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"News is whatever sells newspapers; The Bard Observer is free."

The Bard Observer

ANNANDALE-ON-HUDSON, NY 12504 NOVEMBER 17, 1997 ISSUE 5, VOLUME 8

SUNY President Bowen Facing Possible Firing

Controversial women's conference raises the hackles of conservatives; trustees will decide issue tomorrow

By NATIE SCHWARTZ, Design Editor

President Roger W. Bowen of SUNY New Paltz may lose his job when the fifteen-member State University of New York Board of Trustees meets in Rochester tomorrow. They may fire the President in response to his position on a one-day Women's Studies conference, "Revolutionizing Behavior: The Challenges of Women's Sexual Freedom," held November 1 at SUNY New Paltz. Workshops on safe and consensual and women's sex toys were offered along with 19 other workshops on topics ranging from HIV education to marriage and sexuality in Africa. The former two and a performance by artist Shelly Marks entitled "Wishful Tales of a Tombstone" became focal points of controversy which led to a call for Bowen's resignation or firing by Trustees Dr. Candace de Russey and Assemblymen Thomas Keanan, R-Newburgh and John Quinlan, R-Kingston.

The twenty-first annual conference was one of dozens of conferences which take place at the university. The day began with keynote panels, allowed participants to attend three workshops of their choice, and concluded with the Marks performance.

President Leon Botstein has been monitoring the story closely and has spoken with Bowen. In an interview on Saturday, November 15, when asked about the possibility of Bowen being fired, Botstein expressed doubt and commented that from the beginning he has been willing to "stand up and defend what happened...express some solidarity." He in fact wrote several letters to local and national newspapers (one was published in The New York Times last Saturday), and asked Susan Collins, Vice President for Public Affairs and Development, to contact the ACLU and urge them to rebuff a statement made by Governor George E. Pataki on the conference.

In his statement, issued on November 5, Pataki called it "outrageous" that the New Paltz administration "allowed the expenditure of tax-payers dollars for activities which do nothing to further higher education." Pataki said that he had asked Thomas Eglin, Chairman of the SUNY Board of Trustees, to investigate the matter and was asking "for his recommendations on how to prevent this kind of activity from happening on a SUNY campus again."

The New York Civil Liberties Union (NYCLU) sent a letter to Pataki on November 10, writing, "When...you use your authority as Governor to investigate scholars because of the content of their expression or the subject matter of their conferences and when you suggest that offensive ideas should be silenced on the SUNY campuses again..."

A Dangerous Across

Intersection scene of three collisions

By ABIGAIL ROSENBERG, Opinion Editor

Since the beginning of the fall '97 semester, there have been at least three collisions at the intersection of Route 9G and Kelly Road, (also known as the southern entrance to Bard at the blinking light). According to Allen Jazzy, Director of Student Activities, since September two collisions involving Bard students have been officially reported and another accident has been acknowledged unofficially, which did not involve Bard students.

The speed limit for most of Route 9G is 55 mph, but at the blinking light intersection, the speed limit drops to 30 mph. The drastic reduction in speed, in addition to motorists who do not observe the posting and the substantial amount of traffic that slows to turn into the Bard entrance onto Kelly Road, has created a dangerous situation that the Bard community has addressed in the past and will continue to address in the future.

According to Dick Griffeth, Bard Physical Plant Director and a judge for the town of Red Hook, about five years ago there was no blinking light at the intersection. After multiple accidents, Bard notified the state which finally erected

In this issue...

NEWS: Jim Ottaway speaks on press freedom; Food Committee criticizes Kline's foibles

A&E: Exegesis of Jesus Christ Superstar; Pellew and Melissaand: Foster's Coach House

OPINIONS: Crisis for South Africans; Letters to the Editors and Others

SPORTS: High Kicks: Tae Kwon Do; Winter Sports Previews; Schedules
SUNY President Bowen Facing Possible Firing

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theory that public movies should not be used for such expression, you have crossed significantly beyond the limit of the book.

Coinciding with Fatalka's statement, an op-ed which denounced the conference ran in The Wall Street Journal under the title "Paradise Lost," by Roger Kimball, Managing Editor of The New Criterion, expressed that the events at New Paltz had nothing to do with free speech and challenged the SUNY trustees to hold accountable for what he regarded as one of many "levels of political correctness," which have "everyday occurrences in higher education and cultural institutions."

Bowtime's letter sent to The New York Times took issue with Fatalka's view and argued that "universities, both state and private, must remain bulwarks of free expression wherever disparage, the unpleasant and even the unacceptable are discussed and debated. No one was asked to agree or disagree. It matters that New Paltz does not fail its proper function of providing a forum for the expression of controversial, even outrageous, views. That represents the essence of the university's role in a democracy."

A consistently vocal opponent of Bowen's has been Dr. DeBenedictis, who personally attended the conference. In a November 7 news article in The New York Times ("AT SUNY, A Conference About Sex Is Critical"), she said: "The event was a "true academy of academic standards and process and had absolutely nothing to do with the college's undergraduate mission..." and that "President Bowen exercised exceedingly proper judgment and oversight and is unfair to the college, I will do whatever I can to get him dismissed."

Dr. DeBenedictis, appointed in 1995 by Bowen, was the only SUNY Trustee to vote against Bowen's hiring 17 months ago. She claimed in the article to have the support of peers: "Paul Perez and according to November 13 Park Pragmatic Journal article by Yancey Roy ("SUNY Trustees Await Investigation") Dr. DeBenedictis "said to have some support on the board.

In a written statement released publicly, Bowen repeated that he had told the conference's organizers that he found some of the workshops "offensive and in poor taste." (New York Times, November 7; Nevertheless, he defended the right of the Women's Studies Department to organize such workshops and maintained his right to his freedom of expression. He remarked in a special feature in The Times Herald-Record, November 13, ("Bowman Bolster's Call for Free Speech.") "It is through expression that one gains deeper and better understanding.

And that's what we believe in... That's our bread and butter. So political correctness—does it exist in college campuses? Yes. But, should it be the party line? Absolutely not."

On Saturday's interview, Bowen argued that tax-payer's money is spent on "ensuring freedom and that "the atmosphere of free speech is critical" to the functioning of a college or university. "We want to give people the privileges of everyone. He's wrong in implying that it's inappropriate to a university. Unequal- and ethically wrong-headed views must be permitted expression without fear to bring them forward for debate, thus denying them an "aura of repression" and preventing the potentially destructive consequences. "Now, taxes, fees and prejudices," Bowen stated in his letter to the Times and elaborated in the Sunday edition: "The State University is a circus... I just hope Bowen understands there is a world out there for them to go into..."

"Some of the objections raised against the conference concern the blurring of the difference between scholarship and commercial or self-aggrandizing ventures. The speaker in the workshop on sex toys for women, for instance, set up a vending area and offered those toys for sale, while the speakers on sodomasochism offered information after the session on how to join local S&M organizations. Replying to a query about the sex toys Bowen advised, "Let's not go overboard and take this too seriously... I'm having a sense of irony about... They have a right to do this..."

"What I find more disturbing is the weakness of voices in defense. There's a lot of hypocrisy here... sex and violence are bought and sold on the street... New Paltz didn't invent it."

Nicole Margonrose, one of several Bard students who attended the conference, reported that the audience members consisted of a mixture of community members, faculty and students. "I thought it was very empowering and a really good idea—\"I feel that a lot of these things aren't talked about and the conference was a good place for it,\" she said.

Controversy and Bard Free Speech Disputes

Two related issues in recent Bard history were recalled by the controversy.

First, a speaker named Leonard Jeffries Jr., a professor from the City College of New York (CCNY), was punished by the university in 1991 for making a speech which claimed that Jews and the media were engaged in a financial conspiracy to control black society. He spoke at Bard several years ago, to the dismay of some members of the Bard community. Professor William Mullens of the Classics Program remembered the Jeffries lecture, which he said packed the Olin Auditorium. According to Mullens, Jeffries appeared on hour late and with bad manners. "I knew Jeffries... it was like seeing a demogogu," Mullens recalled. He pointed to the complex paradox at the core of free speech: "A democracy that tolerates freedom of speech... could tolerate a group opposed to it."

In response to the Jeffries speech, Mullens and fellow classics Professors Chris Callahan and Professor Frank Snowden of Howard University to come to Bard and give a presentation intended to debunk with greater erudition and scholarship the claims made by Jeffries; it filled approximately one quarter of the same Olin Auditorium. Bowen, who did not attend the Jeffries speech, asserted that in establishing restrictions, "One thing that university's cannot tolerate is violence... this is a world of ideas, of language, of argument, not of force."

Second, the spring of 1995 funding was withdrawn from Sexual Minorities Aligned for Community Education and Support (SMACES) by Bard's Administrations when it was learned that a workshop had been given on the use of electricity in sex. Bowen commented in the Sunday interview that the Administration's position on the SMACES was "morally neutral." The issue was a technical one concerning what form the group's activities would take on campus.

An editorial in the November 11 New York Times ("Free Speech at New Paltz") criticized Fatalka's handling of the issue, concluding, "A punitive strike against Mr. Bowen has a chilling effect on free speech system."

Bowtime asserted that on one hand, the old school purports that the first question to be asked was "Are we meting out of truth to the right person?" but dismissing Bowen would be an embarrassment to SUNY. Of three possible—the issue of firing Bowen is not raised, a vote is defeated, or a vote succeeds in removing him—Bowtime would prefer the second so that Bowen's supporters can back him and show their strength. Bowen commented on the political movements behind the controversy in the November 13 Herald Record piece. "As far as I know, the real issue here is not one. There's an agenda that's much larger and more ambitious, and ultimately more worrisome, I think, for the health of my institution, for the health of all SUNY, and... I hate to embellish and exaggerate, but this is not, I think, hyperbole—for the health of higher education in general."

"The real issue here is not me. There's an agenda that's much larger and more ambitious, and ultimately more worrisome, I think, for the health of my institution, for the health of all SUNY, and—I hate to embellish and exaggerate, but this is not, I think, hyperbole—for the health of higher education in general."

A Dangerous Across

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the blinking light which flashes yellow to traffic traveling north and south on 9G and red to motorists headed from east to west. When questions were asked whether Bard will seek a permanent traffic light, like the one that has recently been installed at intersections of 9G and Route 199, near the Escape Club, Griffiths replied that he did not believe that it would solve the problem. He pointed out that drivers turning onto 9G from either Annadale or Kelly Road face a red blinking light which is in essence the same thing as a stop sign, or for people turning right, a red light. Since New York State traffic laws allow for motorists to turn right on a red light, the community would still face a problem with cars pulling out to 9G. In essence, there is no solution to the problem would be for motorists to obey the posted speed limit. According to Griffiths, the state of New York State Vehicle Traffic Law addresses the speed limit within intersections. It states to the effect that drivers upon entering, driv- ing through, and exiting an intersection should drive at an "appropriate reduced speed" and "at no greater speed than is necessary for safe and prudent."" The latest incident that occurred, on Tuesday, November 11, involved a Bard student and a prospective Bard student and her mother, prompting Allen Jayo to address the issue of the danger of the intersection as well as other traffic-related safety issues on campus. In addition to questioning the plausibility of erecting a traffic light at the intersection, Jayo also pointed out the problem of speeding motorists, the misplacement of crosswalks, and the possible need for stop signs at Annadale Road, which runs through campus and is considered a county road. Jayo also voiced a concern about the projected increased amount of pedestrian traffic crossing Annadale Road after the opening of the new Student Center is open. When asked about these issues, Griffiths stated that because Annadale Road is a county road and does not belong to the college, the red tape involved in erecting any traffic control device is huge. In addition to the traffic studies done, complaints made, and accident reports presented, county and state regulations may be the biggest roadblock about the status of the college's proposal to restrict traffic along Annadale Road. Griffiths added that the idea was almost put aside but not quite. At the
Ottaway: Powerful Words Can Shake Up the World

Article 19 of Human Rights Declaration focuses on talk

By NATE SCHWARTZ, Design Editor

Fourty community members—many of them faculty and PIE students—were in attendance last Wednesday to hear a lecture entitled "Power of the Word" as part of the Annual Human Rights Day by Jim Ottaway, Jr., Chairman of the World Peace Freedom Committee. Ottaway, who is also a Board Trustee, spoke on Article 19 of the Universal Declaration of Human Rights as part of a week-long series of events organized by the Universal Human Rights Committee. Akio Senior Vice President of Dow Jones and Company said that Ottaway has been involved with their Program in International Education (PIE) and the Board spoke first for nearly a decade.

He distributed copies of the Declaration—it was adopted December 10, 1948—and said we are all at the Declaration, as a whole, and offered a word-by-word analysis of the impact of Article 19.

The lecture opened with a thank you to PIE students—"the students from Europe and South Africa are teaching American students at Bard, who take their democratic right and freedom for granted, now hard they are to secure and defend after years of few freedoms or rights underCommunism, Communist, or Apertured.

He quoted the first sentence of the Declaration's preamble which reads, "the recognition of the inherent dignity and indivisibility of rights of all members of the human family is the foundation of freedom, justice and peace in the world," and noted several Articles that he found critical before beginning discussion of Article 19.

Ottaway read the short text of the Article: "Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers."

He went on to screen a clip from a series to Amendment to the U.S. Constitution and offered statistics from the annual survey of press freedom conducted by Freedom House in New York City, which "found only one third of the world's 187 nations with a free press, one third partially free, one third not free at all. The 64 countries with a free press contain only 21 percent of the world's 5.8 billion population." He criticized the use of laws which penalize the permitting and journalism who "abused" those with political power. He also took issue with Article 10, Section 2 of the 1950 European Convention of Human Rights which "qualifies" freedom of opinion as including the interests of such "national security," "public safety," and "protection of health or morals."

Quoting a statement made in 1989 by Vasilis Havel, President of the Czech Republic, Ottaway discussed the force of language.

"In the academic setting of Bard College, we should meditate a moment on Havel's thoughts about the power of words to change the world. It is words that are the basic tools of academic research and the profession of journalism. We should be careful of how we use such tools to seek for truth, or as weapons that can do great damage," said Ottaway.

He concluded the speech with discussion of assassinations and improvements of journalists worldwide which his World Press Freedom Committee is combating.

Ottaway's students attending the speech, Adam Kohk of the Czech Republic, was pleased with Ottaway's treatment of the topic. "I think he did a really good job. I just admire him. Kohk also made note of Ottaway's commentary on PIE. The speech prompted him to consider the mission of the group. "To train teachers and send them back... sometimes those words seem empty, but he really means that. Some of the students will return and really will be leaders... I think this is his goal... to see how PIE students lead leaders who can change the world little by little."

He recalled the suppression he endured freedom under the Czechoslovak Communist regime. "Under Communism the press wasn't free... there was one major improvement—this was a Communist newspaper. There were others but they were under strict control," Kohk said. "Ottaway's speech was based on free speech and free press—it was more overall—to make people think about human rights and of course one

Words are the basic tools of academic research and the profession of journalism. We should be careful how we use them as tools to seek for truth, or as weapons that can do great damage, said Ottaway.

of the first human rights is the right to speak and the right to express—to push them (the audience members) to think about human rights and to do something."

Another PIE student, Saifia Mingers of South Africa, also praised the speech. "I have a lot of experience about the power of words. I thought was really incredible." Her own experience in growing up under Apartheid taught her about this power directly, she remembers that even the most basic symbolic gesture were suppressed. "My mother told me never to make the fist because I could be arrested." She commented on the state of the theater and poetry in South Africa which recently burst forth in the late 1970s and 1980s but is now somewhat apathetic. "No one seems to give a damn any more in some respects... now that change has been achieved people don't want to know how to do." The work of poets is important a decade ago "doesn't seem to mean anything because people don't want to remember."

Finally she asked, "What is the image you want to have of the past?"

That quandary was implied by the speech which demanded that humanity, beings have a right to free expression and freedom of opinion," especially with regard to this case, where the past is recorded in the press, ideally by Ottaway called "a plurality. It was Ottaway's assertion that such freedom makes democracy and indeed among the most fundamental of human rights."

Failing of Kline Food Redressed by Reps
Menu plans and quality control need work, Food Committee says

By ANDY VARRA, Contributor

The Food Committee—consisting of six students, Flk's manager and Head Chef, Dean and Lou respectively, and Dean of Students Jonathan Becker—met at lunch on November 4. As a result of the dissatisfaction voiced over the past week about the quality of the food's service Flk, we brought our main concerns to the manager.

The service was not the only issue. The food itself, such as March statues and the Wick Bot, or Pasta Bar and a pasta vegetable dish, did not be served at the same time. Similarly, we pointed out that several vegetables were served at each meal, but the vegetables are served at the Wick Bot. We also had many specific complaints about the recent decrease in the quality of the food. We mentioned that the food is not as fresh as it should be, the meal is more or less the same week after week, and the manager is aware of this. The manager's response was that the food was low-quality because we didn't order it, and we are meant to be white. Dean also explained after the meeting that they were really reduced the cooking time because after several complaints regarding the taste. The beans should improve as we continue to make our opinions known to Flk. Dean was surprised to learn the collective power of the food was low-quality because we had only been posted on the bulletin board. This suggested that more energy be put into making sure the managers know students' opinions, for Flk's part, more consistent attention should be given to the food to the bored, instead of waiting to complaints from students.

We felt that the recent shortcomings in Kline were a case in point in quality control. A student organization might prevent these problems. We cited, for example, dishes often inadequately seasoned, food items (like beets, rice milk, and salad dressing) regularly not being restocked until a student asks for them, and the unavailability of fresh fruit after 9 a.m. Dean told us that these things are all part of the routine of the food workers, but that when Kline gets slammed, these things often give way to other responsibilities. He added that there should always be a manager working the server, who should watch out for these things.

Jonathan Becker thought it would be helpful for students to know who this manager was so they could bring their concerns directly to him, and address the problems immediately. He suggested hanging a photo of the manager at the dining location, so that students could know who to see. He also mentioned that certain improvements to which students had responded positively, such as tomatoes on the big salad and garlic on the Alfredo, had not been continued with regularity. Lou apologized, and explained that newly-appointed duties are easily forgotten, but that he was working on making these changes part of the routine. We did thank him for adding potato chunks to the clam chowder, as we requested last week.

Some specific improvements were discussed such as acquiring enriched rice milk, having honey mustard dressing for the salad bar, and serving chicken and not potatoes to improve flavor, and always making frozen beans available when tequila or taco shell are offered with meat. We also talked about being less specific—please try to use one of the available dressings at all times, and Dean and Lou thought they might be able to keep it in the fridge behind the grill.

Dean and Lou seemed to pick up on our serious tone at the meeting, and we hope that Flk will try to monitor the quality of the food and the server maintenance more diligently. Identifying the managers should help students to directly address them with concerns, and thereby speed up the process of solving any problems with the dining situation. Please try to use one of the Flk Food Committee members if you have complaints; the student representatives are Howie Wynn, Amanda Stoukon, John Barlow, Natalie Drum, Andy Varra, and Anaiza Sridhar (for a few more weeks) or drop something in campus mail for Box 1039.
Behold Y’alls: Variety of Lectures, Films, Theatre Await the Savvy Student
Calendar of Events summarizes the good, the bad, and the ugly with astounding perspicacity and wit

November 17, Monday
Board Cinema
Free presents Frey from the Tempest, by Siegfried Bassinger. Postum 7 p.m.

November 18, Tuesday
Board Social
Open House--one stop education," by Chaim Arickel, Charles F. Stevenson Jr. Professor of Languages and Literature at Bard. Post of First-Year Seminar artistry member for all first-year students. Oliver Auditorium. 7 p.m.

Building Community Slide Show.
Deep in the Cumberland Mountains of Northeastern Connecticut live 20,000 mostly hillbilly refugees of the army-ruled territories of the 80’s. Come listen and learn about their lives and history. Runs through November 23. Oliver. Open 10 a.m. 7 p.m.

November 19, Wednesday
Poetry Reading: John Betts' New Book (KZ), Sponsored by the Irish & Celtic Studies Program. For more info call 735-7027. Oliver 7 p.m. 7 p.m.

PEE Full Portfolio "Traces of Transitory, Personal Accounts." Presented by PEE students from the Cape, Republic of Georgia, Hungary, Kazakhstan, Laos, Russia, Switzerland, South America, and Zimbabwe. Oliver. 20-2 p.m.

Concert: Board Professor Fredric Naiman will perform Giovanni Gabrieli’s Requiem at Country Parlor. The Requiem is a setting of the Latin Mass (Buxas, 1615) on a periodical hundred and organ. Free and open to the public. Oliver Auditorium 8 p.m.

November 20, Thursday
LOCAL LOIR presents...
Poet and Bard Professor Anna Lontschuk. For more info call 735-1026. Oliver 7 p.m. 7 p.m.

Lecture: by Ginger Vann, Professor of Photography at Yale University. Oliver 10 a.m. 8 p.m.

November 21, Friday
Raptor Day.
Birds have a new mascot, the Raptor. Come be a part of the show. See the Raptor display and flight demonstrations. Free, open to the public. Oliver 8 a.m. 11 p.m.

Film Committee presents...
Irgang, "A svens Drama.
Dance Theatre IV. Runs through November 24.
Army Arts Center.

Student Activities Present...
"Cats and Swans." Get a free haircut and a free music video from the film. Bring any clothes you don’t wear anymore and get even more free clothes! Lattocino will be the Salvation Army. Old Gym. 9 p.m.

Union Arts Presents...
Jim Scott, acoustic guitarist. Tickets are $8 for Union members, $10 for general admission. For tickets, information, and more info call 255-1359.

Union Arts & Learning Centre. 68 Mountain Rose Blvd. New Postum. 8 p.m. 8 p.m.

November 22, Saturday
Student Activities Present...
"The House of Rerto Pimpin: Best of the 70’s and 80’s." Dinner tickets are $25 for the best of Union. Old Gym 10 p.m.

Union Arts Presents...
Milkweed, youth, contemporary stage and stand-up phenomenon, accompanied by his "partner in laughery" crater. "Mike." Milkweed, Mike Kayeckoff and vocalizer Finn Panzarin. Tickets are $5 for Union members, $10 for general admission. For more info, call Union at 255-1359. Union Arts & Learning Centre, 68 Mountain Rose Blvd. New Postum. 8 p.m. 8 p.m.

November 23, Sunday
Board Cinema
Free presents Frey from the Tempest, by Siegfried Bassinger. Postum 7 p.m.

November 24, Monday
Free presents Frey from the Tempest, by Siegfried Bassinger. Postum 7 p.m.

November 25, Tuesday
Reading from the Lincoln: "The War Comes." Oliver. 7 p.m. 7 p.m.

November 26, Wednesday
Thanksgiving Eve Session.
The Board Presents Fredrick Naiman will lead the worship service, speaking on "The Thanksgiving Day, a nation and two hundred people for them in need may be brought to the service; then we will give to the Board of Directors' Room Host and distributed through the Community Action Agent. 52, Student Parish Church, Old Fort Road. Upper Red Rock. 8 p.m.

November 28, Friday
The Bard presents...
The Gilbert and Sullivan Musical Theatre Company presents "Pirates of Penzance" by Arthur Sullivan and William Schwenck Gilbert. Oliver. 8 p.m. 8 p.m.

November 29, Saturday
The Bard presents...
The Gilbert and Sullivan Musical Theatre Company presents "Pirates of Penzance" by Arthur Sullivan and William Schwenck Gilbert. Oliver. 8 p.m. 8 p.m.

December 2, Tuesday
Lecture by Professor Jocelyn D’Auberry, "A Practical View of a Woman's Part of the First-Year Seminar artistry member for all think. Oliver Auditorium. Oliver 7 p.m. 7 p.m.

December 5, Friday
Lecture: "What’s New in Music?" Oliver. 7 p.m. 7 p.m.

December 6, Saturday
Union Ball Co. Presents...
"Christmas Carol." Tickets are $15, $11, $7; students, seniors. Oliver. 7 p.m. 7 p.m.

December 7, Sunday
Union Ball Co. Presents...
"Christmas Carol." Tickets are $15, $11, $7; students, seniors. Oliver. 7 p.m. 7 p.m.

December 13, Saturday
The Three Annual Medieval Film Festival, Reception to follow. Thorne Auditorium. 7 p.m.

December 13, Saturday
Lecture: "Festival of Lights Celebration." Oliver. 7 p.m. 7 p.m.

December 21, Saturday
"Best Kept Secret" "Outed" by Expert on contraception
Report from Planned Parenthood
By KYRA CARR, Contributor
Emergency contraception has been one of the few kept secrets in reproductive health care, a secret that has had dire consequences. If more women knew about emergency contraception and used it appropriately in situations, it is estimated that over 1.7 million unwanted pregnancies and 800,000 abortions could be prevented each year. Women often mistakenly think that after having unprotected sex they must wait to see if they miss a period before they can resolve an unplanned pregnancy. And although most physicians know about emergency contraceptive pills, they seldom prescribe them, because they wait for women to ask first. Yet most women simply do not know enough about the pills to ask for them. It’s time to “out” the best kept contraceptive secret.
Emergency contraception has been legally available in America for over twenty years, and women everywhere are likely to complete and accurate information about all options to prevent pregnancy. The average American woman spends over seventy percent of her fertile years trying to avoid pregnancy, yet still nearly sixty percent of pregnancies are unplanned. Emergency contraception allows women to take greater personal responsibility for preventing pregnancy, while avoiding unwanted childbirth and self-determination. Hopefully one day all women will have access to safe birth control. Until then, there are and will continue to be women who know about the options that are available to them in emergency situations.
Emergency Contraception—What is it?
Emergency contraceptive pills are intended to be used on one-time emergency basis, when a woman has an unprotected sex and is faced with pregnancy. It is highly recommended in cases of rape, and is standard treatment at most emergency centers.
Emergency contraceptive pills contain two synthetic female hormones, estrogen, and progesterone, the same hormones that are in birth control pills. The pills must be taken within 72 hours of unprotected intercourse, one dose given to the clinician’s office and a second dose prescribed to be taken 12 hours later.
Tanning is everything! You must start emergency contraception within seventy-two hours of unprotected intercourse. That means if you had unprotected sex on Friday night, you must start the pills by Monday night. The first step is to see a doctor or go to a clinic.

How does it work?
The dosage of hormones in emergency contraceptive pills ends a possible pregnancy by interfering with fertilization or changing the lining of the uterus so that the fertilized egg cannot implant. This is meant to be used as an emergency method only and to act as a regular form of birth control. Anyone who can take birth control pills can take emergency contraception. First she should have a negative pregnancy test and a gonorrhea exam, if she hasn’t had one recently. After taking emergency contraceptive pills, menstruation should occur within several weeks. A follow-up visit three weeks after treatment is recommended.

Are there side effects?
Temporary side effects are fairly common, but are usually mild and stop within a day or so of treatments. About one third of women experience some nausea. If you vomit within one hour of taking the pills, you need to call your clinician, because you may have to repeat a dose. Less common temporary side effects are headache, breast tenderness, dizziness, and fluid retention.

Where do you get it?
Many OB/GYNs and clinicians will prescribe emergency contraception for their patients. Emergency contraception is also available at your local Planned Parenthood office. For more information on emergency contraception, see the app, stopconcertio, on the Apple store for an app, or call 1-800-275-PLAN for the Planned Parenthood office near you.

Kyna Carr, RN, is the Director of Clinic Services for Planned Parenthood of the Mid-Hudson Valley.
“Total Theatre” at Bard: Pelleas and Melisanda an Integrated Arts Triumph

Modern melding of drama, dance, and music renders tragedy fluid, hypnotic

By ERIC FRASER, Contributor

Being that the Bard was the first to invent the concept and practice of what is now known as "total theatre," his current production of Pelleas and Melisanda is a fitting tribute to the visionary genius of this early 20th-century French playwright. The production was directed by Jeffrey Stichel, who has brought a fresh and innovative approach to this challenging work. His vision was to create a seamless blend of drama, dance, and music, all performed on a single stage, to create a "total" experience for the audience.

The production was a departure from traditional staging, with the director integrating sound, light, and movement in a way that was both exciting and challenging for the performers. The result was a production that was both visually stunning and emotionally powerful.

The cast was comprised of a group of talented actors, dancers, and musicians, who worked together to create a cohesive performance that was both moving and memorable. The audience was captivated by the production, and many left feeling emotionally drained.

The production was a testament to the power of total theatre, and it is clear that Stichel has a deep understanding of the concept and how it can be used to create a truly immersive experience for the audience.
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INSTITUTE FOR STUDY ABROAD
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The usual atmospheric stuff? Electronica

By JOEL HUNT, Contributor

Lest anyone believe that I have anything against the most modern sounds available, I shall review the latest releases from that nebulous genre known as "electronica" this week. Granted, the last review was a bit pedantic on the "air-guitar-tip. The intention, if you will, was spelled out in the headline, which, by the way, was not my idea. Call me old-fashioned, but "air-sampler-shop" just doesn't have the same ring to it. Well, if the truth be known, I do listen to plenty of everything. I can get my hands on. So does that make me qualified to analyze the current crop of electronic-based poprock/whatever? Sure does.

Probably the most anticipated release on any hipster's agenda this autumn is Dots and Loops, the new double lp by Stereolab. Not that I put much stock in what hipsters think, but it actually stands up pretty well to the hype. I'm starting to like it more than their last lp, Emperor Tomato Ketchup, which I wasn't a big fan of in the first place. Well, whatever, the new lp is much more sanitized than the songs themselves are more stylistically consistent. Of course, the Stereolab potpourri for goofy titles remains, as is obvious with the opening track "BaldHGg", which is, in any good this major should know, named after an Star. But aside from the lyrical (mis)concerns of the lp, I must applaud the Labbies on their incredible arrangements, and the impeccable guest musicians present. These include an excellent horn section, the irrepressible John McEntire on marimba and various instruments (not to mention that he also engineered most of the lp), and those energetic Krautrockers responsible for Mouse on Mars. The cd version is available domestically on Elektra, but if you don't mind shuffling out the extra bucks, the imported vinyl is available from Dauphonic (the Lab's own label).

Certainly an interesting stylistic precursor to Dots and Loops in the self-titled lp by Turn-On released earlier this summer. This "band" consists of Tim Guye and Andy Romeny of Stereolab and Sean O'Hagan of the High Llamas. This lp also takes a more "electronic" approach, dabbling slightly in the busy atmospheres preferred by groups like Oval and Microtech (no surprise there, as Microtech remixed a Stereolab track this past summer, and includes one-half of Mouse on Mars). But hey, every once in a while the likes of Kraftwerk and New Order) as well as more modern techno and jungle forms. Mouse on Mars also construct melodies around dizzying sound structures, encompassing "high" and "low" melodic forms. That is, they are more than content to build goofy, cartoon-reminiscent melodies out of the most theoretical, complex noodling, and vice-versa. This sort of playfulness usually crops up in the work of the likes of Aphex Twin and Squarepusher, and I find it to be certainly welcome. Instrumentals is the first release on Mouse on Mars' own label, Song. If you didn't catch the joke, well, maybe I should clue you in: all their music is "instrumental," excepting the occasional guest appearance by Laetitia Sadier of Stereolab. Instrumentals is quite a bit different from Audiohead, not quite as lazy or bombastic. Obviously, Mouse on Mars is no one-trick-techno-pony, and well worth checking out. Do yourself a favor and buy their previous lp's - Viskoland, Iona Tabith, and Cushon neatly Neil as well.

Autumn also marks the appearance of the new release by England's much-hailed Spring Heel Jack. Busy, Tartous, Thirten is the title of their new triple lp (which talk about length!). This duo is known primarily for its "thinking-person's-dance- music," and the music on this outing both lives up to and defies such an expectation. The first disc stays mostly within familiar territory for them, pulsating jungle beats weaving in and out of complex, yet lush electronic Disc Two, however, is a complete departure from any of their previous releases. Beginning with "Galapagos J" (a reworking, if you will, of a Tortoise remix), Spring Heel Jack moves into the realm of late-twentieth-century "serious" music. I know such a term may seem vague, but this is deliberate: within even the space of a "song" Spring Heel Jack manages to tastefully envelop twentieth-century developments such as serialism, minimalism, "progressive" music, and electronic innovation. Quite a feat, indeed. And they don't need the "sellout" of such intrusions as "conductors" or "professional musicians," either. Unfortunately, the third disc, while very exciting, does not quite live up to the genre-defining synthesis of Disc Two. However, it does contain some better-than-drunken-drumline d n' b, but seems like it would have worked more effectively as a twelve- single. Well, that's about all for this week. Next time: reviews of new releases by Jeepster, The Set and Coke, Will Oldham, Aerial M, Jason and Tivo, and possibly more. Take care, and don't forget to listen, eat, write, Right?

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Boogie Nights: Thirteen Inches of Family Values

By ABIGAIL ROSENBERG, Opinion Editor

The New York Times has called it the decade that won't go away. From the fashion runways to the musical sampling of the Bee Gees by such mainstream groups as Wyntiff Jean and the Fuges All-Stars, the '70s have found a seemingly perma-
nent home in 90s American popular culture. In the current era of safe sex or abstinence and overem-
phasis on political correctness, the nostalgic recre-
ation of a time when sexual encounters were as easy to come by as a glass of water, fashion was the main concern of any self respecting full-blooded swinger, and cocaine was as easy to obtain as a "Learn to Hustle" record, allows for our parents to remember their disco days and our generation to get a peek at what they said we missed. This time, however, the decade is re-presented with a bit of a twist, by director Paul Thomas Anderson. In keep-
with with contemporary '70s films (Saturday Night Live) and great films focusing on the decade (Forest Gump, Boogie Nights) storyline is nothing unique. What keeps the audience watching for the entire 185 minutes is the fact that it is set within the porn industry, a haven for all the materialism and objectification that epitomizes the decade. The film parleys a world of sex, drugs, bougie, and even leaves for which many teenagers are familiar, but this time there is a surprising ingredient: family loyalty. Within the subculture of a popular series of "adult films", Boogie Nights characters include Jack Horner, the director (Burt Reynolds), Dirk Diggler, the 17-year-old male star (Mark Wahlberg of the Funksy Beach fame), Amber Waves (Julianne Moore of Short Cuts), the female star of Horner's films, and Roligrtis (Hannah Graham of Dogtown Cowsboy), a sort of all-purpose character, who together form a saturated family to replace their dysfunctional biologi-

cal family experiences. All assuming traditional nuclear family roles, the characters support each other in situations that range from congratulations on a filmed blow job well done to forgiving violent drug induced behavior. In one scene, Jack Horner, who assumes the father figure role, insti-
gates sexual encounter between Roligrtis and Dirk, to test Dirk's potential for drawing an audi-
ence in porn films. In another scene, Horner sends Roligrtis to her room to tidy it up. In both instances Horner reacts with the same fatherly affection for his "kids". The film is able to tran-
scend traditional morals, to bring the characters' humanity to the foreground in order to bypass the discomfort that the audience might feel due to the pornographic setting.

The film is able to transcend traditional morals, to bring the characters' humanity to the foreground in order to bypass the discomfort that the audience might feel due to the pornographic setting. The screenwriter success-
fully creates a family atmosphere, that although incestuous to the extreme, all can envision. Even though it may seem impossible given the nontraditional choice of industries to por-
tray, the characters are believable although pathetic. It is not a large step for the audience to sympathize with Dirk Diggler when he talks about his 13-inch "one special thing." By show-
ing us interactions between Dirk and his abu-
sive mother early on in the film, the level of character development is sufficient enough for the audience to understand Dirk. We under-
stand why he got into the industry: low self-
esteem, the lure of the glamour, and the chance to prove himself with the only talent he believes he has. Instead of condemning the cocaine addicted, porn-queen's quest to get custody of her son, we find pity. The story proves to the audience that she is caring, kind, loving, and in some warped way, even responsible. As she uncertain Dirk's face and assures him that his first performances for the camera was "sexy," we know that Amber Waves cares about protecting young Dirk from the dark side of the industry.

In examples like this, a value system within this pornographic world becomes apparent. The film is in essence about the lines that are drawn by this extended family within the industry and what the consequences are when they are crossed. As long as the characters stay within their culture of business-like sex, low-budget glitzy parties, and heavy drug use, they are able to function in perceivably normal ways, but as soon as the outside world begins to infiltrate this haven, disaster occurs.

The basic storyline of the-young-kid-trying-
to-make-it-in-the-glamorous-world-only-to-be-
dragged-down-by-various-issues is an appealing one. We are constantly rooting for Dirk, even as we watch him make terrible choices. We are attracted to Amber Waves because we know that her maternal instincts override her choice of lifestyle. We forgive her for becoming part of this sex industry and as is the case with almost all of the characters, their participation in this subculture seems less the product of choice and more the sole option of the moment.

It's always worth $7.50 to be taken back in time to a decade that was so visually oriented. From sequins to "imported Indian" nylon to faux make-
skin, Boogie Nights attention to detail made the film a satisfying experience. The richness of the costumes and the characters, the never-ending horror of characters' introductions to Dirk's sticker to stardom, and a bold experiment in casting on the part of Anderson made Boogie Nights one of the better choices for a night at the movies.

The Pancing Paperclip of Tormented Souls/ by Magnus

Hey, Cain...?
1 <Si>Yeah?
What the hell is that stupid thing on your forehead!

Oh, that? That's just the Mark of God... "If any one says Cain was ver-
en, evil shall be taken on me, Seventeen," (Gen. 4:18).

...Oh...

Shain't?
000000000000000000

Yup!! I'm not invoking the wrath of God!
I'm not invoking the wrath of God!

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5

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Jesus Christ Superstar: Do You Think You’re What They Say You Are?"

First Bard Musical in 20+ years plays to capacity audiences and standing ovations

By CAITLIN JAYNES, Assistant Arts & Entertainment Editor

Trampling through snow, ice, and a bone-chilling wind, people hurriedly walked towards Bard's Chapel of the Holy Innocents Saturday night. The throng consisted of parents and friends, some from hundreds of miles away who had come just to see the event being held that night. The entrance hall of the chapel was packed with those eagerly awaiting to see if they would be granted admittance. They were the unfazed ones who waited too late to make reservations, and therefore had to settle for a place on the waiting list. The second performance of the independent student musical production of Tim Rice's and Andrew Lloyd Webber's Jesus Christ Superstar was booked solid. The first musical produced at Bard in over twenty years, it would continue to play to a capacity audience.

After much pre-concert hullabaloo, the last stragglers settled in and the event was ready to begin. Welcoming the audience were director Sarah Anderson, and stage manager Miranda Buffett, whose idea it was to produce Jesus Christ Superstar at Bard. The lights then dimmed and excitement began to build as a live orchestral group at the front of the chapel commenced with the show. Along with guitar, bass, piano, drums, flute, saxophone, and violin, the chapel's large pipe-organ was first used in the overture, and would return to add musical strength in key moments later on in the performance.

Fluctuations between bright lighting and pitch-darkness were used dramatically throughout the show to convey special effects of scenes owing to the production's lack of technology. This constant enhanced the tone of the show, drawing on the work of the actors, particularly its segments directly involving Jesus (Meredith Yaskan) and Judas (Terence O'Rourke). Unfortunately, due to unavoidable awkward seating arrangements and overbooking, it was difficult for many spectators to see all of the action at the front of the chapel. In order to make the best use of the limited space, movement through the center and side aisles was integral, bringing the action into the entire chapel and surrounding the audience. The actors were the show. There was no set, the costumes were simplistic, and the band was always in the background to support the actors' strident performances. Each character encompassed unique identities, each specific to the interpretation of the actors, especially through their singing. Jesus (Yaskan) approximately had the strongest, and most passionately sincere voice of all the characters; Judas (O'Rourke) sang with power and cried confusion; Mary Magdalene (Emilly Williams) was characterized by love and devotion through her smooth melodic voice. Caiphus the high-priest (Morgan Pielli) sang with pompousness in an amusing deep-voice. Pontius Pilate (Brian Schiebel) individualized his voice with a refined English accent signifying the arrogance of Pilate's autocracy. King Herod (Nick Conrad), the big clown of the performance, had a mocking, slightly hysterical manner with which he performed a vaudevillian, show-stealing Broadway tune. The ensemble chorus of characters including the apostles, priests, and Judas' soul girls held great importance for the performance as well, adding necessary strength with movement and singing, and working in coherent unity.

The directors revealed their creativity and imagination most effectively through their inventive, utterly simplistic compensation for the lack of sets or lighting effects in the production. Producing the show in the chapel space gave the performance an appropriate unique atmosphere, and conveniently provided symbolic significance through the integrated use of the crucifix on the altar. Judas's suicide for his guilt at betraying Christ is portrayed by the machinations of his Soul Girls (Jen Adams, Mayumi Ando, January Morelli), who cover him with a black shroud in his devoration. The lights CONTINUED ON NEXT PAGE

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The Effects of the Moon
by Nicole DiSalvo, Columnist

In astrology, the moon is considered a ruler of the sign of Cancer. Thus it has connections to the emotional life, as well as the subconscious. When looking as a birth chart, the sign the moon is in tells us in which area of life we need to feel safe and protected, and what we need to bring into play for attaining that security. Looking at the moon as it affects the whole population, we see that when the moon leaves one astrological sign approximately every two and a half days. This manifests itself to us in a general mood, a feeling that permeates everyone. The position of the moon affects the emotions of everyone here on Earth, albeit in different ways.

It is an opinion of this astrologer that we can use this to our advantage. Some activities are best accomplished in one particular position, some in another. What follows is a (very) abbreviated guide to the moon in the astrological signs, and how to use these positions to your advantage.

**The ARIES Moon**

Aries is a good time to start new projects, though not much gets finished during this time. People are energetic and tend to act as a bit like children. The moon in ARIES is a relaxed, unhurried time. Good luck trying to get anything done—Taurus moon is all about stopping to smell the roses. While the moon's move into GEMINI, people perk up. Communication is exceptionally smooth at this time, and we emphasize our intellectual, logical side. Save all sentimental and emotional discussions with loved ones for the other moon signs, because we're too receptive at this time, if a bit moody. A LEO moon is the best time to give any type of performance; this excites us, exercise, sports, and all of us. People's ability to entertain and their ability to enjoy entertainment. The moon in VIRGO is like a cold, clear day in the face of reality. Now is the best time to write a critical, but beware of turning that critical voice on yourself and others. LIBRA moon is nice and relaxing, people are romantic but a bit lachan. SCORPIO moon brings our powers of persuasion to their peak; attempt a seduction or ask for a paper extension, but beware, because Scorpio also brings with it the ability to detect true intentions. Moon in SAGITTARIUS is the best time to have a party. People are optimistic, some self restraint. A philosophical bent reveals itself during this month. CAPRICORN moon is the perfect time to sit down and feeling sorry for yourself, and to do all the work you ignored during the more outgoing months. The move into AQUARIUS is much-needed objectivity. Now is the best time to sit down and self-evaluate. PISCES moon can move people to self-effect, we all manifest more Piscean empathy and altruism.

The position of the moon affects the emotions of everyone here on Earth, albeit in different ways.

One final note: when the moon enters your sun sign, the next two to three days have the potential to be the most productive, creative days of the whole month. Things just go more smoothly on these days. If possible, schedule Moderation and Senior Project boards for days when the moon is in your sign.

The same goes, beware when the moon enters your sun sign, the next two to three days have the potential to be the most productive, creative days of the whole month. Things just go more smoothly on these days. If possible, schedule Moderation and Senior Project boards for days when the moon is in your sign.

Moon placements for the rest of November:
- 16th (2:30 a.m.), CANCER, 19th (9:30 a.m.), LEO, 21st (8 p.m.), VIRGO, 24th (9:30 a.m.), LIBRA, 26th (9:45 a.m.), SCORPIO, 29th (7:35 a.m.), SAGITTARIUS.

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The Stabilizing Force of Foster's
By STEPHANIE SCHNEIDER, Arts & Entertainment Editor

When we first entered Foster's Coach House in Rhinebeck, my dinner companions and I agreed that you get the sense that you have been transported to the waiting line for some Disney World ride like " Pirates of the Caribbean". Yet it doesn't seem to be a very exciting ride because, instead of something like pirates, the motif is equestrian.

We were greeted by signs designating certain areas of the restaurant "Churchill Downs" and the "Horsefly", as well as by a life-size wooden horse complete with a disapprovingly Sized wooden jockey who looked like he'd been one too many times around the track. He had only one eye, numerous parasites in the back of his head, and was chained to a post. This place has a warm, cozy feeling, one you'd appreciate on a rainy night. That is, until you realize that you're inside a stable—the walls and ceilings are covered with various equipment, ranging from saddles and riding crops to a horse's tail. The attention to detail was immense and I later noticed that even the heathered to the bathroom was an old one-horse. Before you leave Foster's I would recommend making a phone call from the car—and, if you do, a great photo opportunity—if one day you decide to bring your horse to town. It's the only thing I would suggest the rider's add to their racetrack theme is a special room dedicated to off-track betting.

We were seated in our own stall which doubled as a booth and we were given a menu that had a theme element and the most interesting part was Foster's Coach House is probably not the best place for vegetarians and the like; the look of the place brings with the prospect of meat. The menu was presented to us as if it were a map and we were the explorers. If you're a light eater, you should probably opt for a steak sandwich or clam dog, whereas if you're in for the long hand you can choose from an item from the charcoal pit.

"Service was friendly and accommodating and I should say right away that all the food we ate was the best-we've ever had in a stable. We started out with a familiar appetizer, potato skins. Now those potato skins were the best-the best we've had in a stable—but although I liked the idea of skin with a cheese topping, it had to be pointed out to me that the topping was actually cheese. The choice of cheese could've been a little more flavorful. For the next course, I ordered a tossed salad which I was a little disturbed to find it rather gritty. I wrote it off, though, telling myself, "oh, I'm sure it's just because we have a little bit of cheese on it."

The portions were big (reflected in the check). We concluded that the steak would win the contest. The potato skin soup, just being down the stretch, and the potato salad would show. So if you're looking for something filling, yet something less participatory than Medieval Times, I'd say you'll enjoy a fine meal at Foster's, or, at least the finest you've ever eaten while inside a stable.

Stephanie Schneider is not the head of PET.
Education in South Africa Stifled
By Agenda and Demands of the Rich

PIE student laments Mandela's condemnation of protests, government capitulation

By MICHAEL CANHAM, Contributor

"Change does not happen overnight." These were the words of Nelson Mandela on May 10, 1994 after his inauguration as South Africa's first democratically elected president. He went on to say that "it was now time to roll up our sleeves, put our hands to the plow and begin the long walk to freedom." On a closing sentimental note, he left most South Africans with some food for thought by warning that expectations should not reach "uncritical levels," in South Africa was still a fledgling democracy.

But civil liberties are taught, at times, to the peril of our families, we were soon being told to begin a new struggle for freedom, in which Mandela emphasized that we have to change gears from resistance to the politics of reconciliation, reconstruction, and development. Parallel to the stabilisation process was that for the first five years of freedom, the big business conglomerates in South Africa, namely De Beers, a mining company, Anglo American, Barclays Rand—both kitchen appliance manufacturing companies—and many others, were to lend the powerful tool of materialism to genuine democracy. But on what basis? A careful reader would not fail to realize that it was to be the profit motive and free-market capitalism which might make it possible. By implication, the wealthy have to become even wealthier before the material aspirations of the poor could be catered to. It seems that when the rich dream it necessary, they would, out of a change of heart, distribute that wealth to the poor. Now this is a striking contradiction because nowhere have the rich ever surrendered their wealth without being forced to, either through legislation or violent means. This selfless distribution theory is the longstanding myth that the poor majority have to endure.

Clearly, as the rich have become super-rich by pressuring government to liberalize tax impositions on their profits, the freedom of big business is the kind of genuine freedom that the South African Government wants its people to accept. The following example should illustrate this point. Towards the end of the 1995 financial year, one of South Africa's most celebrated bourgeois newspapers, The Cape Times, conducted a survey of the 20 wealthiest families in South Africa. This survey was to reveal the precise annual per capita income of these families. The results were then to be used as a basis for calculating personal profit, calculated together, amounted to no less than 70 billion rand ($124 billion), of which one of the "poorest" of these families accrued just over 45 million rand ($16 million).

How can you roll up your sleeves and contribute to the transformation of South Africa when, as a student, you have sleepless nights anticipating the moment when you will be told to pack your bags and leave because you are unable to pay your fees?

Moreover, these figures did not reflect the income from property owned in other parts of the world, for example, and deposited in the Swedish Bank. Around the same time that this survey was done, a huge debate was raging in South Africa regarding the proposal put forward by the government in which a number of black college campuses would have to be shut down because the government no longer had the money to fund black education. This was a surprise because it was the very same colleges that had collapsed under the weight of the poor government to meet the needs, foncet and separatist governments led by De Klerk and his lackeys. Frustrated by the slow pace of delivery and the lack of hope for the future of black education, thousands of students took to the streets in defiance of their right to learn. The response of the government, round from meetings with university presidents to sending armored tanks and vehicles to shoot at what Mandela called "steed students." What became clear to students was that the African National Congress-led government was no longer serving their interests, but those of big business. This was further shown after Mandela condemned the actions taken by students, when he issued a stern warning that if students continued to act in such a selfish manner, "South Africa's economy was heading for imminent collapse" and that "big business would in the future be reluctant to invest in higher education." This analysis by our president was a telling act of capitulation to the agenda and demands of the rich. For example, the president had no problem when extravagant members of parliament stair asked demanding an increase in their annual budget to benefit Mauritius and other prestige holiday resorts. To this end, legislation was piloted through the ANCO-led cabinet and despite tremendous public outcry, the parliamentarians were rewarded an increase, this time not only for unusual vacations, but also to enable their children to gain admission into South Africa's well resourced white, suburban col leges and universities. The irony is that there was no "imminent collapse of the economy," but when students demanded a slice of the pie, they were immedi ately confronted by South Africa's army, the country's most powerful apparatus.

How can you roll up your sleeves and contribute to the transformation of South Africa when, as a student, you have sleepless nights anticipating the moment when you will be told to pack your bags and leave because you are unable to pay your fees?

The widespread myth of freedom and equality for all in South Africa was buried with the announcement that the government was seeking to end all forms of discrimination in education. But real change for those who have no access to clean water and decent living conditions. What will happen to those who are unemployed and living in squalor, and most importantly, to the illiterate who continue to be manipulated with promises of rewards, if they buy into the reality that there is no money in South Africa? Real change in South Africa will not happen by a general condemnation of the status quo. It is the down-trodden minority and those who share a vision of a world free of evil, oppression, degradation and poverty who must start acting fast!

Yes, all can see that change is happening in South Africa, but for the worse. Canham is a PIE student from South Africa.

Roasting the Sacred Cows
by David Case, Columnist

I am looking for something to guide me. My subscriptions to High Times and The Economist are about to lapse and I need a new beacon of shining righteous light to guide me into a safe moral haven. Unfortunately, the new call-girl service on campus costs too much for my budget, and Leah LaVelle's pseudonymous pose seems too monumentally unwilling to wander the campus. I have no more free moral advice to students and their parents.

Therefore, I am forced to look to the students. Luckily, a few student organizations seem extremely willing to fill this void and have declared themselves as sources of indisputable guidance on campus. For the most part, students accept that even questioning their motives or operations will result in a catastrophe of biblical proportions. So, in order to find a new moral guidepost, all I have to do is scan the barrage of campus propaganda and see which groups have ascended the moral mountain and claim to look down at the unwashed masses. However, if one of us students should dare to belong one of these sacred cows (don't get any ideas, Chris Planer) they are rightfully put down as pro-rave, pro-oppression, or the dreaded "sexually confused." So, with this latest round of controversy on the merits of allowing a stick-through a dead pig, spitting it around, and eating it (as a reaction to the Liberal threat posed by the massive organisational power of B.A.R.C.) comes word that B.A.R.C. is in favor of "peace and ethics."
Classifieds

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Remember that song, "Oh, I wish I were an Oscar Mayer Weinie"? Well, Oscar Mayer is actually looking for people who want to be weiners. Each year, one college graduate gets paid to travel all over North America. They attend exciting events like the Super Bowl and the Olympics, as well as parades, fairs, and festivals. They are the goodwill ambassadors for Oscar Mayer. Did I mention they travel in a 24-foot-long hot dog on wheels? The Hogwhaggen, the pint-sized Primosmobile, spends a full year traveling from border to border and coast to coast making promotional appearances. A major portion of the job is participating in television, newspaper, and radio interviews. For more information, contact the internship office at [email protected], or call Oscar Mayer, Marketing Department, P.O. Box 7188, Madison, WI 53707, or call Kristen Stoe at (608) 235-3340, or e-mail kirsten-486@omco.com.

Teaching NYC Student Internships: Internships. We're looking for bright, energetic self-starters who will be valuable additions to our teaching staff in Washington D.C. Here's your opportunity to learn the ins and outs of feature and investigative reporting, photojournalism, multimedia and computer-assisted reporting. You will receive hands-on training in our teaching workshop. To apply, visit our website at [www.teachingnyc.org].

3DAS26 Minneapolis Internships: 3DAS26 is looking for bright, energetic self-starters who will be valuable additions to our teaching staff in Minneapolis. You will receive hands-on training in our teaching workshop. To apply, visit our website at [www.3dasmn.org].

Acrobatics. Looking for talented, experienced, responsible people to portray characters at children’s holidays parties. Must have car. Excellent pay. More work on weekends. Call (914) 758-6066.

All classified ads are printed five times a week in the newspaper. The Bard Observer reserves the right to edit or decline any ad for length, clarity, or errors. Please try to keep your ad to a maximum of 35 words. Students and staff ads in the Bard Observer via campus mail. Other ads: send your ad to The Bard Observer, Bard College, Annandale-on-Hudson, NY 12590. The Observer will also accept classified ads via e-mail at observe@bard.edu.

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Observer Editorial Policy
The Bard Observer is Bard College's only student-run newspaper. It is published every other Monday and is distributed free on campus and in nearby communities. Everyone is welcome to submit.

The deadline for all submissions, be they stories, cartoons, photographs, analytics, or advertisements, is 9:30 a.m. on the Wednesday prior to publication. Late submissions (with the exception of late-breaking news articles) will not be accepted for any reason. Submit all writing on a labeled disk (or e-mail us at observe@bard.edu) in Microsoft Word format (or PC files preferred) along with two hard-copy printouts. Send submissions via campus mail to the corresponding section editor.

All letters go to either Lilian Robinson or Meredith Torey. Submit developed photographs if possible, preferably to the commercial 35-mm size. We discourage anonymous submissions. If anonymity is absolutely necessary, you must reveal your identity to the editors. The Bard Observer reserves the right to edit for spelling, grammar, length and clarity.

$SUPER STUDENT $AVINGS

DISCOUNT TAXI COMPANY
HOLIDAY EXPRESS SHUTTLE

BARD COLLEGE
TO STEWART AIRPORT $50.00
$30 EACH FOR 2 OR MORE

BARD COLLEGE
TO POUGHKEEPSIE TRAIN $25.00 EACH
$18 EACH FOR TWO OR MORE


485-8800
Vaccine Recommended

Dear Students,

The American College Health Association (ACHA) in its January 1997 newsletter for Dowtown Community College (DCC) now recommends that college students consider a pre-emptive vaccination against meningococcal meningitis.

Meningococcal meningitis is a potentially life-threatening bacterial infection causing inflammation of the membranes surrounding the brain and spinal cord. The disease strikes about 2,000 Americans each year, leading to more than 300 deaths.

Outbreaks tend to occur in relatively isolated, closed communities. The disease is transmitted through the air by sneezing or coughing and direct contact with nasopharyngeal secretions. The meningococcal meningitis is also likely to occur in late winter or early spring.

Because college students live in close quarters, such as dorms, they are at increased risk of meningococcal disease. Lifestyle behaviors, such as active and passive smoking, but pressure and excessive alcohol consumption increase the risk of contracting the disease.

In accordance with the ACHA, the Blvd Health Services strongly recommends that students receive the meningococcal vaccine. We encourage students to receive the vaccination from their primary health provider during the winter field period. In this event that this is not possible, the Student Health Service will administer the meningococcal vaccine to students 1 to 3 years immediately after the spring semester at a cost of $50.00. The efficacy of the vaccine occurs within 7 to 10 days of being administered and lasts for 1 to 5 years. The ACHA recommends receipt of the vaccine for the high-risk college years.

Sincerely,

Mark Davis, RN, FNP
Director, Blvd Health Services
Student Health Service
Barbara Jean Baldon, FNP
Associate Director
Angela Covarrubia, D.O., College Physician

The Semantics of Eating Meat

Dear Editors,

I write today to comment on the letter written by Nora Kindley, the leader of the Blvd Animal Rights Collective (BARC), in the November 7 The Blvd Observer. After reading her letter, I find it necessary to clarify some of her points and also to attempt to forge some understanding between the vegan and non-vegan members of this community.

First, off, though I share my abhorrence with the involved organisms and my eating habits, I am not a member of BARC, and I do not know Nora Kindley. I am not a meat eater and for my part, I find the idea of veganism to be a logical and a sensible approach. However, some of the violations that are being committed are not the same. I am an omnivore, and I like meat. However, in my humble opinion, sprouts do taste better than meat, and I would rather have a head of lettuce and a heart of watercress at an open-air market than a pint of a chicken salad. Speaking to food, and food and food, I don't see the need for each person to eat whatever they want, so long as they, in their diet, do not choose to be carnivorous.

As someone involved in the Vegan Action Team (VETA), I do know that we have an agenda of issues that affect us, and the personal abuse is not the article. We are not posturing, we are not engaging in personal attacks, and we are not using our religious beliefs as a form of abuse. We know that you have your own beliefs, and we think that you have the right to their beliefs.

I find it necessary to point out to you that VETA is not a club committed to eating animals. As a matter of fact, it is a group established by a non-sectarian committed to boating on groups at BARC, to live and learn. We are not posturing in any sense of the word. We are not engaging in personal abuse, and we are not posturing in any sense of the word.

I am writing today, as a member of the Blvd Animal Rights Collective, to address the issues that are being discussed. I am not a member of VETA, but I am a member of the Blvd Animal Rights Collective. I am not a member of BARC, but I am a member of the Blvd Animal Rights Collective.

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Continued from previous page:

think that perhaps you just didn’t think about all the implications of what you are saying here.

First of all, you probably testify that the alienation of African-Americans is primarily caused by the black people themselves, as a race, inferior. Often, they were simply considered to be animals, subhumans, and thus any lack of interest or disapproval of them was individualized by the "fact" that they are simply beasts. Your position, with the justification of a black man and a white man, is that they are inferior and do not possess the same rights or capacities as whites. This is a dangerous and incorrect position, as it improperly supports this view. Drawing parallels between animal suffering and human suffering is a serious error, and I will discuss later how this concept results in a false perception.

The need for a clear understanding of the is not a concern for me, and you need to think about how they will be perceived, not just how I intend you to be perceived.

Secondly, I have some questions about your use of the Alfre Wolfe quote. From where did this quote take place? I find it to be true that the quote would support animal oppression with racism and sexism, and I am somewhat familiar with the concept of animal oppression, which moves outside the connections between respect for the earth and respect for all people, but I think it is inappropriate to use it in this context. The history and the history of African-American oppression with the oppression of animals. I think your point is not that African-Americans are similar to animals, but that the oppression of African-Americans is similar to the oppression of animals. This issue, your point made me think about the similarities between the animal rights movement and the women’s movement, and that is the issue I am addressing in this paper. I can see a similarity between the two movements, and that is a valid point.

Third, I understand that the animal rights position does sometimes draw parallels between human and animal rights, but I believe this is a false comparison. The human animal is a separate entity, and the culture of African-Americans is a separate culture from the culture of animals. I am using this analogy to make the point that the treatment of African-Americans is similar to the treatment of animals, but I am not saying that African-Americans are animals. This issue, your point made me think about the similarities between the animal rights movement and the women’s movement, and that is the issue I am addressing in this paper. I can see a similarity between the two movements, and that is a valid point.

I am also writing in response to the letter in the last Observer [Nov. 1] from Nana Kindler (the founder of the Bard Animal Rights Collective). Personally, I am as interested in this issue as Nana is, but I was shocked at her comments and allegations which I believe to be false. The club was founded by people who saw the suffering of animals and that suffering, no matter what the form, is unacceptable and requires action. I am not aware of anyone who is not a vegetarian or vegan, and that is the issue I am addressing in this paper. I can see a similarity between the two movements, and that is a valid point.

As a white girl who has been actively involved in animal rights for a long time, I am absolutely convinced that a nonviolent animal rights movement is currently made up of privileged kids like me. I am not even going to get into this here, but I think that any responsible animal rights organization needs to concern itself with related issues, and our privilege makes us blind to that fact. For example, animal testing is a huge issue, but to us as human beings who are not part of the powerful establishment, which is why I am writing this. I am not trying to make this a race issue, but I do not wish to see the abuse of animals that goes on in this country, and a lot of these animals are, suffering as a result of this. I am not trying to defend the treatment of animals, but I am trying to fight for the rights of these animals. I am not trying to say that the rights of African-Americans are the same as the rights of animals, but I am trying to say that the treatment of African-Americans is similar to the treatment of animals, but I am not saying that African-Americans are animals. This issue, your point made me think about the similarities between the animal rights movement and the women’s movement, and that is the issue I am addressing in this paper. I can see a similarity between the two movements, and that is a valid point.
Women’s B-ball Aims to Rain the Long Bombs

By JEREMY DILLAHUNT, Sports Editor

Coming off a bumpy season last year, the Women’s Basketball team has completely redesigned itself. Last season’s assistant coach, Jeff Gold, has moved into the driver’s seat after head coach Michelle Sterren decided to pursue a new career somewhere other than here. Red Hook native Andy Wallen is filling in Jeff’s old position as assistant coach. Along with a redesigned roster, the think tank powerhouse of Jeff and Andy hope to improve upon the promising record of 5-13 from last year.

On the floor and in the paint the Bard Women have a new-look and improved shooter, faster, meaner, and all around more diesel-engine (Petersbilt style) look. There are five hollovers from last year’s team: Lindsey Goldstein (co-captain, forward), Abby Rosenberg (co-captain, guard), Hazel Gundland (guard), Kallie K “watch your pocket, Jordan” Papadski (forward), and Stephanie “accent weapon” Schindler (guard). New additions to the team are: Lisa Raye (forward), Bridget McCarthy (guard/forward), Anna Trefy (forward/center), Jane Thompson (forward), and Hillary Washington (guard/forward).

This new roster is a sweet balance of experience and intriguing new talent. Unfortunately last year’s dominating center, Lara Mesernamer, is also known as the “franchise” for her 15+ points per game average, was lost to her senior project: filming Asian fisher boats.

With the addition of so many interchangeable guards and forwards, the women should have a strong presence under the basket and rain in the long bombs from behind the arc. A fast running game and a lot of backcourt trapping can be expected from this small line-up and should make this year’s games exciting, intense, and fast paced.

Don’t Fence Me In—touché

By JEREMY DILLAHUNT, Sports Editor

Have you noticed all that chain link fence surrounding the right side of this very, very far future considering it took three years to get the shovel that broke ground? campus center! One day it won’t there and then all of a sudden we woke up to acres and acres of conformed-off territory. Enter the Bard Fencing Team, an independent contract group raised nationally for their outstanding and efficient work in the areas of fencing-building competitions. An offshoot of the more popular “lumberjack games,” fencing involves a group of people in attempting to close off the largest space possible in a given amount of time. While it is still

With Marienthal, Men’s Basketball Nabs Fidelity

By JEREMY DILLAHUNT, Sports Editor

In an incredible show of consistency for the Bard athletic program the head coach of the Men’s Basketball team is a remarks to his team in the first team in five years and the Women’s Basketball team on its third coach in five years, the show of support by a coach is unprecedented. Unfortunately, however, the assistant coach has left for the savvy northern college of Marist to become the head coach of the soccer team. No matter, head coach Paul Marienthal is left with a bunch of a soccer team in the division. The men are going to attempt to improve on the impressive season last year, 1-17, which should be no problem with an expanded roster and a solid group of returning talent.

The old guard is Kevin Thomas, co-captain Ray Momo, co-captain Ian Sudomy, Samir Vird, and Billy Speck. New to the team this year is Kimon Davis, Dave Zetlow, Fran Andersen, Mario Bordeau, Chris Dickens, Linus Gottschalk, Nick Kepes, Adam Kozik, Dave Reisman, and Max Rubenstein. “I don’t have to worry about a bench, or team, this year, I can just coach. The only thing I really have to worry about is getting everyone playing time,” Marienthal said. Several of the new players have had previous experience with basketball and the coach expects them to see time in all but two games this season. “We’re going to have a lot of games that come down to the last minute or two this year. It’s going to be an exciting season.” One thing the coach may have to worry about is how he is going to fit fifteen players into twelve uniforms.

Winter Sports Schedules

Men’s Basketball:
Nov. 21 vs. St. Vincent (Away)
Nov. 22 vs. City College of Flint (Institute) (Away)
Nov. 25 vs. Cooper Union (Home, 7:00), Dec. 2 vs. Brooklyn (Home, 7:00), Dec. 6 vs. Webb (Away)

Women’s Basketball:
Nov. 22 vs. Staten Island (Away)
Nov. 23 vs. Principio (Home, 4:00), Dec. 4 vs. John Jay (Away, 1:00), Albany (Home, 7:00), Dec. 6 vs. Mount Saint Mary (Away), Dec. 7 vs. Salve Regina, Joe’s (Away), Dec. 9 vs. Vassar (Away)

Men’s Squash:
Nov. 23 vs. Colgate (Home 1:00), Dec. 2 vs. Vassar (Home 1:00), Dec. 6 vs. Hamilton/Rochester U (Away)

Women’s Squash:
Nov. 22 vs. Hamilton (Away), Dec. 3 vs. Vassar (Away), Dec. 6 vs. Williams Western New England

Women’s Fencing:
Nov. 8 vs. Vassar (City College) James Madison/Fairleigh Dickinson (Away)

Men’s Fencing:
Nov. 8 vs. Vassar (Away)

Tae Kwan Do

Students Earn Black Belts

By JEREMY DILLAHUNT, Sports Editor

Saturday, November 8th, about ten people congregated under the basketball courts at the Stevensien Gymnasium. Some were friends and family but most were students of Branden Ramsey, Bard College’s resident Tae Kwan Do instructor. This is his fourth year teaching at Bard and Saturday marked a special occasion, two of his students, Eri and Jeremy Hot, were undertaking the testing procedures for the right to wear the black belt. Testing procedures included sparring, defending, attacking, use of knives, weapons exhibition, executing specific defensive/ offensive maneuvers, and the highly dramatic breaking of wood with bare knuckles.

Of the eight students Branden maternal teaching four years ago these remain in the class who has blossomed to into. Eri and Jeremy both passed their tests and are two of the original class members. According to Branden about ten people per semester sign up for the Tae Kwan Do classes. The Stevensien Gymnasium has been allowing the class to practice in the aerobics room, but lately the students have been practicing in the squash courts because space is limited. Branden started taking Tae Kwan Do classes when he was ten. At seventeen he began teaching, along with his father, in New Paltz. For more information about Tae Kwan Do classes, call the Stevensien Gymnasium at 758-7527.
Seven Years in Annandale-on-Hudson
Bot-man, Issue 5, Volume 2

Created by Chris VanDyke; John Holowach; Written by Chris and John
Drawn by Chris; Copyright Chris VanDyke/John Holowach
Special thanks to Saiklam “Queen of the Fairies” Hussein, George Soros—for paying for our education; Dalai“Kiss Me I’m Buddhist” Lama