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OBSERVER

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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 NATE 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, "Revolting Behavior: The Challenges of Women's Sexual Freedom," held November 1 at SUNY New Paltz. Workshops on safe sadomasochism 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 Mars entitled "Whiplash: Tales of a Tomboy" became focal points of controversy which led to a call for Bowen's resignation or firing by Trustee Dr. Candace de Russey and Assemblymen Thomas Kirwan, R-Newburgh and John Guerin, R-Kingston.

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

President Leon Botstein has been monitoring the story closely and has spoken with Bowen. In an interview on Saturday, Novem-

ber 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 Gillespie, Vice President for Public Affairs and Development, to contact the ACLU and urge them to rebuke 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 Egan, 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

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AND THE FLAMES WENT HIGHER... Muslim Students Organization (MSO) and Jewish Students Organization (JSO) hosted an "Arabian Nights" party in the Albee Social on Saturday, November 15.



DAMAGE: This collision last week involved a Bard student, a prospective student and her mother.

A Dangerous Across Intersection scene of three collisions

By ABIGAIL ROSENBERG, Opinions 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 Josey, 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 or 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 Griffiths, 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

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Novel Faces, Facings, & Defacings



QUICK WORK: The new deKline sign suffered strategic deletions last week, while a plaque on the symbol of the raised fist was mounted to the Old Gym.

In this issue...



SARA HERBURN-PINTO

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

A&E: Exegesis of *Jesus Christ Superstar*;
Pelleas and Melisanda; Foster's Coach House

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

SPORTS: High Kicks: Tae Kwon Do;
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STEPHANIE SCHNEIDER

SUNY President Bowen Facing Possible Firing

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theory that public monies should not be used for such expression, you have crossed significantly beyond the bounds of appropriate criticism."

Coinciding with Pataki's statement, an op-ed which denounced the conference ran in *The Wall Street Journal*. The piece, entitled "A Syllabus for Sickos," 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 Bowen accountable for what he regarded as one of many "festivals of politicized sexual libertinage" which have become "everyday occurrences in many educational and cultural institutions."

Botstein's letter sent to *The New York Times* took issue with Pataki's view and argued that "universities, both state and private, must remain bulwarks of free expression where dissent, the unpleasant and even the unacceptable are discussed and debated. No one... was asked to agree or forced to listen. What New Paltz did was fulfill 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 has been Dr. de Russey who personally attended the conference. In a November 7 news article in *The New York Times* ("At SUNY, A Conference about Sex Is Criticized") she said the event was a "travesty of academic standards and process and had absolutely nothing to do with the college's undergraduate mission..." and that "President Bowen exercised exceedingly poor judgement and oversight and is unfit to oversee the college. I will do whatever I can to get him dismissed." Dr. de Russey, appointed in 1995 by Pataki, was the only Trustee to vote against Bowen's hiring 17 months ago. She claimed in the article to have the support of Trustee Paul Perez and according to a November 13 *Poughkeepsie Journal* article by Yancey Roy ("SUNY Trustees Await Investigation") de Russey "is said to have some support on the board." Roy spoke with several of the trustees and learned that many are awaiting a report from SUNY Chancellor John Ryan on the conference.

In a written statement released publicly, Bowen reported 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 the speakers' rights to freedom of expression. He remarked in a special feature in *The Times Herald-Record*, November 13, ("Bowen Responds to Readers") "...It is through exchange 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."

In last Saturday's interview, Botstein argued that tax-payers' money is best spent on "ensuring freedom" and that "the atmosphere of free speech is critical" to the functioning of a college or university. "You have to have a place where the unspeakable is speakable...I object to the Governor's statement. I would not object to the Governor criticizing the content—that's the privilege of every citizen. He's wrong in implying that it's inappropriate to a university." Unpleasant 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 of unexpressed "fantasies, fears and prejudices," Botstein stated in his letter to the *Times* and elaborated during the Saturday interview.

"The State University is a circus..." joked Botstein in the interview. "It becomes a political platform... politicians [Pataki] have an agenda and they'll fit what they can into their agenda..."

Some of the objections raised against the con-

ference 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 these toys for sale, while the speakers on sadomasochism offered information after the session on how to join local s/m organizations. Replying to a query about the sex toys Botstein advised, "Let's not go overboard and take this too seriously... I'm having a sense of irony about it...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," Botstein said.

Nicole Maccarone, 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

"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—for the health of higher education in general," said Bowen.

was very empowering and a really good idea—I feel that a lot of those 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 Mafia had engaged in a financial conspiracy against blacks. He spoke at Bard several years ago, to the dismay of some members of the Bard community.

Professor William Mullen of the Classics Program remembered the Jeffries lecture, which he said packed the Olin Auditorium. According to Mullen, Jeffries appeared an hour late and with bodyguards. "I loathed Jeffries... it was like seeing a demagogue," Mullen 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, Mullen and fellow Classics Professor Chris Callanan arranged for 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. Botstein, who did not attend the Jeffries speech, asserted that in establishing restrictions, "One thing that universities cannot tolerate is violence... this is a world of ideas, of language, of argument, not of force."

Second, in the spring of 1995 funding was withdrawn from Sexual Minorities Aligned for Community Education and Support (S/M ACES) by Bard's Administration when it was learned that a workshop had been given on the safe use of electricity in sex. Botstein commented in the Saturday interview that the Administration's position on the S/M ACES was "morally neutral." The issue was a technical one concerning what form the group's

activities would take on campus, Botstein said.

An editorial in the November 11 *New York Times* ("Free Speech at New Paltz") criticized Pataki's handling of the issue, concluding, "A punitive strike against Mr. Bowen would have a chilling effect on academic freedom in the SUNY system." Botstein asserted that on one hand, the old adage purports that the first question to be asked at every meeting of trustees is "do we have the right president?" but that dismissing Bowen would be an embarrassment to SUNY. Of three possibilities—the issue of firing Bowen is not raised, a vote is defeated, or a vote succeeds in removing him—Botstein 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: "My read is, 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

CONTINUED FROM PAGE ONE

the blinking light which flashes yellow to traffic traveling north and south on 9G and red to motorists headed from east and west. When questioned whether Bard will seek a permanent traffic light, like the one that has recently been installed at intersection 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 Annandale or Kelly roads 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 on to 9G. It seems that the only solution to the problem would be for motorists to obey the posted speed limit. According to Griffiths, section 11:80 of the New York State Vehicle Traffic Law addresses the speed limit within intersections. It states to the effect that drivers upon entering, driving through, and exiting an intersection should drive at an "appropriate reduced speed" and "at no greater speed than is reasonable and prudent."

The latest accident that occurred, on Tuesday, November 11, involved a Bard student and a prospective Bard student and her mother, prompting Allen Josey 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, Josey also pointed out the problem of speeding motorists, the misplacement of crosswalks, and the possible need for stop signs on Annandale Road, which runs through campus and is considered a county road. Josey also voiced a concern about the projected increased amount of pedestrian traffic crossing Annandale Road after the new Bertelsmann Student Center is open. When asked about these issues, Griffiths stated that because Annandale Road is a county road and does not belong to the college, the red tape involved in erecting any traffic control device is hard to overcome. In addition to having traffic studies done, complaints made, and accident reports presented, county and state regulations must be followed. When asked about the status of the college's proposal to restrict traffic along Annandale Road, Griffiths said that for the time being, the idea has been put aside but not laid to rest.

Ottaway: Powerful Words Can Shake Up the World

Article 19 of Human Rights Declaration focus of talk

By NATE SCHWARTZ, Design Editor

Forty community members—many of them faculty and PIE students—were in attendance last Wednesday to hear a lecture entitled "Press Freedom: A Universal Human Right" by Jim Ottaway, Jr., Chairman of the World Press Freedom Committee. Ottaway, who is also a Bard Trustee, spoke on Article 19 of the Universal Declaration of Human Rights as part of a week of speakers and events organized by Bard's Universal Human Rights Committee. Also Senior Vice President of Dow Jones & Company and Chairman of Ottaway Newspapers, Inc., Ottaway has been involved with Bard's Program in International Education (PIE) and a Bard supporter for nearly a decade.

He distributed copies of the Declaration—it was adopted December 10, 1948—and spoke about PIE, the Declaration as a whole, and offered a word-by-word analysis of the import of Article 19.

The lecture opened with a thank you to PIE students: "...you students from Eastern Europe and Southern Africa are teaching American students at Bard, who take their democratic rights and freedoms for granted, how hard they are to secure and defend after years of few freedoms or rights under Communism, Colonialism or Apartheid."

He quoted the first sentence of the Declaration's preamble which reads, "Recognition of the inherent dignity and inalienable 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 discuss the First 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 partly 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 insult laws which permit the jailing and punishment of journalists who "offend" 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 expression by restricting it in the interests of such as "national security," "public safety," and "protection of health or morals."

Quoting a statement made in 1989 by Vaclav 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—for good or evil. Words are the basic tools of academic research and the profession of journalism. We should be careful how we use them—as tools to search for truth, or as weapons that can do great damage," said Ottaway.

He concluded the speech with discussion

of assassinations and imprisonments of journalists worldwide which his World Press Freedom Committee is combating.

One of the PIE students attending the speech, Adam Kočík 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." Kočík also made note of Ottaway's commentary on PIE. The speech prompted him to consider the mission of the program. "To train leaders and send them back... sometimes these 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 become leaders who can change the world little by little."

He recalled the suppression he encountered firsthand under the Czechoslovak Communist regime. "Under Communism the press wasn't free...there was one main newspaper—it was a Communist newspaper. There were others but they were under strict control," Kočík said. "[Ottaway's] speech was based only on free speech and free press—it was more general—more 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 search 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 start to do something."

Another PIE student, Safiya Mangera of South Africa, also praised the speech.

"The part 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 gestures 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 secretly flourished in the late 1970's and 1980's 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 know what to do." The work of poets so 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 human beings have a right to free expression across "frontiers," especially, in this case, where the past is recorded in the press, ideally by what Ottaway called "a plurality." It was Ottaway's assertion that such freedom is a basic component of democracy and indeed among the most fundamental of human rights.

Failings of Kline Food Redressed by Reps

Menu plans and quality control need work, Food Committee says

By ANDY VARYU, Contributor

The Food Committee – consisting of six students, Flik'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 Bard's food service Flik, we brought our many concerns to the managers.

The suggestions the students presented to Flik fell into two general categories. The first category comprised specific food concerns, and a reconsideration of some menu plans. We asked that similar foods, such as Asian entrees and the Wok Bar, or Pasta Bar and a pasta vegetarian dish, not be served at the same time. Similarly, we pointed out that serving two bean stews at the same time did not provide much variety. We also had many specific complaints about the recent decrease in the quality of the food. We mentioned undercooked beans and peas, overcooked ravioli, sausage that appears undercooked, bland soups, and an overuse of pepper and garlic to spice the food. Lou and Dean explained that the Bratwursts arrive pre-cooked and are meant to be white. Dean also explained after the meeting that they recently reduced the cooking time of beans after several complaints regarding their mushiness. The beans should improve as we continue to make our opinions of them known to Flik. Dean was surprised to learn the collective opinion of the food was low, as few complaints have been posted on the bulletin board. This suggested that more energy be put into making sure the managers know students' opinions; for Flik's part, more consistent attention should be given to the food being served, instead of waiting for complaints from students.

We felt that the recent shortcomings in Kline seemed to reveal a breakdown in quality control, and that better organization might prevent these problems. We cited, for example, dishes often inadequately washed, food items (like breads, rice milk, and salad bar offerings) 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 normal duties of the floor workers, but that when Kline gets slammed, these duties often give way to other responsibilities. He added that there should always be a manager working the servery, 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 on duty in the dining room to help identify him or her. We also mentioned that certain improvements to which students had responded positively, such as tomatoes for the Bagel Bar and guacamole in the Nacho Bar, had not been continued with regularity. Lou apologized, and explained that newly-incorporated duties are easily forgotten, but that he was working on making these changes part of the routine. We did thank them 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, preparing chicken off the bone to improve flavor, and always making refried beans available when tortillas or taco shells are offered with meat. We also talked about making sliced cheese available for sandwiches 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 Flik will try to monitor the quality of the food and the servery maintenance more stringently. 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. Also please talk to one of the Food Committee members if you have complaints; the student representatives are Howie Wyman, Aubrey Stimola, John Berman, Natalia Urminska, Andy Varyu, and Archana Sridhar (for a few more weeks) – or drop something in campus mail for Box 1039.

Behold Y'all: Variety of Lectures, Films, Theatre Await the Savvy Student

Calendar of Events summarizes the good, the bad, and the ugly with astounding perspicuity and wit

November 17, Monday

Bard Cinematheque Presents...

Ivan the Terrible, by Sergei Eisenstein. Preston. 7 p.m.

November 18, Tuesday

Lecture: "The Uses of Foreign Education," by Chinua Achebe, Charles P. Stevenson Jr. Professor of Languages and Literature at Bard. Part of First-Year Seminar series; mandatory for all first-year students. Olin Auditorium. 7 p.m.

Building Community Slide Show. Deep in the Cuchumatne Mountains of Northwestern Guatemala live 20,000 mostly indigenous refugees of the army-led massacres of the 1980's. Come listen and learn about their lives and history. Runs through November 23. Olin 102. 7 p.m.

November 19, Wednesday

Poetry Reading: Dublin poet Michael O'Siadhail. Sponsored by the Irish & Celtic Studies Program. For more info, contact Terry Dewsnap at x7214. Olin 102. 7 p.m.

PIE Fall Forum: "Portraits of Transition: Personal Accounts." Presented by PIE students from the Czech Republic, Georgia, Hungary, Kazakhstan, Latvia, Romania, Russia, Slovakia, South Africa, and Zimbabwe. Olin 203. 7 p.m.

Concert: Bard Professor Frederick Hammond will perform Girolamo Frescobaldi's *Recercari et Canzoni Franzese Fatte Sopra Diversi Obblighi* (Rome, 1615) on a period-style harpsichord and organ. Free and open to the public. Olin Auditorium. 8 p.m.

November 20, Thursday

LOCUS LOQVITVR Presents...

Poet and Bard professor Ann Lauterbach. For more info call 758-7205. Olin 102. 5:45 p.m.

Lecture: by Gregory Crewdson, Professor of Photography at Yale University. Olin 102. 8 p.m.

November 21, Friday

Raptor Day. Bard has a new mascot, the Raptor. Come be a part of the change. See live Raptors in flight and receive free giveaways. Kline. 12-1 p.m.

Lecture: "Racial Attitudes or Racial Ideology: Toward a New Paradigm for Examining Whites' Racial Views," Eduardo Bonilla-Silva, candidate for the position in the Sociology department. Olin 102. 4:30 p.m.

Film Committee Presents...

Swingers. Old Gym. 7 p.m.

Dance Theatre IV. Runs through November 24. Avery Arts Center. 8 p.m.

Student Activities Presents...

"Cut and Swap." Get a free haircut and a new outfit from the Salvation Army. Bring any clothes you don't wear anymore and get even more free clothes. Leftovers will go back to the Salvation Army. Old Gym. 9 p.m.

Unison Arts Presents...

Jim Scott, acoustic guitarist. Tickets are \$8 for Unison members, \$10 for general admission. For tickets, reservations, and more info, call 255-1559. Unison Arts & Learning Center, 68 Mountain Rest Rd., New Paltz. 8:30 p.m.

November 22, Saturday

Student Activities Presents...

"The House of Retto Pleasure—Best of the 70's and 80's." Prizes will be given for the best costumes. Old Gym. 10 p.m.

Unison Arts Presents...

Mikhail Ilovitz, "performance poet and stand-up plagiarist," accompanied by his "partner in logorheic crime," Giles Malkine, fiddler Tim Kapeluck, and vocalist Pam Pentony. Tickets are \$8 for Unison members, \$10 for general admission. For more info, call Unison at 255-1559. Unison Arts & Learning Center, 68 Mountain Rest Rd., New Paltz. 8:30 p.m.

Women Cantors in Concert.

An evening of Jewish and some secular music sung by Cantor Gail Hirshenfang (Vassar Temple, Poughkeepsie), Cantor Ida Rae Cahana (Temple Beth El, Providence, R.I.), and Cantor Martha Novick (Temple Emanuel, Westfield, N.J.). To celebrate Israel's upcoming 50th birthday, with music of the Diaspora (Ladino, Yiddish, and some special operatic surprises). Benefactor and Patron tickets will be available with optional preferred seating, general admission \$18. Tickets can be ordered by mail or purchased at Vassar Temple's Office at

(914) 454-2570. Vassar Temple, 140 Hooker Ave., Poughkeepsie. 8 p.m.

November 23, Sunday

Film Committee Presents...

Bob Roberts. Old Gym. 7, 9 p.m.

November 24, Monday

Medieval Feast.

Enjoy haute cuisine of the Middle Ages, as well as medieval entertainment. Come in period costumes (or something like them—late 11th-century is suggested). Manor. 6 p.m.

November 25, Tuesday

The Earth Coalition Presents...

a screening of *The Lorax*. Olin 102. 8 p.m.

November 26, Wednesday

Thanksgiving Eve Service.

The Rev. James Beukelman will lead the worship service, speaking on "The Heresy of Thanksgiving Day." Canned and non-perishable foods for those in need may be brought to the service; these will be given to the Red Hook Ministerium's Food Closet and distributed through the Community Action Agency. St. John's Reformed Church, Old Post Road, Upper Red Hook. 8 p.m.

November 28, Friday

The Bardavon presents...

The Gilbert and Sullivan Musical Theatre Company's fall production, Frank Loesser's *The Most Happy Fella*. \$22 general admission, discounts for G&S and Bardavon members, seniors, students, kids, and groups. Call the Box Office at (914) 473-2072 for more info. The Bardavon Opera House, 35 Market St., Poughkeepsie.

November 29, Saturday

The Bardavon presents...

The Gilbert and Sullivan Musical Theatre Company's fall production, Frank Loesser's *The Most Happy Fella*. See listing for November 28.

Holiday Party.

In celebration of the Tivoli Artists' Co-op's annual Holiday Exhibition and Sale. This year's E&S features the work of over forty artists. For more info, call (914) 757-COOP. Tivoli Artists' Co-op, 60 Broadway, Tivoli, N.Y. 6-9 p.m.

December 2, Tuesday

Lecture: by Professor Deirdre d'Alberty, on Virginia Woolf's *A Room of One's Own*. Part of the First-Year Seminar series; mandatory for all thinking first-year students. Olin 102. 7 p.m.

December 5, Friday

Lecture: "Carl Dreyer's 'The Passion of Joan of Arc,'" by Nadia Margdis, Editor of the Christine de Pizan Newsletter. Olin 102. 1:20 p.m.

Ulster Ballet Co. Presents...

A Christmas Carol. Tickets: mezz., \$13; loge, \$12; students & seniors, \$8. Call 339-6088. Group rates available. Broadway Theatre, UPAC, Broadway, Kingston, NY. 8 p.m.

December 6, Saturday

Ulster Ballet Co. Presents...

A Christmas Carol. Tickets: mezz., \$13; loge, \$12; students & seniors, \$8. Call 339-6088. Group rates available. Broadway Theatre, UPAC, Broadway, Kingston, NY. 8 p.m.

"Edwardian Christmas."

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December 7, Sunday

Ulster Ballet Co. Presents...

A Christmas Carol. Tickets: mezz., \$13; loge, \$12; students & seniors, \$8. Call 339-6088. Group rates available. Broadway Theatre, UPAC, Broadway, Kingston, NY. Matinee: 2 p.m.

December 12, Friday

The Third Annual Medieval Film Festival.

Reception to follow. Preston Auditorium. 7 p.m.

December 13, Saturday

Festival of Lights Celebration.

In observance of the upcoming Winter Solstice. With, among other things, music performed by the Bard Vocal Ensemble (Britten's *Ceremony of Carols*, olden Christmas songs, and other melodically mellifluous pieces of "early music" to suit the occasion). Sponsored by the Chaplaincy. In and around Bard's Chapel of the Holy Innocents. Late afternoon.

"Best Kept Secret" "Outed" by Expert on Contraception

Report from Planned Parenthood

By KYRA CARR, Contributor

Emergency contraception has been one of the best kept secrets in reproductive health care, a secret that has had dire consequences. If more women knew about emergency contraception and used it in appropriate situations, it is estimated that over 1.7 million unintended 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 entitled 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 advancing women's health and self-determination. Hopefully one day all women will have and use reliable birth control. Until then, we must be sure that women 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 a one-time emergency basis, when a woman has unprotected sex and is fearful of 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 in the clinician's office and a second dose prescribed to be taken 12 hours later.

Timing 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...fast.

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 does not implant. This is meant to be used as an emergency method only and not as a regular means of birth control.

Any woman who can take birth control pills can take emergency contraception. First she should have a negative pregnancy test and a GYN 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 treatment. 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 contraceptive pills if you ask for them. Emergency contraception is also available at your local Planned Parenthood office. For more information on emergency contraception or to make an appointment, call 1-800-230-PLAN for the Planned Parenthood nearest you.

Planned Parenthood's office in Red Hook is open on Monday from 8:30 a.m. to 4 p.m. and on Wednesday from 8:30 a.m. to 5:30 p.m. Services include complete GYN exams, birth control, emergency contraception, pregnancy testing and counseling, testing for HIV and sexually transmitted infections, and mid-life services, including hormone replacement therapy. Women of all ages are welcome. Medicaid and most major insurance plans are accepted. For an appointment, call 758-2032.

Kyra Carr, RN, is the Director of Client 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

Been thinking about Wagner lately? His passion for mixing poetry, music, and dance was eminent at the Scene Shop Theater last week, sparking fuses in the lifeless script of *Pelleas and Melisanda* by nineteenth-century French playwright Maurice Maeterlinck. The production was unlike any other by the Bard Theater of Drama and Dance for as long as anyone can remember, putting a stop to a history of non-collaboration between drama and dance at Bard. Accompanied by music composed by senior Jil Christensen, it integrated departments with fluidity. The music was exquisite, and continued to resonate long after the sound waves have resided.

The set transformed the theater into something a little different than usual. Instead of the usual stepped rows of seats, the audience sat on large puffy pillows on the stage, and was engulfed by moist mist and a blue paint job that covered the entire theater, including the floor, it was of no surprise to see the show embody themes of natural beauty, particularly that of water. The actors poured water into bowls for sound and used their bodies to imitate and portray vividly the hypnotic qualities of water.

The original script by Maeterlinck did not have a score but was meant to be an opera, which proved a great challenge to this ensemble of actors, musicians and dancers. Director Jeffrey Sichel, who makes his debut at Bard with *Pelleas and Melisanda*, said "it was a genuine collaboration of imagination and creativity, done by the students more than anyone else." The philosophy behind this student invention was, according to Sichel, "using imaginative capabilities to create a unity of what people are learning at the college." During production, there was no hierarchy. All members of the inspired ensemble equally participated in the creative process. "Jeff never said 'this is the way it's going to be'" said Senior Nick Levy, whose finely observed performance of *Pelleas* served as partial fulfillment of his senior project. "This was us creating this, which made it very personal."

This was a true colloquium of student input and creative ideas. "Never has it been this way. Musicians, ensemble, the whole cast, all there from day one, collaborating," said senior Adam C. Jones, who convincingly played the complex tragic character of Golaud in partial fulfillment of his senior project. The early days of work on the show consisted of serious thinking and discussion about mixed mediums. Students became so involved in establishing their own rendition of Maeterlinck's tragic, non-linear journey through the notion that the human soul will suffer death for love, that they added their own prologue. The gripping opening scene in which the ensemble faintly chanted "open the door, open the door," combined with the warm pitches of Christensen's music,



pushed this viewer to thoughts of the metaphysical, the apparent and not apparent, and the breakdown of the wall between human existence and nature. "The music was derived from sessions of improvisation," said Christensen. "We were trying to capture how it feels to be homesick and in love, the similarities between love and death, essentially translating atmosphere into pitches." The music ensemble consisted of five students on cello, clarinet, piano, and synthesizer.

The cast moved methodically across the stage, maintaining a convincing and mesmerizing trance

THE MARRIAGE OF LIGHT, COLOR AND SOUND: The drama was the debut at Bard for Director Jeffrey Sichel. "It was a genuine collaboration of imagination and creativity, done by the students more than anyone else," he said.

that spread to the audience. It involved chanting that pulsed in subtle rises and falls in pitch and volume, much like a branch sways in the wind, or water laps against the shore. Such subtle sounds, a complete student invention, brilliantly solidified the metaphor of the human form and voice as nature.

One did not need drugs to enhance the sensual qualities of the production. The elaborate and striking ornamental costume and hair design, done by Angelina Avallone, an artist from New York City, transformed the students into Greek gods and goddesses. Botticelli paintings came alive on stage, which must surely have been the intent. "Jeff had us looking at classical paintings, trying to mimic the forms, trying to model our characters off of those figures," said Levy.

Like any drama affiliated with the format of Greek tragedy, the characters lacked personality, leaving the performances exaggerations of basic emotions. Maeterlinck certainly did not want his questions of love and jealousy to be confused by character complexity. "They are meant to be symbols, expressing universals rather than particulars," said Sichel. The key to managing this character breakdown, according to freshman Kerry Conant, who gave a heartfelt debut as *Melisanda*, was facial expressions.

The production was more successful than had been expected. Over one-hundred people attended each night, despite plans for only forty, and the show ran for "more nights (6) than any show since anybody can remember," Jones said. According to Sichel, *Pelleas and Melisanda* received offers to move to New York City from three theater companies.

The Zine Scene

More Notes from the "Underground"

by Elissa Nelson & Lauren Martin, Columnists

Muffin Bones #18 Ms. Emily K. Larned is entering her fifth year of zine-dom. Wow! *Muffin Bones* is always an aesthetic treat to find in the mailbox (or in the zine library filing cabinets--hint, hint!), filled with autobiographical comics, pen and ink drawings, and handmade borders. The textual content is beautiful as well: so intelligent, so lyrical, so perfect. The girl can write. Recurrent MB themes are thrift store loves and old black and white movies. Issue #18 contains lots about her move to Kansas and the road trip out there from her home in Connecticut. I think Emily is oh-so-brave for moving out to the middle of the country where she didn't know a soul. Don't just read this issue. Get yourself to the Root Cellar, dammit, and dig up the back issues too!

DWAN 21 The layout leaves something to be desired, but the content is pretty good. The editor Donny Smith describes *DWAN* as "a queer poetry zine." Unlike most zines, which are done by one or two people, *DWAN* is filled with both Donny's and several contributors' work. Several pages involve an interview with Giti Thadani about lesbianism in ancient and contemporary Indian culture. There is lots of poetry, if you like that kind of thing, as well as several reading lists, mostly of queer texts and zines, many from a multicultural perspective. It is obvious that Donny puts a lot of time and effort into his zine.

That's it for this week but if you're just dying to read more, always remember you can indulge your zine appetite at the zine library in the Root Cellar!

What Are the Critics Saying?



"Perfection"

Bard Observer, 10/2/97
Student Reviewer

★★★★ Food
★★★★ Service
★★★★ Value

Poughkeepsie Journal, 10/10/97
Brenda Buchbinder Sacks,
Chef & Restaurant Critic



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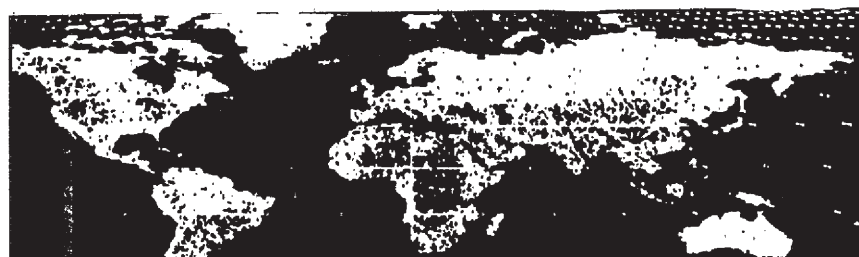
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The usual atmospheric stuff? Electronica

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" 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 pop/rock/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 seamless; the songs themselves are more stylistically consistent. Of course, the Stereolab penchant for goofy titles remains, as is obvious with the opening track "Brakhage," which is, as any good film major should know, named after ol' Stan. 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 enigmatic Krautrockers responsible for Mouse on Mars. The cd version is available domestically on Elektra, but if you don't mind shelling out the extra bucks, the imported vinyl is available from Duophonic (the 'Lab's own label).

Certainly an interesting stylistic precursor to *Dots and Loops* is the self-titled lp by Turn-On released earlier this summer. This "band" consists of Tim Gané and Andy Ramsay of Stereolab and Sean O'Hagan of the High Llamas. This lp also takes a more "electronic" approach, dabbling slightly in the hazy atmospheres proffered by groups like Oval and Microstoria (no surprise there, as Microstoria remixed a Stereolab track this past summer, and includes one-half of Mouse on Mars). But, hey, every once in a while



ELECTRONIC IMPULSE: *Turn On* presages the stylistics of *Dots and Loops*.

that ol' Stereolab songwritin' style sneaks in. And this boys' club even lets Laetitia sing on one song, so it can't be all bad. Anyway, for those of you (and you know who you are) who don't have the patience for a double lp, this singular platter might be the way to go. And it has been licensed domestically to Drag City, so as to keep the vinyl cost down.

Mouse on Mars has been making really inter-

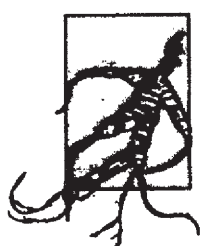
Mouse on Mars also construct melodies around dizzying sound structures, encompassing "high" and "low" melodic forms. That is, they are more than content to build goofy, cartoon-reminiscent melodies out of the most theoretical, complex noodling, and vice-versa.

esting instrumental electronic music for a while now. Their relative obscurity seems due to the fact that they don't fit into any easily identifiable genre, and also due to the fact that, well, they're German. They've released a slew of stuff on the Too Pure and Thrill Jockey imprints, and currently have two brand spankin' new albums out. *Audiotackler*, available domestically on Thrill Jockey, is a sprawling double lp which incorporates "classic" German electronic references (to

the likes of Kraftwerk and Neu!) 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, Sonig. 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 *Audiotackler*; not quite as busy 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 - *Vulvaland*, *laora Tahiti*, and *Cache Coeur Naif* as well.

Autumn also marks the appearance of the new release by England's much-heralded Spring Heel Jack. *Busy, Curious, Thirsty* is the title of their new triple lp (whew! talk about length!). This duo is known primarily for its "thinking-person's drum n' bass," 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 electronics. Disc Two, however, is a complete departure from any of their previous releases. Beginning with "Galapagos 3" (a reworking, if you will, of a Tortoise remix), Spring Heel Jack delve more 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 aurally envelop twentieth-century developments such as serialism, minimalism, "percussive" music, and electronic innovation. Quite a feat, indeed. And they don't need the "validation" of such intrusions as "conductors" or "professional musicians," either. Unfortunately, the third disc, while very amazing, does not quite live up to the genre-defying synthesis of Disc Two. However, it does contain some better-than-routine d n' b, but seems like it would have worked more effectively as a twelve-inch single.

Well, that's about all for this week. Next time: reviews of new releases by Jessamine, The Sea and Cake, Will Oldham, Aerial-M, Isotope217, and possibly more. Take care, and don't forget to listen, er, write. Right?



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Boogie Nights: Thirteen Inches of Family Values

By ABIGAIL ROSENBERG, Opinions 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 Wycliff Jean and the Fugee All-Stars, the 70's have found a seemingly permanent home in 90's American popular culture. In the current era of safe sex or abstinence and overemphasis on political correctness, the nostalgic recreation of a time where sexual encounters were as easy to come by as a glass of water, fashion was the main concern of any self respecting fullblooded 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 say we missed. This time, however, the decade is represented with a bit of a twist, by director Paul Thomas Anderson. In keeping with contemporary '70's films (*Saturday Night Fever*) and genre films focusing on the decade (*Forrest Gump*), *Boogie Nights*' storyline is nothing unique. What keeps the audience watching for the entire 165 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 portrays a world of sex, drugs, booze, and oversized egos with which many theatergoers 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 Funky Bunch fame), Amber Waves (Julianne Moore of *Short Cuts*), the female star of Horner's films, and Rollergirl (Heather Graham of *Drugstore Cowboy*), a sort of all-purpose character, who together form a surro-

gate family to replace their dysfunctional biological 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, instigates a sexual encounter between Rollergirl and Dirk, to test Dirk's potential for drawing an audience in porn films. In another scene, Horner sends Rollergirl 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 transcend traditional morals, to bring the characters'

The film is able to transcend traditional morals, to bring the characters' humanity to the forefront in order to bypass the discomfort that the audience might feel due to the pornographic setting.

humanity to the forefront in order to bypass the discomfort that the audience might feel due to the pornographic setting. The screenwriter successfully creates a family atmosphere, that although incestuous to the extreme, all can envision.

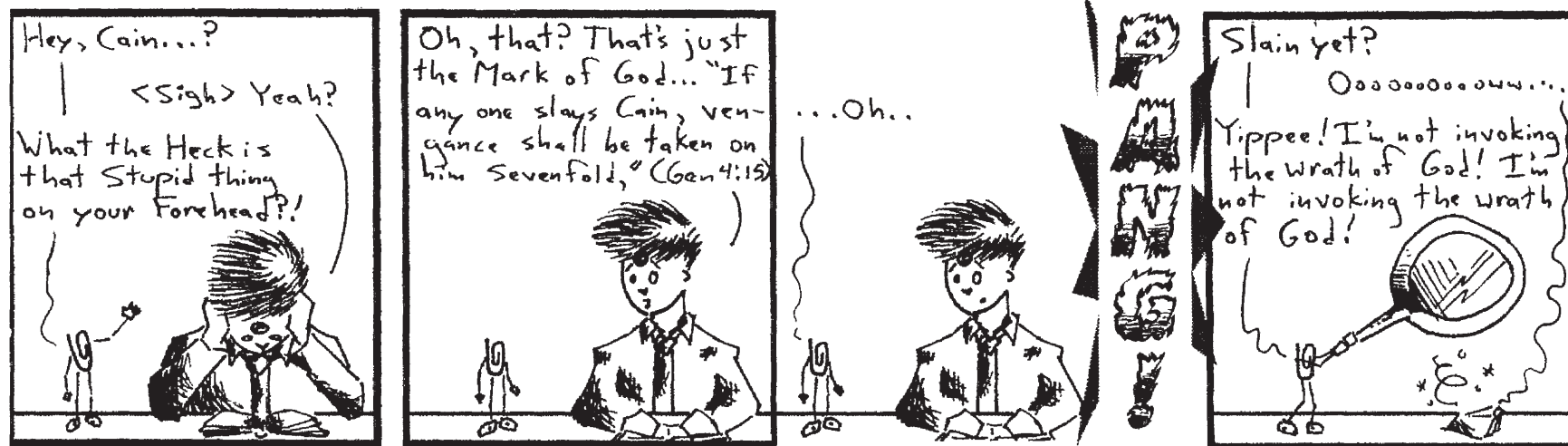
Even though it may seem impossible given the nontraditional choice of industries to portray, the characters are believable although pathetic. It is not a large step for the audience to sympathize with Dirk Diggler when he talks about his 13-inch "one special thing." By showing us interactions between Dirk and his abusive mother early on in the film, the level of character development is sufficient enough for

the audience to understand Dirk. We understand 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 caresses Dirk's face and assures him that his first performance 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-vices 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 dead-end lives.

It's always worth \$7.50 to be taken back in time to a decade that was so visually oriented. From sequins to "imported Italian" nylon to faux snake-skin, *Boogie Nights* attention to detail made the film a satisfying experience. The richness of the costumes and the characters, the never-ending humor of characters' introductions to Dirk's ticket 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.

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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 unfortunates 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 Buffam, 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 contrast enhanced the tone of the show, drawing on the work of the actors, particularly in segments directly involving Jesus (Meredith Yayanos) and Judas (Terence O'Rourke). Unfortunately, due to unavoidably awkward seating arrangements and over-booking, it was dif-



WELL DONE, JUDAS: Backed by the rocking cast, Terence O'Rourke belts out the title song, "Jesus Christ Superstar."

ficult 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 due to the interpretation of the actors, especially through their singing. Jesus (Yayanos) appropriately had the strongest, and most passionately sincere voice of all the characters. Judas (O'Rourke) sang with power and crazed confusion; Mary Magdalene (Emily Williams) was characterized by love and devotion through her smooth melodic voice. Caiaphas the regal high-priest (Morgan Pielli) sang with pomposity in an amusing deep-voice. Pontius Pilate (Brian Scheidt) individualized his voice with a refined English accent signifying the arrogance of Pilate's aristocracy. King Herod (Nick Corrao),

the big clown of the performance, had a mockingly sloppy baritone with which he performed a vaudevilian, 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 move-



HEAL ME CHRIST: An undulating sea of lepers overwhelm a reluctant Jesus of Nazareth (Yayanos).

ment 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 (Jess Adams, Mayumi Ando, January Morelli), who cover him with a black shroud in his devastation. The lights

CONTINUED ON NEXT PAGE

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Horoscope

The Effects of the Moon

by Nicole DiSalvo, Columnist

In astrology, the moon is considered to rule the sign of Cancer. Thus it has connections to the emotional life, as well as the subconscious. When looking at a birth chart, the sign the moon is in tells us in which area of life we need to feel secure, and points us towards the tools for attaining that security. Looking at the moon as it affects the whole population, we see that it has a strong effect on all of us. 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 the opinion of this astrologer that we can use this to our advantage. Some activities are best accomplished in one moon 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 is a good time for starting new projects, though not much gets finished during this time. People are energetic and tend to act a bit like children. The moon in **TAURUS** is a relaxed, unmotivated time. Good luck trying to get anything done quickly—Taurus moon is all about stopping to smell the roses. With 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 sentimentality and emotional discussions with loved ones for the **CANCER** moon—people are most receptive at this time, if a bit moody. A **LEO** moon is the best time to give any type of performance; this creative, exuberant moon brings out both people's ability to entertain and their ability to enjoy entertainment. The moon in **VIRGO** is like a cold slap in the face from reality. Now is the best time to write a critical paper, but beware of turning that critical voice on yourself and others. **LIBRA** moon is nice and relaxing; people are romantic but a bit lazy. **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, sans self restraint. A philosophical bent reveals itself during this moon. **CAPRICORN** moon is the perfect time to sit home feeling sorry for yourself, and to do all the work you ignored during the more outgoing moons. The move into **AQUARIUS** brings much-needed objectivity. Now is the best time to sit down and self-evaluate. **PISCES** moon can move people to self-pity, but 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.

By the same token, beware when the moon enters your polar, or opposite sign. (The sets of polars are: Aries-Libra, Taurus-Scorpio, Gemini-Sagittarius, Cancer-Capricorn, Leo-Aquarius, and Virgo-Pisces.) These are the days when you should lay low and confine yourself to bed. Well, not really. Just be more careful than usual. This is when you are most likely to fail an exam, accidentally erase your hard drive, or get a speeding ticket. These don't, however, need to be "bad" days. Just think of it as a Universe-decreed resting period, and pamper yourself.

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 p.m.) **SCORPIO**; 29th (7:30 a.m.), **SAGITTARIUS**.

CONTINUED FROM PREVIOUS PAGE

in the entire chapel, except for the light above the crucifix, fade into darkness, and the rest of the cast members, silhouetted by the stained-glass windows chant in a solemn tone "so long Judas, poor old Judas."

Presentation of the 39 lashes - Jesus's initial sentence from Pilate - is another commendably creative effect. Simulated in the show through a combination of movement from each person whipping, a drum beat, and then the movement of Jesus flinching, the allocation of blows to each of his former supporters intensifies the cruelty of the betrayal.

The most moving of the effects is the representation of Jesus' crucifixion. To simulate the act, Jesus walks slowly and solemnly, arms slightly raised at the sides, to the front of the chapel. His eyes are focused on the crucifix at the altar as he delivers his last words. Standing directly in front of the crucifix, Jesus proclaims, "Father, into your hands I commend my spirit," and falls to the floor in death.

The production of *Jesus Christ Superstar* at Bard is the result of over a semester and a half's worth of work. When it became obvious that the drama department was unable to accommodate a full-scale musical production, Anderson and Buffam turned to Bard Professor and Chaplain Bruce Chilton, working with him in a tutorial last semester studying the parts of the Bible, and the religious and historical context in which the show takes place. With funding from the Religion Department and Dean Levine, and the additional aid of three more directors, the project was ready to commence. Jeff Lewonczyk worked as assistant director, emphasizing the dramatic interpretation of the show. Scott Gendel and Arie Singer both held the positions of musical directors, working with the vocal and instrumental aspects of the show (Singer also served as conductor during the actual performance, and Gendel played the piano).

Due to the show's popularity and the rarity of such an occurrence here, the first five scheduled performances were booked within days, prompting the addition of a Sunday matinee and a Tuesday evening show, which filled up just as quickly. Let's pray that it isn't another twenty years before the next musical production at Bard.

(Co-editor/martyr's note: Those of you desperately yearning to attend tonight or tomorrow's evening performances without having made a reservation, be not entirely without hope: there are always no-shows, and as the ensemble is loathe to turn anyone away, they'll probably be able to cram you in somewhere. Provided that you call x4622 RIGHT NOW to reserve a place on the waiting list, chances are good that you'll get in.)

RESTAURANT REVIEW

The Stabl-izing 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 this sense that you have been transplanted 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 "Hayloft," as well as by a life-size wooden horse complete with a disproportionately sized wooden jockey who looked like he'd been one too many times around the track. He had only one ear, numerous gashes 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 doorknob to the bathroom was an old horseshoe. Before you leave Foster's I would recommend making a phone call from the carriage/phone booth, a great photo opportunity if one day you decide to bring mom and dad. The only thing I would suggest that Foster'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 were glad to see that the horsy theme ended at the menu. But Foster's Coach House is probably not the best place for vegetarians and the like; the looks of the place brim with the prospect of meat. The menu was predominantly meat oriented. 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

haul you can choose 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 the with a familiar appetizer, potato skins. Now these potato skins were the best—the best we've had in a stable—but although I liked the idea of skins with a cheese topping, it had to be pointed out to me that the topping was actually cheese. The cheese of choice could've been one 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 they're just bread crumbs," but to this day try not to dwell on that thought. Now the broccoli soup on the other hand, which was the other option besides salad, was the best—inside and outside of a stable.

For the main course, I let go any inhibitions and chose the most expensive item on the menu, the New York Sirloin with mushroom caps. With minimal gristle, the steak was the best—the best I've had in a stable—and I was happy to find that all the vegetables that came with it tasted like meat as well. My companions ordered the seafood sampler and chicken parmesan and both commented that these were the best dinners they've ever eaten—in a stable.

The portions were big (reflected in the check). We concluded that the steak would win, the broccoli soup would place, just breaking down the stretch, and the potato salad would show.

So if you're looking for theme eating, 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 PETA.

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 further to say that "it was now time to roll up our sleeves, put our hands to the spade and begin the long walk to freedom." On a closing and critical note, he left most South Africans with some food for thought by warning that expectations should not reach "unrealistic levels," as South Africa was still a fledgling democracy.

For most of us who had tirelessly fought in the liberation struggle, at times to the peril of our families, we were now being told to begin a new struggle for freedom. It was as Mandela emphasized; that we have to change gears from resistance to the politics of reconciliation, reconstruction and development. Parallel to the politics of national reconciliation was that for the first five years of freedom, the big business conglomerates in South Africa, namely DeBeers, a mining company, Anglo America, Barlow Rand—both kitchen appliance manufacturing companies—and many others, were to lead the peaceful transition 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 which make it possible. By implication, the wealthy were to become even wealthier before the material aspirations of the poor could be catered to. It seems that when the rich deem it necessary, they would, out of a change of heart, distribute that wealth to the poor. Now this is a striking contradiction because nowhere in history 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 had 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 there for all to see. The survey revealed that the total personal profit, calculated together, amounted to no less than 70 billion rands (\$24 billion), of which one of the "poorest" of these families accrued just over 45 million rands (\$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 big debate was ensuing in South Africa regarding a proposal 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 collaborated with the present government to oust the racist, fascist and separatist government led by De Klerk and his lackeys. Frustrated by the slow pace of delivery and the lurking prospect of the collapse of black education, thousands of students took to the streets in defence of their right to learn. The response of the government varied from meetings with university presidents to sending armored tanks and vehicles to shoot at what Mandela called "unruly 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 started demanding an increase of their annual flight benefits to Mauritius and other prestigious holiday resorts. To this end, legislation was piloted through the ANC-led cabinet and despite tremendous public outcry, the parliamentarians were rewarded an increase, this time not only for annual vacations, but also to enable their children to gain admission into South Africa's well resourced white, suburban colleges 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 immediately 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 has become the Berlin Wall blocking 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 majority and those who share a vision of a world free of evil, oppression, degradation and violence who will have to act and act fast! Yes, all can see that change is happening in South Africa, but for the worst.

Canham is a PIE student from South Africa.

The Case Files

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 harbor. Unfortunately, the new call-girl service on campus costs too much for my budget, and Leah LaValle's paternalistic posse seem to be momentarily unwilling to wander the campus dispensing 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 to be forces of indisputable goodness 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 sinners should dare to burn one of these sacred cows (don't get any ideas, Chris Planer) they are rightfully put down as pro-rape, pro-oppression, or the dreaded "sexually confused."

So, with this latest round of controversy about the merits of shoving a stick through a dead pig, spinning it around, and eating it (as a reaction to the Liberal threat posed by the massive organizational power of B.A.R.C.), comes word that B.A.R.C. is in favor of "peace and ethics."

Now that I know which club is good—I can be firm in my convictions that the Chess Club and Model UN are in favor of war and realpolitik, the *Observer* is about voyeurism, and the College Bowl has something to do with an illegal drug.

Bard EMS posters ask, "We save lives, what do you do?" Does this mean that people who don't manage to make it through their secret interview process destroy lives? Or do they just give cocaine to kids like the rest of us mortals? I guess one of the benefits of being a sacred cow is that no-one will dare ask how Bard EMS can claim to be "confidential" when anyone who has ever been taken to the hospital for anything remotely alcohol-related will invariably have to speak to one of those highly-trained people at DOSO (because a Security guard is dispatched with EMS to take the name of the patient). But, since EMS has sacred cow status, anyone who complains about this recipient of convocation funds is definitely anti-health, and opposed to all that is good in society.

It's a good thing that in view of the recent rapes, anyone outside BRAVE who dares question their rhetoric, methods, or competence can be declared to be pro-rape! Even though BRAVE has a sacred trust, and many people quietly accuse BRAVE members of taking that trust lightly, no one will dare publicly criticize BRAVE, or its workings. It's amazing that the "free exchange of ideas" at Bard can happen in such a way so as to never desecrate or offend the idols at Bard.

Indeed, there are a few more examples of clubs that stand on top of the moral mountain, but I don't want to mention them all, because only so many sacred cows can graze on my moral pasture. So, in this confusing world of conflicting morals, ethics, and ideas, one need only look as far as the posters on the old gym to know what is good.

Classifieds

Announcements:

PHOTOWORK '98: Eleventh Annual Photography Exhibition, March 21-April 25, 1998. Juror: Lisa Dennison, Curator of Collections, Guggenheim Museum, NYC. Cash awards/exhibition opportunities. Slide deadline: January 24, 1998. Send SASE for prospectus: Barrett House Galleries, 55 Noxon Street, Poughkeepsie, NY, 12601; fax (914) 471-2678; or call (914) 471-2550.

Academic-based group leaving for the rainforest of Kalimantan (Borneo) on December 27 and January 15 to study orangutans. Space is limited. If interested, call 1-800-510-4578 or e-mail AllApes@aol.com

Internships & Job Opportunities

Remember that song, "Oh I wish I were an Oscar Mayer Wiener"? Well, Oscar Mayer is actually looking for people who want to be wieners. Each year recent college graduates get paid to travel all over North America. They attend exciting events like the Super Bowl and Mardi Gras, as well as parades, fairs, and charities. They are goodwill ambassadors for Oscar Mayer Foods. Did I mention they travel in a 27-foot-long hot dog on wheels? The Hotdoggers, pilots of the Wienermobiles, spend a full year traveling from border to bor-

der and coast to coast making promotional appearances. A major portion of the job is participating in television, newspaper, and radio interviews. For more info or if you think this internship satisfies your appetite for fun, excitement, and adventure, contact Oscar Mayer, Wienermobile Department, P.O. Box 7188, Madison, WI 53707, call Kirsten Suto at (608) 285-3204, or e-mail ksuto@kraft.com

"Dateline NBC" Student Broadcast Internships. We're looking for bright, energetic self-starters who will be valuable additions to our working team in Washington D.C.! Here's your opportunity to learn the ins and outs of feature and investigative segment production; assist with research, story development, and field production; and work with experienced, award-winning journalists. You must possess excellent research and communication skills; be a junior, senior, or graduate student interested in pursuing a career in journalism; receive academic credit for your internship; and be able to commit a minimum of 20 hours a week. If you're ready to take our challenge, please send a one-page cover letter and resume to Intern Coordinator, "DATELINE" NBC, 4001 Nebraska Ave., NW, Washington D.C. 20016. You can also fax to (202) 885-4858. Summer, fall, and spring internships coincide

with the academic year. Deadline to apply for Spring 1998 internships is November 30, 1997.

Wanted: Ride to New Haven on Wednesday, November 26, the day before Thanksgiving. I'm more than willing to pay for gas and can guarantee conversation that will make you (the driver) exsufflicate with cachinnation—but not so much that you'll have an accident. Please call x4526, e-mail lr342@bard.edu, or drop a note in Campus Mail for box 768.

Looking for students (work/study and others) who are able and available to assist in concert production. Prior house experience desirable but not required. Inquiries can be made to Amie McEvoy, President and Manager of Music Programs at x7425 or via campus mail.

Actors/actresses. Local entertainment agency looking for talented, vivacious, responsible people to portray characters at children's birthday parties. Must have car. Excellent pay. Most work on weekends. Call (914) 758-6084.

All classified ads are printed free of charge to the advertiser. The Bard Observer "reserves" the right to edit them for length and clarity, however. Please try to keep your ad to a maximum of 75 words. Students: send your ad(s) to the Bard Observer via campus mail. Others: send your ad(s) to The Bard Observer, Bard College, Annandale-on-Hudson, NY 12504. The Observer will also accept classified ads via e-mail at observer@bard.edu.

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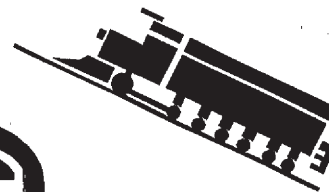
The Bard Observer is Bard College's only student-run newspaper. It is published every other Monday and is distributed free on campus and in nearby communities. Everyone is welcome to submit.

The deadline for all submissions, be they stories, cartoons, photographs, statistics, or advertising, is 2 p.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 writings on a labeled disk (or else we claim them for ourselves) in

Macintosh Word format (no PC files please!) 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 Yayanos. Submit developed photographs if possible, preferably in the commercial 4X6 print size. We strongly 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 coherency.

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Vaccine Recommended

Dear Students,

The American College Health Association (ACHA) in collaboration with the Center for Disease Control (CDC) now recommends that college students consider a pre-exposure vaccination against meningococcal meningitis.

Meningococcal meningitis is a potentially life-threatening (13 percent fatality rate) bacterial infection causing inflammation of the membranes surrounding the brain and spinal cord. The disease strikes about 2,600 Americans each year, leading to more than 300 deaths.

Outbreaks tend to occur in relatively isolated, confined environments. The disease is transmitted through the air by sneezing or coughing and direct contact with persons infected with the disease. The outbreaks also tend to occur in late winter/early spring.

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

In accordance with the ACHA, the Bard Health Service 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 the event that this is not possible, the Student Health Service will administer the vaccine to students at the beginning of the spring semester at a cost of \$55.00. The efficacy of the vaccine occurs within 7 to 10 days of being administered and lasts 3 to 5 years. The ACHA recommends one vaccination for the higher-risk college years.

Sincerely,

Marsha R. Davis, RN, FN.P.
Director, Bard College
Student Health Service

Barbara-Jean Briskey, FN.P.
Associate Director

Angela Cavanna, D.O., College Physician

The Semantics of Eating Meat

Dear Editors,

I write today to comment on the letter written by Nora Kindley, the founder of the Bard Animal Rights Collective (B.A.R.C.), in the November 3 *The Bard Observer*. After reading her article, I find it necessary to clarify some of her points and also to attempt to forge some understanding between the meat-eating and non-meat eating members of this community. First off, though, I should state my affiliation with the involved organizations and my eating habits. I am not a member of B.A.R.C., and I do not know Nora Kindley. I am not a rank and file member of People Eating Tasty Animals (P.E.T.A.), but I do consider myself to be a friend of its founder, Chris Planer. In spite of our friendship, our opinions are not the same. I am an omnivore, and I like sprouts. However, in my humble opinion, sprouts do taste better when placed on a bacon cheeseburger or as a component of a chicken salad. Generally speaking, I like food, and I try not to limit my options. If someone else wishes, for whatever reason, to limit their diet, it is their decision, and it does not concern me.

While commenting on P.E.T.A., Ms. Kindley writes, "I have to ask myself why people feel they need a club to take pride in oppressing animals and why they feel so threatened by vegans and vegetarians." To respond to this point, I find it necessary to point out that P.E.T.A. is not a club committed to oppressing animals. At best, it is a group established by a reactionary committed to poking fun at groups like B.A.R.C.. Its fliers were obviously written in jest, but as Ms. Kindley's article indicates the humor was not shared by all. For the record, I have never heard a member comment on issues such as animal testing. At one time, though, while speaking with Chris Planer, I did make a joke about cannibalism. However, I was just commenting on a bumper sticker which claimed that "Vegetarians Taste Better." I assume that the bumper sticker had some sort of sexual connotation. I chose to interpret it in a different fashion. To comment on the second half of the above quotation, I do not think that the members of P.E.T.A. feel threatened by vegetarians or vegans, and it is not against people who make such dietary decisions. Contrarily, it is a reaction to people who claim that it is immoral to eat meat and force their beliefs on other people.

In a different paragraph, Ms. Kindley states that "[a]nimals experience emotion and pain, just like people, yet people can justify killing for no reason." Although animals do have feelings, they are not humans, and P.E.T.A. does not endorse killing animals for no reason. As the name indicates, the members of the organization enjoy eating animals. That does constitute a reason for having an animal slaughtered. I think most of us will agree that killing an animal solely for the joy of killing is, in fact, not moral and a waste of time to

WHO KILLED THE BARD ECON DEPARTMENT?



boot. On a personal note, I believe that if animals are to be slaughtered, they should be slaughtered in order to produce food. Any use of the hides of these animals should be secondary. That is, animals should not be killed solely for the purpose of making leather shoes or Birkenstocks. Before I digress any further, allow me to return to my commentary on Ms. Kindley's letter.

After commenting on slavery, Ms Kindley writes: "I believe that until we stop treating animals like objects, humans will continue to treat each other as objects as well." This is an optimistic thought, and if it is true, I think that we should all become vegans. However, I really do not see the connection between eating animals and killing people. This is probably due to my ignorance, though. I think that Ms. Kindley should back up this point with, for example, a case study or a published sociological article. I, too, would like to be enlightened by her obvious expertise in this field.

Ms. Kindley makes another point which equates eating animals to killing people.

She writes: "Imagine a sign saying that someone should take pride in their straightness and kill a gay person. Now remember that sign [posted by P.E.T.A.] that said we should take pride in one's humanness and drink milk/eat meat." After reading the passage a few times, I can conjure up a few different meanings from the analogy. I think the author was attempting to equate a human eating meat (which presupposes the death of an animal) to the killing of a human being. However, this analogy does not make sense when milk is brought into the equation. Perhaps she is arguing that heterosexuals killing homosexuals is as much of a component of heterosexuality as humans eating meat and drinking milk is a component of humanity. Due to contextual evidence, I will assume that the first scenario is what she was arguing.

With all due respect to Ms. Kindley, I do not think that her analogy holds water. Allow me to explain: First of all, the flyer to which she makes reference was written in jest. It was not intended to be applied to such scrutiny. However, for the sake of argument, let's say that it was. Her analogy elucidates a moral question. That is, is it correct to equate the life of an animal with that of a human being? Many of us will have different answers to this question, and I do not think that it will be productive for me to explore this issue further in this writing. In any case, by reading into her analogy a bit, I have concluded that the heterosexual has no intent of consuming the homosexual. On the contrary, humans do generally eat animal meat and have for as long as we can tell. The fact of the matter is, we need protein and calcium to be healthy. To make up for these nutrients, it is possible to eat certain vegetables, synthetic products and vitamins. This is a perfectly acceptable option. On the other hand, I do not think that it is fair to dismiss as murderers those who choose to obtain some of their vital nutrients through the time-honored tradition of meat-eating. As one can readily note, the difference of intent of the homosexual-killing heterosexual and the meat-eating human, who perpetuates the continued farming of animals, causes Ms. Kindley's analogy to fall short of its desired effect, at least logically speaking.

Ms. Kindly also states that a "white pride club or a straight club" is "of the same mentality" as a club like P.E.T.A. This is a loaded comparison which intends to sidetrack the issues at hand through the use of pure vilification. From speaking with Chris Planer, I can assure the Bard community that P.E.T.A. is not an organization dedicated to the vilification of vegetarians, vegans or homosexuals. As I have previously stated, Chris was reacting to people and organizations who claim moral superiority by virtue of their eating habits. As I observe the students of this school, I do see a lot of leather apparel and people eating meat. If anything, P.E.T.A.'s Pig Roast reminded everyone exactly where meat and other animal products come from. When one buys packaged meat in a supermarket or leather shoes at a mall, it is easy to forget where these products originate. Many people who normally eat meat would not touch any of the pork cooked on that rainy Sunday, because it was

ILLUSTRATION BY RONALD

impossible to distinguish between the pork and the pig.

Although I have devoted most of this letter to critiquing Nora Kindley's article, I do owe her a good deal of respect. From my experience of co-founding a club on this campus, I understand just how time-consuming it is. She has taken steps, as she puts it, to "raise awareness" of issues which she deems important. Of all my criticisms, I cannot accuse her of hypocrisy, as she does live the life that she preaches. Furthermore, I can sympathize with her frustration, as indicated by the small amount of "support on this

campus" for B.A.R.C. It is often the case at this school that organizations with serious goals are plagued by a relatively small turnout, at least at first. All in all, I am fairly confident that if the Bard Animal Rights Collective continues to advertise and write letters, its message will be heard, and its membership will grow.

Sincerely,

Daniel F. Ragone

CEP: Sharing Across Cultures

To the Bard Community,

Our misunderstanding and misrepresentations of who we are may be attenuated when we encounter one another through close dialogue. One such opportunity to review, confirm or revise our knowledge and awareness is being presented to the Bard community through the Cultural Exchange Program: Sharing Across Cultures.

In this program volunteers make presentations of their choice on selected aspects of their culture where culture is given the broadest and most inclusive definition. Participants will have the opportunity to ask questions, honestly share their culturally biased assumptions, become educated and hopefully walk away with some clarity and new information.

On the following Wednesdays: November 19, November 26, December 3, and December 10 in Olin 301 between 7:30-9:30 p.m. six international students from India, Bangladesh, Japan and South Africa will galvanize this idea with presentations on their cultures and countries.

The program is open to the Bard community. Any member of the community who is interested in presenting should contact me for further clarification. My contact address is: Christie Achebe, box 174; e-mail: cachebe@bard.edu; phone: 758-7380.

Come and join, ask questions, share your views. Come and educate yourself, support one another. Come and build a sensitive community.

Sincerely,

Christie Achebe

Response to BARC posters

Editor's note: The following letter was sent to B.A.R.C. on October 6, but since there has been no response as of November 8, the author submitted it to The Observer so that the entire Bard community may consider the letter's issues. We have withheld the author's name at her request, since we agree that its inclusion would be distracting; this letter is not a personal attack.

Dear Bard Animal Rights Collective:

I am writing because I wanted to respond to a poster by your organization. The poster features two pictures: a slave of African descent "in a spike collar to limit movement," and a rabbit immobilized for eye-irritancy tests. There is a quote by Alice Walker: "The animals of the world exist for their own reasons. They are no more made for humans than black people are made for white, or women are created for men." Underneath the pictures and the quote, the poster says, "In any other form its [sic] called oppression-b.a.r.c."

I was offended by this poster because I think that at best it is poorly conceived and thoughtless, and at worst it is flatly racist. I have been interested in animal rights for a long time, and I think I understand the primary argument being made by this poster: namely that animal testing is animal oppression, and slavery is race oppression, and the two are similar evils. I understand that you are making a statement about animal rights and how humans need to rethink their treatment of animals as inferior creatures, and you are saying that although animals aren't human, they still deserve "humane" treatment, but I am very uncomfortable with the images and rhetoric you use in this poster. It is possible that you are simply coming from a very radical viewpoint that I don't share, but I am so upset by this poster that I prefer to

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

First of all, you probably realize that the subjugation of African-Americans has always been justified, at least in part, by the assertion that black people are, as a race, inferior. Often they were simply considered to be animals, subhuman, and their enslavement and complete disempowerment as a people was rationalized by the "fact" that they are simply beasts. Your poster, with the juxtaposition of a black man and an animal, underscores and implicitly supports this racist view. Drawing parallels between animal suffering and human suffering is a separate issue, and one I will discuss later in this letter; it's different from drawing a parallel between a person of color and an animal, which is what you appear to be doing here. I am sure this was not your intent, but there is a responsibility that goes along with the creation of propaganda to be displayed in a public forum. You need to think about the implications of the images you create, and you need to think about how they will be perceived, not just how you intend them to be perceived.

Second, I have some questions about your use of the Alice Walker quote. From where was this quote taken? I find it hard to believe that she would equate animal oppression with racism and sexism; I am somewhat familiar with the ecofeminist movement, which explores the connections between respect for the earth and respect for all people, but I think anyone who has really tried to educate herself about oppression and environmentalism, anyone as thoughtful and wise as Alice Walker, would hesitate to make as bald a statement as this quote suggests. I can only assume that it was taken completely out of context, which doesn't reflect well on your organization.

Third, I understand that the animal rights position does sometimes draw parallels between human and animal suffering, and perhaps I am arguing, here, with your politics rather than with this poster specifically, but I think it is irresponsible and ignorant to equate slavery and the history of African-American oppression with animal testing and the oppression of animals. I think you need to question the validity of your perspective on this issue; your poster made me think about the similarities between the animal rights movement's use of shock value and "oppression" rhetoric and similar tactics used by the anti-choice movement. This poster, in particular, seems representative of the same sort of thoughtless self-righteousness I am used to seeing from the Christian right: rich white men who want to take away the reproductive rights of women (and of course poor women and women of color are most affected) to protect the "lives" of the "unborn." What I'm saying is, unless you have been a slave yourself, how dare you presume to understand the enormity of that suffering enough to trivialize it in this manner? And I understand you don't feel you are "trivializing," I understand your position that the rabbit is a living creature who doesn't deserve to suffer, but think about the parallel between that defense of animal rights and the anti-choice defense of the "unborn" who have no one to speak for them. There are a lot of powerless creatures in this country, and a lot of them are human, suffering at least as much as the rabbits you are so concerned about. It is strange to me that the rabbits' suffering raises more indignation and public outcry.

An aside: As a middle-class white girl who has been actively involved in animal rights for a long time, I am really interested why the animal rights movement is primarily made up of privileged kids like me. I'm 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 fucked up, but so is testing drugs on human beings who are not part of the established power structure, like African-American prisoners, Native Americans, people in third world countries (hello, Norplant). I think our myopia has a lot to do with the fact that, as wealthy white Americans, we directly and indirectly benefit from the oppression of the rest of the world, which makes it dangerous for us to confront that and try to change it, because we will have to reject our own privilege in that process. It is safer and easier to try to end animal suffering, because we are not as implicitly guilty, and we don't have nearly as much at stake. This is something I would be interested to discuss with you all, but it's (somewhat) off-topic, so...

In closing--I am sorry if this seems like a mean letter. All I am trying to do is make you think about the assumptions (most certainly unconscious) that are underscored by this poster. I think it's great that you care enough about this cause to be politically active; I respect the work and energy that goes into a collective like this, and I feel like there are so many totally apathetic people in this world, and definitely at Bard, that I don't want to tear down anyone who gives a shit and actually does something. But I do think that you need to think about the implications of this specific poster, and about some of the larger issues it raises about your priorities and about the general political

awareness of your organization. Also, I would love it if this letter started some kind of dialogue, instead of you just getting mad and defensive and dismissing me and my concerns. Please respond to the questions I've raised (especially about the Walker quote--I really want to read the complete essay). If you want to discuss this as a group, and then respond to me in person, I would definitely like to meet with you and hear your responses. If the person who created the flyer wants to write to me or call me, or if you want to write me a letter back as a group, that would be great. I respect your organization, and I am sure that you will consider my letter and give me the thoughtful response that my letter deserves.

Thank you,
Name Withheld

PETA Head Annoyed by "Sophistry of Vegetarians"

Dear Editors,

I, as many people may know, am the founder of the club called PETA (People Eating Tasty Animals). The club was originally conceptualized when myself and several of my friends were sitting around one night at Michael's Diner in Kingston. We were remarking upon the fact that such a high percentage of Bard students are vegetarians and that the entire food service seems to be permeated with concessions towards their desires. We thought that a group was needed to remind people that the majority of people at Bard (and hence a majority of those who partake of the delicacies which are dished out at Kline) are people who eat meat and feel that there is nothing to be ashamed of or defensive about because of that fact. On a side-note, the name was taken from a similarly named web-page on the net -- the actual conception of the club came solely from myself and the club's myriad members.

I am also writing in response to the letter in the last Observer [Nov. 3] from Nora Kindley (the founder of the Bard Animal Rights Collective). Personally, as I can speak only for myself, I was shocked at the accusations and imputations which reverberated throughout the letter. The claims that my club was "ridiculous and offensive," or of the "same mentality" as a "white pride club or a straight club," or that we "take pride in oppressing animals" are all, in themselves, mean-spirited, uncalled-for, and, furthermore, preposterous. I will now deal with all of these claims and other things which alarmed me in her letter.

First of all, the club was not founded to oppress anybody (animal, human, meat-eater, vegetarian, gay, straight, or otherwise). The club was founded by people who happen to make a personal dietary choice--that of eating meat--and were sick and tired of being harassed by self-righteous, puritanical heckling. The club, far from being confrontational and crusading, is instead a sort of joke. It was formed in large part to poke fun at people who are of the persuasion that they have the right to harass and demonize anyone who does not hold the same views as they do. Most people come to Bard because they are sick and tired of authority figures who have tried to tell them exactly how they should run their life down to the smallest detail. I, personally, did not come to Bard to listen to the self-righteous ravings of my fellow students. Bard is supposedly about letting people express and celebrate their individuality. That is what PETA is about. We are not telling anyone what they should do. If someone wants to be a vegetarian, more power to them, just don't tell me what I should or should not do.

The comparison of my club to a white-pride or straight club is so asinine that I question whether I should really stoop to respond to such an insinuation. But, evidently, some people are unable to understand the absurdity of this comparison so I find a reply necessary. What connection there is with being straight or white (both of which are things I happen to be, but that is wholly irrelevant) and meat-eating goes completely over my head. How clubs supporting these things are of the "same mentality" as one dedicated to eating meat I have no idea. People who are neither straight nor white are members of my club but that is neither here nor there. This analogy, however, appears to be merely an ill-fated attempt to equate my club to things which it most certainly is not in order to slander my character and my intentions. This I find unacceptable. Slandering someone's cause by likening it to something which everyone can agree is bad is a rhetorical trick which can be heavily damaging. I am thankful that this ruthless rhetorical gimmick was not done very well.

I have used the term "self-righteous" several times in this letter to characterize people with whom I have problems, so allow me to justify my use of this term. The simple fact is that, whether you eat meat or not, you are killing living organisms to provide yourself with nourish-

ment. This is indisputable. Let me here add that I agree wholeheartedly with Nora when she writes "humans are very good at objectifying sentient beings, human and non-human, and therefore justifying their torture." The only problem is that Nora (and people who share her beliefs) slips into the same trap she warns others about. You see, plants are sentient beings and through philosophically bankrupt sophistry vegetarians manage to objectify them, thus justifying the large-scale production and subsequent slaughter of millions upon millions of plants.

The definition of "sentient" in Webster's Ninth New Collegiate Dictionary is "responsive to or conscious of sense impressions." Anybody who conducted the elementary-school level experiment of germinating bean seeds knows that they grow towards the light no matter how they are initially placed. Or one may read about the studies which demonstrate that plants grow more favorably if they are exposed to classical music. Other examples could be cited ad nauseam. Anyone interested in a more scholarly examination of these facts can contact me as I have in my possession a few articles on this subject. By glossing over the fact that plants are living, sentient beings, militant vegetarians pester people such as myself with hypocritical, self-serving, scientifically bankrupt harangues which serve only to annoy the educated meat-eater.

The only thing which I want is not to be harassed because of my dietary choices. My club exists for people who feel the same way. Other people, rather than suffering from delusions of grandeur about "the next great revolution" and labeling other people's enterprises "ridiculous and offensive," might want to question their own ideas before voicing their opinions. After all, can't we all just get along? And if, after realizing that plants are living things just like cows, maybe we can all go out for a burger and become friends.

Sincerely,
Christopher H. Planer

Unprofessionalism Good at Open Concert, Students Argue

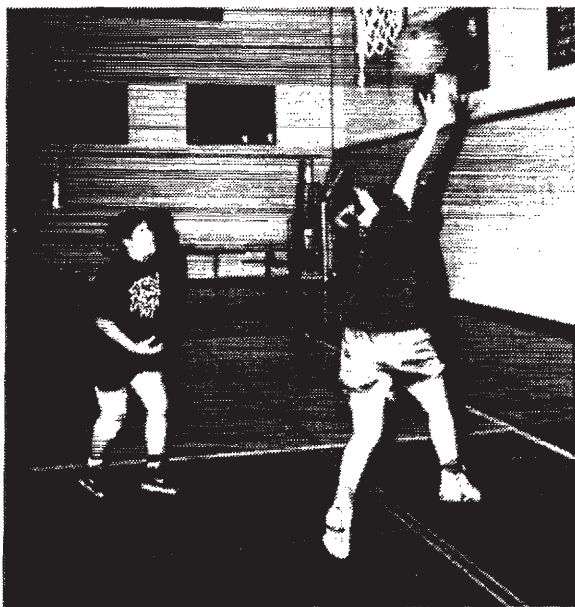
Dear Editors,

This is a letter regarding Melanie Sara Shaw's letter in the November 3 Observer, in which she claimed that the Open Concerts held by the Bard College Music Department are not being used as a "space where ...Bard Musicians can come together to show the progress and originality of their work." To bolster her claim, she uses as an example the October 22 Open Concert, documenting her feelings of "disappointment" in a "professionalism" she felt was lacking. What Ms. Shaw does not realize in her attack on our professionalism is that the Open Concert she mentions (as well as all previous Open Concerts) was precisely what she claims it was not - a forum where composers, performers, and a small but enthusiastic audience came together to make music in a relaxed and informal environment. That particular concert featured, amongst other things, an original composition, two pieces from the "classical" repertoire, as well as jazz and musical theater tunes.

We would like to stress the informal nature of these concerts. Ms. Shaw's gripe about professionalism is unfortunate, because she obviously does not understand the need for a space which allows student musicians to meet in an uncritical, and even supportive atmosphere. In order to create this type of environment, a certain amount of liberalism is needed which can tolerate performers going out into the hall to look for a late-arriving performer, or tuning up on stage. If this type of informality is unprofessional, it is too bad. If professionalism was a priority, the Open Concert would become more of a black tie affair. Not only would this be antithetical to the original purpose of the event, but would also do an injustice to those of us who need a space where musicians and music lovers from all nooks and crannies of the Bard student population can come together and realize each other's work.

The Open Concerts are Bard's "musical living room" where, once a month, musicians can take advantage of a supportive and non-competitive environment, which is a very rare thing to find anywhere else in the highly competitive field of music making. What some see as unprofessionalism is in reality an invaluable aspect of Bard's music community, and is what attracts most of us to this school in the first place.

Sincerely,
Jill Christensen
John Coyne
Erin Watson
(and other concerned musicians)



REDESIGNED HOOSIERS: "sleeker, faster, meaner" team is ready to rock.

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 Sterns 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-and-improved sleeker, faster, meaner, and all around more diesel-engine (Peterbilt style) look. There are five holdovers from last year's team: Lindsay Goldstein (co-captain, forward), Abby Rosenberg (co-captain, guard), Hazel Gurland (guard), Kalliopi "watch your pocket, Jordan" Papadaki (forward), and Stephanie "secret weapon" Schneider (guard). New additions to the team are: Lisa Ilsley (forward), Bridget McCarthy (guard/forward), Anna Terfy (forward/center), Jane Thompson (forward), and Hillary Washington (guard/forward).

This new roster is a sweet balance of experience and invigorating new talent. Unfortunately last year's dominating center, Lara Messersmith, also known as the "franchise" for her 15+ points per game average, was lost to her senior project: filming Alaskan fishing 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 sight of the, very-very-far-future-considering-it-took-three-years-to-get-the-shovel-that-"broke ground" campus center? One day it wasn't there and then all of a sudden we woke up to about an acre and a half of cordoned-off territory. Enter the Bard Fencing Team, an independent contracting group ranked nationally for their outstanding and efficient work in the arena of fence-building competitions. An offshoot of the more popular "lumberjack games," fencing involves a group of people in attempting to close off the largest area possible in a given amount of time. While it is still

a relatively small sport, fencing is gaining recognition and has been in existence for at least five years.

Coach Hope Konecny has high hopes for the team this year. "It's good. We have a lot of raw talent and a few exceptional fencers. Our men's team --fencing, like most sports, is divided into two gender categories: men's and women's --beat Vassar and Yeshiva in the epee style." However, they lost to both schools in the other two categories of fencing: sabre and foil. The Bard women defeated the team from City College of New York in the foil style but lost in the epee and sabre categories. "The first part of the season is good because it will get us ready for next semester's meets when we face schools like Columbia and Cornell," Coach Konecny said. Columbia and Cornell are reputed to be two of the elite fencing schools in the Northeast Regionals and in the past have fenced the competition off the map. "Last year we had four guys go to the Regionals. Most of them aren't fencing this year so it's frustrating. But like I said, we have a lot of raw talent and some exceptional fencers this year."

Fencing is an exciting and explosive sport. At times the fence is laid so fast it looks like the motorcycle scene from Tron, except the costumes aren't as colorful. Once I was in Paris, and being in Paris had nothing to do of course except watch the BBC television channel, and there was a fencing competition being exhibited. It was the world championship's final round with Jamaica competing against Austria. Let me tell you that words can't express the excitement that you felt physically from watching the teams go at it. A live audience of more than fifty people were at the match and they cheered when one or the other fencers made a particularly adept move with his epee or foil. The fencers were so good at it that sometimes they didn't even look like they were fencing but rather like they were dancing on a stage in front of lights with thin pieces of metal between them. Breathtaking. Except I think they should have to de-fence too -- because if the sport gets really big we're not going to be able to walk anywhere.

Winter Sports Schedules

Men's Basketball: Nov. 21 vs. Saint Vincent (Away), Nov. 22 vs. City College/Pratt Institute (Away), Nov. 25 vs. Cooper Union (Home 7:00), Dec. 2 vs. Brooklyn (Home 7:30), Dec. 6 vs. Webb (Away)

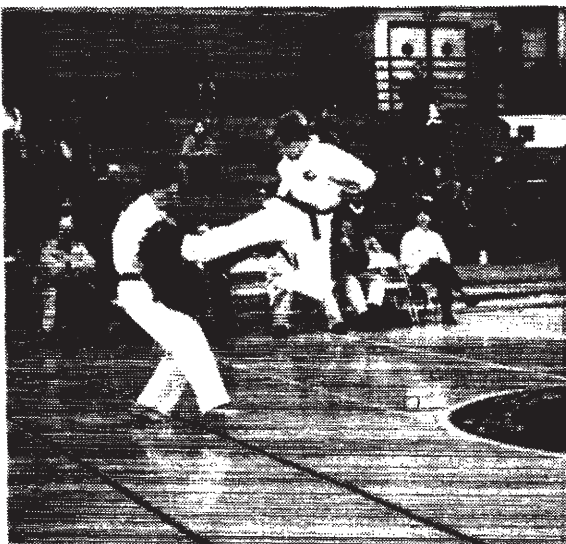
Women's Basketball: Nov. 22 vs. Staten Island (Away), Nov. 23 vs. Principia (Home 4:00), Nov. 25 vs. John Jay (Away), Dec. 1 vs. Albany College (Home 7:00), Dec. 6 vs. Mount Saint Mary (Away), Dec. 7 vs. Salve Regina/St. Joe's (Away), Dec. 9 vs. Vassar (Away)

Men's Squash: Nov. 23 vs. Colgate/Fordham (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. 6/7 Wesleyan Inv.

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

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



AIR TIME: Instructor Brandon Ramos braces against Eva Olsgard's kick.

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 to remain the same for two seasons in a row. With the Men's Soccer team going on its fifth coach in five years and the Women's Basketball team going on its third coach in three years, this show of support by a coach is unprecedented. Unfortunately, however, the assistant coach has left for the sunny southern climes of Marist College to become the head coach of the soccer team. No matter, head coach Paul Marienthal is more than a match for any bench tactician in the division.

The men are going to attempt to improve on their impressive season last year, 1-17, which should be no problem with an expanded roster and a solid group of experienced players. Coach Marienthal expressed intense optimism when talking about this year's basketball squad. "This year is going to be a turn-around year for Bard basketball. I think this new team is the start of an era."

The new era coach Marienthal is talking about consists of ten new players and five returning ones. The old guard is Kwesi Thomas, co-captain Ray Marte, co-captain Ian Sudyam, Samir Vural, and Billy Spevack. New to the team this year is Kimani Davis, Dave Zeitlow, Franz Anderson, Mario Bordeau, Chris Dapkins, Logan Germick, Nick Krapels, Adam Kocik, Dave Resnick, 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 to be highly competitive 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.

Tae Kwan Do Students Earn Black Belts

By JEREMY DILLAHUNT, Sports Editor

Saturday, November 8, about sixty people congregated under the basketball courts at the Stevenson Gymnasium. Some were friends and family but most were students of Brandon Ramos, 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, Eva Olsgard and Jeremy Hotalen, were undergoing the testing procedures for the right to wear the black belt. Testing procedures included sparring, defending against multiple attackers, weapons exhibition, executing specific defensive/offensive maneuvers, and the highly dramatic breaking of wood with bare feet and hands.

Of the eight students Brandon started teaching four years ago three remain in the class which has blossomed to thirty. Eva and Jeremy both passed their tests and are two of the original class members. According to Brandon about ten people per semester join the Tae Kwan Do class he teaches. The Stevenson 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. Brandon started taking Tae Kwan Do classes when he was ten. At seventeen he began teaching, along with his father, at a dojo in New Paltz. For more information about Tae Kwan Do classes, call the Stevenson 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 Saddam "Queen of the Faeries" Hussein, George Soros—for paying for our education; Dalai "Kiss Me I'm Buddhist" Lama