed and reinvented himself. After giving this general introduction, Elderfield proceeded to lecture on the slides. Examining the early works, Elderfield mentioned that Matisse said in 1907, "An artist understands himself by looking back, when I started to paint, I felt free and alone." Matisse's window theme was a paradise in Western thought which was represented by an enclosed garden.

The nude that Matisse painted in 1906 was one which bled into other nudes; it was an image which he could not abandon. Interestingly enough, Matisse never painted direct self-portraits but instead kept his presence hidden in paintings of other people. This can be seen in "Carmalina," in which he hides in a motif. Elderfield insists that although Matisse hides in these depictions, he is not really hiding at all. Elderfield wanted to use the "Pink Nude" (1935) in this exhibition, even though it is an unfinished painting. Matisse walked away from the picture; he had the "...wonderful sense to leave it alone." Elderfield contends that he included the paintings of Matisse's own studio, because they are something which no exhibition could record.

Elderfield concluded his lecture by stating that even an exhibition has to acknowledge defeat.
Bard squashes Bard

With a side order of basketball

YEEEEEEHAW, sports fans. Well, it was a nothin’ kinda week, with the sweat-splashed results of the intramural-maketh-ya-hurt baskey ball turney comin’ right down our collective throats, and into your inky, Observer holdin’ hands.

For the women: Lace and Leather, those two great tastes that go great together, hit the court to produce a 30-26 score with Lace emerging victorious. And that friends, was the final score for the women’s season.

And the men: Tons-o-kaskets. Da Real Deal chewed up Flight 83-49. Liquid Smoke did the thing with Faculty/Staff 83-40. Righteously Raw, Rare, and Red was ruled with Ballistic 38-34. Team Fus fested onto Recyclable and put ‘em in the correct bin at 60-8.

Fencing Open

This Saturday, Bard held the Fencing Tourney Open. Since it was open season, anyone could come and play, college student or no. But from our beloved fencing team, Jen Shirk, Angelle Jancus and Amy Pfeffer finished in order: 1, 2, 3 in the women’s foil. This made them eligible for the Nationals, hooray! Also eligible are Bard’s own Stephen Stephens and

Love, love me do

Bard Men’s Varsity Tennis ready for action

Spring is busy nipping at March’s heels, and around the gym, that means tennis! Bard’s own Men’s Varsity team is now practicing and getting geared up for some big time tennis fun and huge contracts from Nike! Since the Blizzard has left the Bard sans without a true court on which to practice, Coach Joel Tomson got his first good look at the Bard team this Friday, when they played a scrimmage against SUNY New Paltz. The coach was very optimistic about the squad’s chances. “There are three very strong players on the team this year, all of which have a good chance at taking the number one position on the team.” Last year’s number one player, Henry Ringel, will be captain of the team this year. He has experience as a higher and lower-ranked player on the Bard team, and Tomson expects him to come into his own this season. In addition to Ringel, two newcomers to Bard are showing considerable competitive ability. Clinton Adams, a transfer student, has been playing tennis since high school, and will definitely contribute to the team’s success. In addition, first-year student Jeff Carter, who Joel Tomson calls “the best new player on the squad,” will be vying for the top spot.

To not be forgotten are the other Bard Veterans. Gabor Boglar, last year’s #3 player, performed well against New Paltz, and Billy Yeskel, Michael Fierler and Damien deTeresa are all expected to contribute to the cause. Ilyas Washington, Gilbert Afonso, and Kevin Wolff joined the squad last year, and are practicing their guts out (get it?) in the preseason. Also joining the team are impressive newcomers David Yee, jumps in from out of nowhere and Mark Bouchardy returns. She swings. She swings back. Furious. Death-defying. Oh, what the heck, why lead you on in this rambling drizzle? She swings! Bouchardy wins. Yeah!

The Bard Blathon

Right in your own back yard. We’ll be swimming. We’ll be running. We’ll be buying thalons. When? Saturday, April 17th. Enter by March 29th with Carla Davis at ext. 529. Plus get beautiful colorful simply stumpy marks next to your name in the Bard Lap Challenge. Talk to Carla ‘bout that one, too. That’s all sports fans.

Sports schedule

Men’s varsity tennis
Sat. 3/27 - at NY Polytech - noon
Tues. 3/30 - at SUNY New Paltz - 4pm
Wed. 3/31 - home v. Steven’s Tech - 4pm

Sports schedule

Men’s varsity tennis
Sat. 3/27 - at NY Polytech - noon
Tues. 3/30 - at SUNY New Paltz - 4pm
Wed. 3/31 - home v. Steven’s Tech - 4pm

Tor Loney, and senior Steve Moyer. Since Coach Tomson must pick his best six players to compete in the singles, he will certainly have his hands full come the first match, this Saturday versus New York Polytech. Unlike last year’s team, which went 1-9 for the season, this year’s squad has a dimension they had two years ago when the team went 11-2 for the year. Tomson said that two years ago “most of those games were decided by the good players we had at the lower rankings pulling out their games. That team had a depth which we lacked last year. This year, I think, we’re gonna surprise a lot of the teams we go up against.”
None of that jazz

by Matthew Apple

I remember wondering, during last week’s concert in Olin, why there were no signs anywhere about the Mandala Octet’s performance. I still have no answers.

The Entertainment Committee sponsored the Mandala Octet, a jazz band founded by a Bard alumnus (John Leeman ’92) with my money. When jazz bands played at Bard during the previous two semesters, Brad Richman and Rob Brunner, then heads of the Entertainment Committee, almost broke even by selling tickets to the jazz performances. The Olin Auditorium was packed for the David Murray Octet; it was near full for the Either/Orchestra. Last Wednesday there were precisely six people in the audience by show time. When the group finally did go on stage at a quarter after eight, they had almost equaled the average attendance at any given Bard athletic event—a dozen.

Where were the signs? Where were the posters? Did anybody besides music majors even know that the Mandala Octet was playing? Although there is a list of bands for the semester at WXBC, and although there was an article last Wednesday in the Observer, there were apparently no other signs about this event. Oh, pardon me, a sign was tacked on Kline on the afternoon of the concert. Whoop-de-fraggin’-doo. Try to imagine how John Leeman felt: he was invited to play at his alma mater a decade since he was last here, then he shows up to play and there is less than a handful of spectators. How embarrassed, how humiliated, how insulted do you think he felt?

Isn’t the Entertainment Committee trying to get people to attend these concerts? And doesn’t the Mandala Octet deserve that? What about all the dollars that went into booking them? I truly believe that none of these questions has an answer. It’s like the Jazz Jam. Do we know why there is no such thing? It doesn’t make any sense to me.

Leo Smith continued

continued from page 10

Posters were cowardly attacks

Dear Everyone:

This letter is a call for people to stand together to condemn the cowardly attacks against the music department. It is not acceptable for people to use fear and intimidation to silence people or to prevent them from expressing themselves. We must stand together and not allow this type of behavior to continue.

Sincerely,

[Name]

Promiseland

March 24, 1993
Letters

The Great Poster controversy

To the editor:

I must take issue with Ms. Montalvo’s romantic notion of the poster campaign as an effort to honor and represent the voice of the students. I have seen posters mounted all over campus with pictures of students and the words, “Bard College is a great place.”

Additionally, I do not agree with the statement that “the posters are not intended to be taken literally.” They were meant to be taken as an expression of the students’ views and concerns.

Sincerely,

[Signature]

Keep Leo Smith here

To the community,

Wadada Leo Smith has been my advisor for nearly four years and is one of my closest friends. I have not had the opportunity to hear from him directly, but I understand that he is considering other options for his future. I am writing to express my support for him and to urge the college to keep him here.

Wadada Leo Smith is a brilliant musician and a leader in the world of jazz. He has made significant contributions to the field and has been recognized with many awards and honors. He has been a mentor to me and has helped me grow as a musician and as a person.

I urge the college to keep him here and to support his continued work.

Sincerely,

[Signature]

A Dog’s Life

By David Draper

Dear Editor,

I am writing to express my concern about the treatment of a dog on campus. I have observed that the dog is often left unattended and is subject to harassment by other students.

I urge the college to take steps to ensure the dog’s well-being and to create a safe and respectful environment for all students.

Sincerely,

[Signature]

Overdue apology

Dear Editor,

I am writing to apologize for the damage I caused to the Bard College tennis court last semester. I was not aware that the court was in use and was careless in my actions.

I understand the importance of the court and the need to respect the property of the college.

Sincerely,

[Signature]

The Bard Observer
CALENDAR

PRESENTED BY THE DEAN OF STUDENTS OFFICE

MARCH 24 TO MARCH 31 * 1993

What to See, Buy, & Do at Bard

** WEDNESDAY. MARCH 24 **

★ EPC presents: you make the call. The EPC will be polling students about the Presidential Commission's Report on the Curriculum. Old Gym 9a-5p.

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

★ Table Francaise: Berets et baguettes required. Kline's President Room 5:30-6:30p.

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

** THURSDAY. MARCH 25 **

★ EPC presents: you make the call. The EPC will be polling students about the Presidential Commission's Report on the Curriculum. Old Gym 9a-5p.

★ Vintage Clothing. Sale of previously worn wares. Outside Kline Commons all day.

★ 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.

★ 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 26 **

★ EPC presents: you make the call. The EPC will be polling students about the Presidential Commission's Report on the Curriculum. Old Gym 9a-5p.

★ The Future of Eastern Europe will be discussed in President Botstein's house over a continental breakfast. President's House, 8:30-10:30a. Number of students limited to twenty-five. Sign up in the Dean of Students' Office.

★ "Vietnam at the Movies" Institute for Writing and ThinkingLocal Knowledge Workshop explores how films shape our sense of history and how writers can help students become more critical viewers. Call 758-7484 for more information.


★ SEAR meeting. Students for Education Against Racism meets in the Mezzanine of Olin, 5:30p. Please come and bring your ideas and support.

★ Student Center Movies! Kick back and watch the Film Committee's presentation of Barton Fink. Directed and produced by the Cohen Brothers. Stars John Turturro and John Goodman. Old Gym, 7p for non-smokers and 9p for smokers.

★ "Women of Bard." Panel discussion in celebration of Women's History Month. Come hear faculty and students of different cultures share their experiences of life before Bard and at Bard. In Olin 203, 7:30p. Presented by the Women's Center.


** SATURDAY. MARCH 27 **

★ Play around. Littlest Pure Enough & The Just Add Water Woman, written and directed by Lilah Friedland and Sativa Peterson. Scene Shop Theater, 8p.

★ Help bring about world peace. The ISO eases international tensions and mid-term woes with a mid-semester blow-out. Old Gym, 10:30p.

** SUNDAY. MARCH 28 **

★ 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 Dark Passage Starring Humphrey Bogart and Laraine Day. Old Gym, 7p for non-smokers and 9p for smokers.

★ Is that a play or are they just acting? Littlest Pure Enough & The Just Add Water Woman written and directed by Lilah Friedland and Sativa Peterson. Bard's Scene Shop Theater, 8p. matinee at 3p.

** MONDAY. MARCH 29 **

★ 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 Twombly.

★ 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.


** TUESDAY. MARCH 30 **

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

** WEDNESDAY. MARCH 31 **

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

★ "Liberators" a documentary. A controversial film that documents an African-American battalion in the then-segregated U.S. Army that fought in World War II and liberated certain concentration camps. 7p in Olin 204. A powerful look at the links between racism and anti-Semitism brought to you by the JSO.

★ 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 7:30p, 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 10:20p trains
Poughkeepsie: Meet the 7:38 train
Church: Leave at 9:45a, return at noon (St. John's)

Meet all Shuttles behind Kline Commons