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Holy Grail of squash approaches
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Bard Bruised in Hoboken
Fencing team off to good start
Diana Oboler and Chris Van Dyke

Bot-man

Bot-man's Big Happy Fun Page
"News is whatever sells newspapers; The Bard Observer is free."

The Bard Observer

ANNANDALE-ON-HUDSON, NY, 12504  FEBRUARY 9, 1998  ISSUE 7, VOLUME 8

Drugs, Fraud, and Vandalism: Official Numbers

Safety and Security 1997 stats reveal the underbelly of Bard

By ARIBA ROSEBERG, "Rubber" Spice

Since 1992, the reported number of incidents of harassment on the Bard campus has been steadily rising; there were only 13 reported in 1992 and a relatively whopping 62 last year. The latter figure is one of the most surprising in Bard's 1997 Safety and Security Statistical Report. This report is released annually in accordance with the 1990 Crime Awareness and Campus Security Act. The following is a partial list of categories of incidents and the number of complaints that were made to Bard Safety and Security for 1997. To obtain the full report, contact Robert Brock at the Security office.

Brock, the director of Safety and Security, pointed out that one of the more disturbing aspects of the report is the decrease in the number of incidents of harassment reported. Most of these 42 incidents came in the form of verbal harassment, with an estimated 90% in the form of phone calls. Cases of harassment in other forms including sexual and written are less prominent, but still reported.

According to Brock, when a harassment report is made, the perpetrator is usually unknown. The complaint is given the option of bringing in outside law enforcement, agencies such as the New York State Police or the Dutchess County Sheriff's Department. Because the majority of complaints come in the form of phone calls, Brock pointed out phone traces as a way of locating the perpetrator. If Bard Safety and Security derrms phone traces to be necessary, outside agencies must be notified. Because technology is so advanced, Brock warned that any on-campus call can be traced.

A few cases of harassment have been solved, but the majority have not. No one has been identified, the Dean of Students Office is CONTINUED ON NEXT PAGE.

Safety and Security 1997 Stats

<table>
<thead>
<tr>
<th>Offense</th>
<th>Number Reported</th>
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<tr>
<td>Assault (simple)</td>
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<td>Burglary</td>
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</table>

CONTINUED ON PAGE 3

Half will pay Bardians to educate local children

By STEPHANIE SCHNEIDER, "Indiana" Spice

Opportunities abound for Bard students who wish to get involved this semester in helping tutor school-aged children in fine arts, reading, and math. Some paid positions were recently created with the help of a $94,000 grant. Interested students were invited to attend a January 29 meeting which gave information on programs which are part of a larger on-going project entitled B.R.I.D.G.E.S (Bard College and Red Hook Central School Introducing and Developing Goals for Enlightening and Enriching Students through Arts). B.R.I.D.G.E.S recently received the grant from the Empire State Partnership Project which is allowing Bard students to participate in these new tutoring programs.

Ann Gible, Bard's arts in education liaison, and the awardees were quite pleased with the turn-out at the meeting. She said that about 70 students were in attendance, both looking for work-study positions as well as volunteer opportunities. Work-study positions are limited, she mentioned, but are available owing to a Clinton administration program, entitled "America Reads," that Gible said is designed to "promote literacy among all children by the third grade." America Reads provides a 35 percent increase in work-study aid by agreeing to involve students in literacy tutoring. President Clinton has set a challenge for all colleges and universities to join the "Honor Roll" by pledging 50 percent of their Federal Work-Study increase for tutoring pre-school and elementary school students. Bard can now offer a variety of projects in which students can involve themselves in literacy tutoring or literacy together with arts education. Also, Gible mentioned that students can help in documenting the different programs.

The Red Hook School system has instituted four different projects this semester to accommodate a range of

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Women's B-hulls Offensive
Sharks in a Kiddie Pool
The Neurology of Squash
Scores and Schedules

Grants of $94,000
Boosts Work-Study
Promotes Literacy

Playing the PRING GAME: Students in the Center for Classical Studies volunteer time on Bard's "Crisis," a call-in show for students at-risk. Submitted by the student volunteers, the are three parts to the program. Students are allowed to call in with questions or advice, or simply talk about their feelings. The three parts are: 1) an opening video depicting student life, and improvised music as its background 2) three students deliver their "testimonials," 3) the line. (see page 4. Both are open through: February 15."

Professors Drop Clinton's Pants

Chace, Kahn lament subversion of political process in recent lecture

By LILIAN ROBINSON, "Thou shalt not" Spice

Anticlimax was perhaps, at the end of January, one of the few places on Earth whose inhabitants were not assaulted by the non-event dubbed The Clinton "Crisis" and slavered over by every contingent of the media. The war in Algeria? The conflict in Northern Ireland? The Environment? Labor? The threat of Iraq's nuclear and biological warfare? No, these were not the subjects to which the national media turned its expectant eye.

Pope John Paul II's visit to Cuba monopolized magazine covers and front-page headlines at the beginning of the penultimate week of January, and then, midweek, on Wednesday, January 21, all journalistic hell broke loose. The prominent t.v. anchors - Peter Jennings, Dan Rather, Ted Koppel - abandoned Cuba in order to see who could most professionally report a smear. Nationwide, eyes were rubbed in synchronized disbelief when Barbara Walters spoke with broadcaster gravitas about a "semen-stained dress." Scandal! Sensation! The already invisible line between tabloid journalism and its supposedly scrupulous betters was smashed to molecular bits. And that's when it all began, the (still unabashed) onslaught of pointless t.v. "special reports" and repetitive newspaper and magazine articles on the disturbing, shocking, catastrophic "news" that

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In some cases DOSO will either handle the protection of the campuses or the campuses themselves. The report goes before the Student Judicial Board (SJB). In the future it may be altered by a change of policy, this year's statistical report included the two reports that happened in the Tivoli Bays area in the summer of 1997. Unlike previous reports in which the other well-publicized rapes at the Annandale Triangle (1993) and Tivoli Bays (1995) were not intentional owing to the fact that they did not actually happen on campus, this year's report lists all the rapes that have occurred on campus, fol- lowed by arrestees. Near the bottom of the report, the asterisk explains that the rapes occurred "adjacent" to Bard campus. Becker notes that other schools might not report those incidents because they are not raped on the school campus or off-campus, but Bard has chosen to include them.

Another noteworthy crease has come in the form of medical calls. In 1992 Security answered medical calls; there were 137 in 1997. It is not clear if Bard EMS was called to all of those incidents, but it is pol- icy to dispatch a Security officer along with every Bard EMS call, since the calls go through the office of Security and Bard EMS equipment is stored in Security vehicles. In recent months, the confidentiality of Bard EMS has been questioned, but according to Becker, Bard EMS is confi- dential to a "great degree." While no names are given out to the public, every Bard EMS call is accompanied by a Security officer who writes up a Security report separate from the Bard EMS care report. When asked about the confidentiality policy, Chris Tignor, head of Bard EMS, replied that "Bard EMS is 100% confi- dential." In further explana- tion, Tignor said that a copy of the Bard EMS patient care report is sent to Barbara Brachner, head of Health Services for the college. The report is put in the stu- dent's medical records. Tignor did not say that although Bard EMS works closely with Security, there have been times when Bard EMS has asked the Security offi- cer for assistance. Tignor points out that under certain circumstances, be- cause students are comfort- able with disclosing their medical problems to medical profes- sional, serious medical con- ditions are not reported. The confidentiality of Bard EMS is crucial to making students feel comfort- able enough to call for help. Students should be aware that Security does not send copies of all its calls, including those that it receives for Bard EMS, to the administration.

According to Jonathan Becker, Bard sends information, while the administration does receive all the Security reports, including those of officers dispatched on Bard EMS calls, Becker stresses that the reason for the call is not usually disclosed. The Dean emphasized that students should never be wary of calling Bard EMS for punishment. He says that a student has never been called in to explain why a call is made to Bard EMS.

In opposition to all the reported increases in crime, the campus safety task force has decreased. While it may seem positive, the decrease does have a negative effect. While the number of inci- dents may have gone down, the items stolen have become more expensive than in the past; laptop computers and bicycles rate high on the list of stolen belongings.

Although these crimi- nal acts are not what most students talk about when they discuss life on campus, the statistics are made pub- lic to show the students, par- ents, faculty and staff are informed and understand that Planet Bard is not immune to these dangers.

Convocation Fund Allocations for Spring Semester 1998

<table>
<thead>
<tr>
<th>Organization Name</th>
<th>Requested Allotted</th>
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<tbody>
<tr>
<td>African American's Organization (A.A.O)</td>
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<td>Art Club</td>
<td>1517 500</td>
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<td>Asian American's Organization (A.A.A.O)</td>
<td>1830 1350</td>
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<td>Asian Film Club</td>
<td>1641 400</td>
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<tr>
<td>Audio Corp</td>
<td>1843 340</td>
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<tr>
<td>Bard Animal Rights Collective (B.A.R.C.)</td>
<td>765 100</td>
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<td>Bard Bar Student Organization (BBSO)</td>
<td>1900 1200</td>
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<td>Bard Karate Club</td>
<td>1220 0</td>
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<tr>
<td>Bard Party Brigade (Gwenfawr)</td>
<td>500 200</td>
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<td>Big Brother's Sister</td>
<td>916 850</td>
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<td>Biblius Club</td>
<td>732 125</td>
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<td>Black Org, &amp; Lesbians Alliance</td>
<td>4850 2400</td>
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<td>Building Committee</td>
<td>2000 0</td>
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<td>CANMORE</td>
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<td>Chess Club</td>
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<td>College Bowl</td>
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<td>Culture of Japan Club (CJC)</td>
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<td>Earth Issues Youth Support Group</td>
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<td>Peace Camp</td>
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<td>RA's (Rape Awareness)</td>
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<td>Reel &amp; Ears Student Club</td>
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<td>Radio Ramban</td>
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<td>Race Culture</td>
<td>850 400</td>
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<td>Reup</td>
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<td>S.T.L.K.</td>
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<td>Simpson Marsh Club</td>
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<td>Snow Club</td>
<td>579 150</td>
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<tr>
<td>Snow Club</td>
<td>900 200</td>
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<td>Society for the Study of Canadian Culture</td>
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<td>Summary of Peace Students</td>
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<td>Sweet Sixteen (formerly Berry安娜 Club)</td>
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<td>St. Genesis</td>
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<td>Zoone Library</td>
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EMERGENCY FUND 7129

Two Hundred Student Activists to Visit Bard

By ANDREA IVANS, Contributor

On February 27 and 28, and March 1, 200 student activists will come to Bard to participate in the biannual New York Student Environmental Action Coalition (SEAC) conference with hopes of strengthening the student activist movement and linking activist groups in the Northeast. SEAC is a national, student-run organization dedicated to improving the natural (and social) environ-

ment. The weekend will include keynote speeches on corporate dominance by Mary Webber, a long-time social justice activist, and on the Hudson River by Andy Meldrum and Clearwater. All of Saturday will consist of workshops on a plethora of topics including activist skills, Eastern-old-grown forests, the campaign to free Burma, eco-feminism, animal rights, links between environment, environmental racism, and more.

Times and locations will be posted throughout campus as the conference dates near. Bard students are encouraged to join the festivities.

Work-Study Boosted

The funding will allow students to be paid and will provide transportation and training. FLIK has volunteered to donate food to feed Hudson students and Bard volunteers.

Another program at Bard which is experiencing a revival due to the new focus is the Hudson Land Trust Project. Unaffiliated with BRIDGES, this program allows Bard students to work with children in a Hudson, NY school for underprivileged students. These students are "who are really on their last chance," said Dean of Students Jonathan Becker.

According to Becker, Bard students will work one-on-one with students, helping them with basic reading and math.

Becker says the Hudson pro- gram has existed for several years, but that the number of Bard par- ticipants has dwindled. The new funding will allow students to be paid and will provide transportation and training. To further aid the literacy project, FLIK has volunteered to donate food to feed the Hudson students as well as Bard students.

Anyone interested in getting involved with these programs can contact Ann Gabler at ext. 7641, visit her in Sotteria 258, or drop into the Career Development office.
“Crisis” in the Clinton Administration CONTINUED FROM PAGE ONE

the President of the United States allegedly had an affair with a 24-year-old White House intern, Monica Lewinsky. Apparently, some students, professors, and administration officials had not enough of the subject, for an informal panel discussion entitled “Sex, Lies, and Hidden Tapes: Crisis in the Clinton Administration” drew a large crowd to Olin 102 at 6:30 p.m. on the first Tuesday of the spring semester, January 27. Bedell James Chace, Henry R. Luce Professor of French in Inquiring and Expression, and Jonathan Kahn, Assistant Professor of History and Political Studies, professed their respective expert opinions, and Dean of Students Jonathan Becker officiated.

“The issues we’re facing are legality, morality, and the political consequences” of the “Crisis,” Dean Becker began, going on to say that Professor Chace was concerned about the political implications of the affair. Professor Kahn on the legal. Chace, who spoke first, attributed the uproar over President Clinton’s alleged affair with Ms. Lewinsky to America’s misconceived “monarchical” view of the U.S. presidency. American presidents, especially those of the twentieth century, he said, have never been, nor should they be regarded, as moral leaders. He then went on to point out that more U.S. presidents than not have been philanderers. “The difference is that Clinton was already on record” as one who still the governor of Arkansas, he said, citing the Gennifer Flowers incident in 1992, during Clinton’s first presidential campaign.

Clinton is also the first president to be accused of sexual misconduct while still in power. The names of women in the Kennedy White House were true, however, Chace said, and he added that “I know two of the women personally, one is a friend, and the other an acquaintance.” The audience laughed at this, but sobered up (or pretended to sober up) when Chace switched to a more serious topic, the U.S. current volatile relationship with Saddam Hussein and Iraq. Unfortunately “anything [Clinton] has to do with Iraq will be perceived by the American public as a way to distract from the scandal,” he said, before praising the New York Times for setting the record straight for the public.

“In the long run what’s more important than whether he’ll be impeached or not is the continued degradation of the political process,” Professor Kahn remarked. “Instead of debating policy issues, you can go after [president] with a civil suit. Starr has a great deal of latitude in his depostions.”

A term much bandied about as its full legal consequecnes were implicit, moved Professor Kahn to explain the process by which a grand jury could count Kenneth Starr with the right to demand depositions from Clinton about the alleged Lewinsky affair, a matter seemingly unrelated to the Whitewater case which Starr was originally appointed to investigate. Starr has a great deal of latitude in his depostions, Kahn said, lamenting what he called the “criminalizing” of the political process. “This is a trend: investigation, revelation, prosecution,” he said. He also criticized the media for equating the sex scandal with serious political crimes. “Especially disturbing is the facile comparisons to Watergate,” he said, adding “and any broadcaster who tells you so is a moron.”

Like Professor Chace and Dean Becker, Kahn criticized President Clinton’s evasiveness and seemingly dishonest behavior with the public and in both domestic and foreign policy, but more often bemoaned the way in which Starr and the media have impeded the operation of government. “Clinton’s being a consummate politician, but this is subversion of the political process,” he said. He deemed the sex scandal a “trivialization of an important moment in history.”

Chace concurred: “Gossip is being retailed as fact.”

The evening’s discussion ended with Dean Becker reminding the audience of the two charges which President Clinton might face: perjury and obstructing of justice, the latter being an obstruction of justice with enormous consequecnes. At the fore of the consequences, Professor Kahn quipped, “What really contains high crimes and misdemommors? An impeachable offense?” Professor Chace concluded: “The only good thing is we’ll begin to look at the way we investigate people’s personal lives.”

Warm-Fuzzy Regression Hypnosis, Courtesy of the Tinklepack Kids

By MEREDITH YANOSY, "Ellich" Spice

The Cocoon Theatre, a cozy family theatre company situated up a flight of stairs in a remodeled building, with a cozy little audience, bring all the color, light, and warmth that we have in hand for a compelling February night. Prior to performances, colorfully incited children sit and tumbled around the indelibly feet of their equally enthralled parents, and everything from the refreshments to the low-ceilinged theatre space itself radiates homely comfort breathing such a name. Gentle college readers, were you to venture to this place, you might recall a younger, less jaded time in your life. You might even draw out just a little, and yield willingly to the cup of warm milk, quilted blanket, and comic books they offered you.

That’s exactly what they would have offered you last week, in the guise of a hands-on puppet class. The students, bumbled into the middle to be used as frames through which to view the play, the audience snuggled under blankets and waited for the fun to begin. For the next hour and a half, five twenty-somethings holding center stage at the Cocoon Theatre created all the romp and bubbles of a child-friendly comedic book. Indeed, comic books were the basis for the company’s production, The Tinklepack Kids in the Great Yo Yo Caper, which consisted of a seemingly endless stream of framed skits featuring various and sundry characters whose earnest faces and bright dialogue kept everyone tickled.

Created by the group under the direction of full 97 Drama/Dance graduates Hope Can-

tells and Jeff Lewonczyk, the play featured such memorable characters as Manitoba (Kerry Curran) and Perry (Canoll), two delightful old curmudgeons who bicker endlessly ever exactly who should be up at 6am and the other a cup of warm milk’s “magical” Abraham Lincoln (played at one point or another by every member of the ensemble) who grants wishes to those who save his life and severely paranoid gabbling incantation of Manitoba (January Morelli) who is convinced “The Fuzz” is out to get her disgraced comic book seller (Lewonczyk) who continues to bemoan the obscurity of his location (at a nineteenth-century village, a railroad track, a cheap pizzeria, etc.), and a young Perry (Ryan P. Murray), who simply wants to find his one True Love.

Attempting to recall the production in its entirety would be as laboriously difficult as attempting to describe a Little Nemo story panel by panel. Dreamy, childlike, with simple lighting (Nick Van Vechten), eccentric musical interludes (sound by David Call), and picture frames for their primary props, The Tinklepack Kids coated their audience into an innocent and riotously funny world. At the play’s end, when the five awoke to realize that they had been hypnotized by an evil mysterious yo-yo and that all of their ensuing antics were, in fact, a dream, audience members gawked bewildered, but happy. As one audience member remarked, “my cheeks are sore from smiling so much.” After a hearty round of applause, everyone rejoined to the front room of the theatre for cookies and coffee.
Prying Game, A Thin Line

By LAUREN FEELEY, Contributing Author

The free wine is often the main attraction at a Bard art opening. This was not the case two Sundays ago at the Center for Curatorial Studies. I did notice a few people looking around, but the bar was empty, and I overheard a glass of wine being quickly as possible, as I was being lured through the glass doors (separating the front vestibule from the sacred gallery space) by the captivating gaze of a young woman who seemed to be guarding something fantastic and invisible.

I sized her up, glancing quickly as possible, as I was being lured through the glass doors (separating the front vestibule from the sacred gallery space) by the captivating gaze of a young woman who seemed to be guarding something fantastic and invisible. The girl had a look of utter determination, as if she were about to burst through the doors at any moment. I couldn’t help but wonder if she was guarding something as intriguing as she appeared to be.

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Nice Racks,
Spice Babies Got Back... on Screen

Gratuitous self-promotion reigns in Spices’ bootyful flick

By NATE SCHWARTZ, “Columnist” Spine

Rarely, if ever, does a movie critic receive a press release to be the first half of a film. In the case of Spice World, the latest prefabricated deck from the act known as Spice Girls, it was a blessing. For the uninitiated, the Girls are the latest musical Happy Meal to be marketed to the kids of the world. There are five different action figures: Baby, Ginger, Scary, Sporty, and Posh Spice. Each has her own plastic complexion, gaudy wardrobe, and garish accessories. Their two creatively titled albums Spice and Spice World have sold in the millions and “Whey” (i.e., Big Bro’shur’s media thugs) are currently "planning" a tour of North America for the ladies. Formerly known by such nicknames as Drop-out Spice, Table Dancer Spice and Spice of Confusion, the girls’ initial blotter can be chugaholgged at http://www.sparky-movieloversworld.com or for the more ambitious among you, click on any photos of Ginger Spice, interviews and, you guessed it, other demonizing claptrap from the Silicon Valletta can be perused at the MTV/ Yahoo site http://www. unfired.com/ultimate_artists/spice_girls/md ex.html. (Note: line break bypasses part of address.)

So, on to the...production. Director Bob Spiers (maker of television show “Family Ties” with “Kathy’s back!”) attempts to light a fire and bring to the screen those090b as Elton John, Mert Lof and Elisa Castello for cats. Unfortunately, the performances of these more talented performers are swallowed in the swirl, gush, and scruff of our five babbling bionics who show themselves about as interested as the strain upon their frontal lobes was an insole-cruising, crushing pain. Jibber-jabbering and bouncing around like speed addicts, they are incapable of wielding such middle-well dressed comedic devices as irony, wordplay and subtle- ty. The plot is quickly explained. The girls are thinking of breaking up; they hold a round table meeting in London. They pass the time by randomly placing out their fiance ditties, jumping into speed beds, and off their da’s. Finally, and I hope this doesn’t spoil it for those of you who haven’t seen it: they decide to press on in the empty Sophmen grind—raising their batwings, flaisting their boots again and again and again. In conclusion, woe is them who find themselves enjoying this film unless it be with the same joy one experiences in watching Rocky Fight Hullig in Rapids III—the pleasure of squeezing oneself with grime. This conundrum persists: how did this pack of fluff-queens— who revel in "girl power"—come to the face of pop culture? Likely, the girls imitated the collective consciousness through thousands of careful infusions of images and text in all the right places: radio, Internet, and film. The Spice Girls are a landmark group because they demonstrate that through brilliant media coordination one can convince millions of people to buy access to vapid dance music: manufactured and packaged without the help of talent or intelligence from the performer. With five booming bods and the sex drive, anything is possible. Targeted at young girls, the group offers their line images of bland, egocentric, clique queens-on-wheels to emulate. Hopefully, if you should have opportunity to view the film, it will be in a middle or gender studies class, so financial cost exceeding 3G’s per year.

Deconstructing Spice:
Exegesis of the “Zigzag”

Most believe the world-famous Spice Girl lyrics have made us all dumber people, but they have yet one defender on the Bard campus

By SCOTT.COMMERSON, “Columnist” Spine

“So, I’ll tell you what I want, what I really, really want. I wanna, I wanna, I wanna, I wanna, I really, really wanna sign you!” With such masterfully crafted lyrical nonsense, the Spice Girls catapulted into international fame last year as the most successful totally-manufactured-pop-group since the heyday of The New Kids on the Block and Milli Vanilli.

But don’t underestimate the intellectual depth of these ladies. Beneath the seemingly childish lyrics and laughable cliches, the Spice songs are laced with deep moral messages and a powerful dose of social commentary. Move over Susan Antonig. The Spice Girls have arrived, ushering in an explosive new wave of feminism. (“What is feminism?” Baby Spice asks, licking her lip in contemplation. “Is that girl power and this lyric: I won’t be, I’ll give you a try. If you really bag me, I’ll say goodbye. How’s that for eloquence, ole Susan B. Anthony? (“Susan B. Who?” Baby Spice asks with a giggle.) With their all-for-one-and-one-for-all tunes, the Spice Girls have made their female unity clear. And if you try to cross them, they’ll show your sorry male arse the door (or insert appropriate cliché of your choosing).”

God help the master, yeah God help the master who comes between me and my sister. God help him indeed.

The Spice Girls also advocate their predominantly female, middle-school audience on weighty matters such as the proper etiquette. Mothers everywhere are unapologetically rejoicing that their daughters have found a role model in Posh (also known as Victoria and Easy V).

Easy V doesn’t come for free, she’s a real lady. Oh, and remember not to wear white shoes after Labor Day, girls.

Another mourn throughout the Spice Girls’ two albums is that popular old standby “getting with people. With their sacrf, provocative lyrics, the Spice Girls make fellow Brit Austin Powers of “shagging” fame look like a monk. Here are some samples:

Do you think I’m really cool and sexy, and I know you want to get with me. Are you as good as I remember? Baby! Get it on; get it on.

You wanna get with us than you better think twice.

Common themes, anyone? I saved the most perplexing (and arguably the most romantic) “get with me” lyric for last.

If you wanna be my lover, you gotta get with my friends.

Huh!!! This erudite line can be interpreted in several ways. Consider the possibilities: a) the Spice Oxy is being proposed, b) the Spice Girls have a not-so-secret fetish for voyeurism, c) all the men have to sleep with Sporty Spice first since they wouldn’t “get” any other wise.

In spite of what the critics allege, all of the Spice Girls’ songs are not sandblasted, shyster-disguised sex songs aimed at the 12-year-old “jean skirt- and-braces” crowd. Just consider the beautiful and uplifting song, “Angel.” After all, what could be more innocent subject than the heavenly balance being of Biblical love? The angel’s dirty face is sure, holding onto what she had before. Nor sharing secrets with any old fool, nor she’s gonna keep her cool.

She wants to get naked, she wants to get naked.

Hum, perhaps that song isn’t such a good example. Apparently the Brits have a different conception of angels than we roughly Americans. Even angels gotta have a little spice, right? At any rate, the Spice Girls certainly have a lot on their minds. And for any of you naysayers who question their intellectuality, there is only one suitable response: "signing hat"
Minimalist Decor, Maximum Flavor

by ABRIGAIL ROSENBERG, "Rubber" Spice

Stoney Creek is the best restaurant in Tivoli. There, I've said it. I've tried to keep it to myself, but word has gotten out and the once sparsely filled, candle-lit, black and white tiled floor and glistening wooden bar has become crowded. I don't know from when or how it happened, but people have begun to talk about the great cheese-filled ravioli with extra virgin olive oil and garlic and the fried squid with remoulade, secrets I once thought belonged only to myself and a few others.

Along with the minimalist interior decoration which features red leather booths, black Formica tables with metal bands, glowing votives, and a large, arguably transformed wood-fish (it could be a realistic-looking plaque sculptured), the menu consists of straightforward, fresh-made dishes ranging from the traditional to the exotic. Appetizers, salads, side dishes, and main courses are listed not by names like Beef a la Louie which tells the diner nothing about how the dish is prepared, but by ingredients. Fillet of beef with wild mushrooms, brandy cream, and roasted garlic mashed potatoes is a delicious example. The dishes are simple which allows you to taste each ingredient. Each dish is distinct from another; unlike other restaurants where the use of certain spices, such as pepper, overwhelms the taste of anything ordered. If you wanted everything to taste the same, you'd eat at Kibby's, right?

Two other important factors at Stoney Creek distinguish it from other restaurants in the area: fresh organic and non-organic ingredients and classics. According to the owner of the restaurant, organic produce and meats are used whenever possible. Most of the meats, including chicken and turkeys, are from farms like Northwind Farms, a local farm which raises all natural meat and uses no pesticides or hormones. In certain dishes like the confit of duck with fresh herb potato latkes, organic duck is too difficult and too expensive to acquire. All the ingredients, whether organic or not, are always fresh and cooked precisely right. The steamed broccoli or brussel sprouts (I never liked 'em either until I tried them at the Creek) aren't cooked until discolored like at other places, but crisp enough so they still retain their flavor. The other thing that makes you feel good about winning the argument about eating at Stoney Creek or the Red Hook Diner, is the cleanliness of the place. It's so nice to walk into an existing establishment and feel confident that you're not going to find a mouse, insect or otherwise, in your granola. Just one look through the window of the swinging kitchen door sets the mind at ease.

The point is well taken that Stoney Creek is expensive. Main courses run from the $5.95 hamburger plate, a great deal since it comes with the best french fries in the area (so good, in fact, that they can be called pakora fries), to pepper-coated Highland Farms venison with gratin potatoes for $16.95. Since they have great fresh-made soup, a good trick to remem- ber is ordering a bowl and chowing on the homemade bread and jalapeno peppers. Another alternative to ordering a main course is ordering for three side dishes for $7.95. The garlic mashed potatoes, roasted vegetables, and fresh herb potato latkes can easily pass for a satisfying meal.

Stoney Creek allows smoking in designated areas during meals and after dinner hours, the bar scene takes over. Seemingly the Creek has become the place to be for drinks. Once merely a meeting place for nigh caps, Stoney Creek is now a full fledged hang-out where chess and Scrabble games are rampent and the experienced barkeeps are redefining the liberal pool. The draught Guinness is poured with a three-quarter inch bubblehead band (most of the time) and the Macallan is the most consumer-friendly dram you'll find in New York. The beer selection is ample and includes Bass, Old Slugs, and Pilotis Uqeqel among others.

Like the other dishes, dessert is made from scratch. From the pies and cakes to the sorbet, everyone says you can taste the difference behind the swinging door. The only complaint you'll hear from me is lack of crime brulee, but hey, you can have it all, baby.

If you can schedule your trip to Stoney Creek on Thursday, bottles of wine are one-third of the regular price. They call it Wine Discovery Thursday and after you discover that you have a belly full of merlot and fillet of beef, taking a nap in the red leather booth will sound like the best idea in the world.

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Erotic Zines: Get it on, Get it on

by Elisa Nelson & Lauren Martin, Columnists

67 Boyfriends: "We went...to see the Byrds...He didn't tell me they were playing halftime at the rodeo and the only original member was the tambourine player."

67 Boyfriends Cindy Crenchen says in her intro, "white, so there's more than 67. & they're not all boys. They're certainly not all boyfriends. I mean, if almost any of them ever tried to call me their girlfriend I would have smashed them, but I don't know. 67 boyfriends was too good a title to pass up." She devotes one page each to little anecdotes or weird details (and accompanying sketches) about people who have cut out her life somehow: "I must have been desperate, he told me about his church group, his parents, and his morning louring and I still fucked him." He used to live with a guy who would wake him up & give him 5 seconds to run & then start shooting at him with a BB gun and my favorite, "We went on a date to see the Byrds in concert. He didn't tell me they were playing halftime at the rodeo and the only original member was the tambourine player." If you've never been to the zine library, go just to read this, please; stop in on your way to the post office or something. It won't take you too long and it will be worth it, I swear.

The Bard Zine Library is located in the Root Cellar, in the basement of the old gym behind the school. All reviewed zines are posted on the bulletin board. If you have questions, comments or suggestions, contact Elisa Nelson (box 677) or Lauren Martin (box 619).
It's a Whole New World of Sound: Minimalism, Microtonality & What's Next

By JOEL HUNT, Opinion's Editor

I sometimes wonder to myself about the context, style, and language of my record reviews. You, dear reader, are probably thinking, "Now wait a cotton-pickin' minute," but hey, it's actually true. I'll be honest: the majority of reviews I write are completely that of a belligerent nature, laced with "dirty words" and self-righteous blasé. Above all, though, I try to be as accurate and complete with intentionally bad grammar. I sometimes worry about the appropriateness of what I am writing, but when I took a glance at what the rest of the Observe had to offer, I worried no longer. If "Erotic Obsessions," written by none other than Tony Conrad, is anything to go by, the "Friendship and Tasteful Rhythm" (the title of this series of reviews, long abandoned by my knowledgeble source) has a place in such a valuable rag. Happily, my only "Obsessions" are records (and per-lega Traci Lords films, uh, whoops), and I'm certainly in favor of anyone killing themselves anytime.

However, in this installment I shall attempt to shed the remainder of my otherwise notoriously overhearing self while I review (editors read: "wish to examine") a bunch of releases by a slew of people who don't really fit into any of the high/low/pop genre distinctions, thereby rendering such distinctions meaningless. You may ask yourself, "Why? Who Cares?" Well, silly, there's a world beyond the Rock, just waiting just beyond your doorstep. There's a gigantic amount of recordings that fit not into the old, but the new traditions. Yes, I know, to many a Bard student "new music" may only mean one of these three things: "evil," "boring," or "Knitting Factory." But there's more to the world than that, so let's get started.

The irony may not be lost on many a sharp Beethovenian of the new is the new CD boxed set Early Minimalism Volume One by violist, filmmaker, and all-around astoundment of the world's classicist composer, La Monte Young. The group also included such stellar figures as John Cage, who went on to change rock history (read to yourself, incoherent with a booming voice) as a member of the Velvet Underground. Anyway, if you want to really know the history behind it, you can read my Senior Project (and if you want to really know the whole history, you can talk to somebody more qualified). The impetus behind the entire Early Minimalism cycle which Tony "composed" beginning in the mid-Eighties was the fact that La Monte Young would not consent to releasing tapes of the "Dream Syndicate" work without signatures from Tony and Coltrane stating that Young and Young alone, was the sole "composer" of their previous works. Now, one of the purposes of the "Dream Syndicate" as stated by Conrad was that the role of "composer" was obsolete; the music they played together was a result of a collective existence. Yet, even though the extra-musical layer of the conceptual framework for this collection of the music, itself does stand quite strongly on its own as a theoretical doo-wop, and it sounds pretty good too. The first disc in the series is Four Voluntiers (1964), which was made as a private recording of overdubbed violins that Tony made apart from the Theatre of Eternal Music. The three other CDs are April 1965, May 1965, and June 1965, and consist sonically of abrasive string instruments, experimentally scored and unacouted, which reveal a seemingly ever-changing world of overtones within single notes. Yup, most of these pieces consist of single notes held for long periods. It's not called Early Minimalism for nothing (ha).

Our next subject in the Minimalism pantheon is Arnold Dreyblatt, a younger participant in the New York school, now based in Germany. Some of his earlier recordings, such as Small Excitations (on India Navigation), are out of print but generally findable. His Animal Magnetism disc, however, is still available on John Zorn's Tzadik imprint. This particular release from 1995 is initially striking because of its pure energy. I guarantee that one of the few releases you'll find featuring "classical" instruments which encourages you to "listen at maximum volume!" Dreyblatt also uses a wider palette than most Minimalists, as his Orchestrion of Excited Strings actually consists of strings, horns, percussion, and jazz-instrumentation guitar. Yet he holds the same concern with microtonal structure that Conrad does, just through more poppy music. Some people back in the Seventies used to talk about how the music of Steve Reich and Phillip Glass was somehow related to beach, but those charlatans don't have anything on Arnold Dreyblatt.

"Tracing the Minimalist thread back to its origins is somewhat easier given the advent of the compact disc (hell, even Charlemagne Palestine is getting reissued these days). One of the more interesting documents to come out of Jim O'Rourke's and David Grubb's Chicago-based release label Dexter's Closet is What? by Fred Frith. Mr. Rabe, it seems, was in the realm of crazy experimentalists in the electronic studio of Swedish Radio back in 1967 or so. The result was What?, originally released on Warner's newly acquired label, and the new version offers a second, slower version not offered on the vinyl (if you can find it, that is). A good description of these pieces is that they are two studies in shifting overtones (the harmonic inherent in regular notes) produced by electronically generated tones. The result is a slow wave, easy to listen to, complex yet as engaging as the listener wants it to be, which is quite a rare function in "Western" music.

Bringing electronics into this discussion (as if I'm actually talking to you) uders in a whole other tradition besides Minimalism: namely that the multiple instruments are the "synthesizer," "sound," "music," "microtonal music," etc. Although I won't go into full-fledged tangents on either tradition (I guess that now, nearly 10 or 40 years after their inception, it's maybe okay to write "tradition"), I will make you aware of some "pioneers" who employ aspects of both without being classifiable either. I start with RWL, also known as Ralph Woods, who, as a member of the seminal German P.D.14 collective in the 1980s released such international hits as "Kohle in 1/2 Tonen," "Substanz" and "(sci(RID)ac(MEP)" of P.D.14 (all re-released on CD by Weinhof's Selektion label). Well, maybe they weren't everybody's housecall (except in mine), but they are interesting in their dissembling of the physical elements of sounds (all kinds), and subsequent fragmentation by "tinkering" so that the result falls not between intercession, minimalism, and source manipulation. RWL has continued the work he started in the 1980s, but with the help of other collaborators, he has produced excellent works such as Acht (Selektion, 1992), When Frightening Airs Sing like I in Shell (Back To The Table of the Elements, 1996). These sounds are made with a minimum of audibility, but reveal themselves to be more than mere bleats. RWL's current release is Taleps (Selektion), a five-CD set consisting solely of recordings of all (or most all) of his past material by a wide range of other people, equating his output with the materials he manipulates. So yes, it's much more than just "remixing."

One of the more intriguing related works I've found recently is N.o I in E Monole by Los Smolders on the Quiet Arwork label. What's intriguing about it is the fact that it was released on vinyl, which is rare for this kind of stuff. Also, there's certain amount of ambiguity as to who exactly is behind this amalgam of distorted tones and static. What is not ambiguous, however, is the intention. But I'll leave it to you to read the liner notes.

And, finally, so you don't think that all of this music is "European" (although there's certainly a lot of it being made in America, unfortunately), I'll tell you a little about Ryoji Ikeda. This Japanese gentleman has just released 1,000 Fragments on his own Gil label. This release consists of "Channel X" (1985-95), "5 zones" (1994-5), and "Luxus" (1993) which was originally released on Wagen, though the new version offers a second, slower version not offered on the vinyl (if you can find it, that is). A good description of these pieces is that they are two studies in shifting overtones (the harmonic inherent in regular notes) produced by electronically generated tones. The result is a slow wave, easy to listen to, complex yet as engaging as the listener wants it to be, which is quite a rare function in "Western" music.

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Was Tucker’s Death the Result of an Opinion Poll?

Recent execution raises questions about media coverage

By AMI COPELAND, Contributor

Karla Faye Tucker is dead, and I can’t say that I was sorry to see her go. She was executed last Tuesday evening by lethal injection in the state of Texas for her part in committing a double murder in 1983.

The execution took place after the Supreme Court turned down her attorney’s request for a stay of execution. The attorney petitioned the Supreme Court to be calling into question the constitutionality of the clemency process in the state of Texas. However, at six Tuesday evening, the Supreme Court announced that they did not grant the request, thus effectively sanctioning the execution.

Immediately following the announcement, Texas Governor George W. Bush Jr. (the son of ex-President George Bush) announced that he would not grant the thirty-day stay of execution, an option that was available to him. At 6:37, less than an hour later, Tucker was given her lethal injection while the relatives of her victims watched. Eight minutes later, she was pronounced dead.

In a state that has executed over 1,426 men since the reinstatement of the death penalty in 1976, Tucker was the first woman to be put to death by the state since the Civil War. What made the execution so uncertain was that, although Texans are generally in favor of capital punishment, the fact that the soon-to-be-punished was a woman, combined with her claims of a recent “discovery” of God (as a born-again Christian), had effectively split the general Texan opinion over proceeding with her execution.

So where’s the beef, right? Well, would you believe that Amnesty International and the United Nations (who can’t decide what to do with someone who uses rape on his own people) called for clemency from the state of Texas? Thousands of innocent people around the world die unjustly and these organizations focus their mighty attention and powers of protest on saving a woman who brutally murdered two people with a pickax?

Seventy-five thousand innocent civilian men, women, and children have been killed in Algeria since 1992 and all the world does is send a commission from the European Union to ask the Algerian government (who is widely suspected of not only allowing these massacres to take place but even participating in them) if there is anything that they can do to help stop the attacks. The life of one innocent Algerian child is certainly worth protecting more than the life of a convicted and admitted killer. Yes, I’m saying that one life is more valuable than another.

I also find it odd that the Pope, with his 48 hours of hunting about Tucker’s predicament, sent a letter to Governor Bush asking for clemency, while it took the Catholic Church 50 years to even admit that they didn’t do enough to stop the genocide during World War II. Am I supposed to be comforted by the fact that the Catholic Church has learned from the past and are now taking action to remedy some alleged injustices? Whatever!

Before you label me a blood-thirsty, death-dealing, neo-conservative (which I have refrained from doing), you must know that I am not an enthusiastic supporter of capital punishment. In general, the death penalty is a blight on our record of civility, but when it comes to punishing such overtly malicious crimes, then it should be used.

There were those of you out there who believed that the issue wasn’t whether she got to live but to what society. Still others claim that regardless of what the crime may be, the punishment should never be death.

I am more upset by the media coverage of Karla Faye Tucker’s execution because there are so many other greater injustices (if her death is an injustice) occurring throughout the world that deserve our response she has received.

Why is our society more than willing to tackle moral issues from ivory towers and religious pulpits, but when the time comes to take action, when we hear the cry for help by a Chinese peasant who is about to be shot in the back of the head (the heart can be sold to an American businessman), we do nothing?

When I thought of Tucker’s “repentance” for her sin, I became even more sick in my stance against capital clemency. I’d like to ask Reverend Pat Robertson, with all his millions in “repentance” donations and an admitted supporter of Tucker (at the day before her execution), how does one become cleansed from one’s sins by asking “The Lord” for forgiveness? Shouldn’t the sinners of the nation have to forgive her, anyone can? Granted, this strikes at the heart of my problem with Christianity, but it still doesn’t answer the question. I was raised to believe that if you offended someone then you needed to ask for his or her forgiveness. If someone treated me unfairly I certainly wouldn’t feel comfortable to know that God has forgiven them although I haven’t. Isn’t that how our judicial system works anyway? You’re based on accountability to one’s peers! I don’t remember seeing a clause of “Divine Forgiveness” in reading the Constitution.

In the end, the question has been answered. Obviously Governor Bush didn’t think that there was enough public opinion against the execution in order to grant Tucker clemency (which could come back and bite him in the ass during the next election), so he left Karla Tucker to die when the life of a woman (even a murderer) comes down to a public opinion poll. As a Texan and the other day in response to the question of whether or not they should stop the execution because of Tucker’s discovery of God, “Now, shouldn’t make a difference really, but at least she’ll be able to recognize him once she gets up there.” I think it is safe to say that if there is an “up there,” that’s not where she’ll be headed.

Upcoming Events

Feb. 9, Monday
Bard Cinematheque Presents:
Orpheus (1949), by Jean Cocteau. From videotape. 7:30 p.m.

Dance performance: eMotion, directed and danced by Betsy Fischer. Call 758-8622 for more information. Dance Studio, Avery Arts Center. 7:30 p.m.

Feb. 11, Wednesday
Concert: Montre, Caccarno, Schumann, Elgar, and Bach performed by Deborah Boring ’85, on piano, Jonathan Velazquez ’86, on cello, and Camillia McGuire ’85, for more information, call (515) 537-4493. Bard Hall. 7 p.m.

Feb. 13, Friday
Film Committee Presents:
SUI GENERIS: "of its own kind"

Feb. 15, Sunday
Film Committee Presents:
Ed Wood, 7 p.m. Get on the Bus. 9 p.m. Old Gym.

Feb. 16, Monday
Lecture by Diane Michelson: Sponsors of the Bard College Spring Photography Lecture Series Program. 8 p.m. Olm 102.

Feb. 18, Wednesday
Concerts by Quintino D’Elia, an all-female chamber music ensemble from Brazil, performing Franz Schubert’s Trout Quintet, op. 114, Ney Vasconcello’s Suite Verdianna, Pedro D’Elia’s Wagon and Walter Burgo’s Tango Enamorados. For more information, call 758-7423. 8 p.m. Old Auditorium.

Feb. 21, Saturday
Student Activities Presents:
"Annual Gospel Extravaganza," featuring local gospel choirs "The Sensational Wonderers," "The Thompson Ensemble," "Holy Light Choir," and the "Shining Light Group." In celebration of Black History Month. Door-senior given at this event will go to the Columbia County Youth Project Village School in Hudson. 8 p.m. Old Auditorium.

Sui Generis

"of its own kind"

Bard’s literary magazine of foreign language poetry and short prose, and translations into English of such works, is now accepting submissions from the community. Send submissions to Profs. Melanie Nicholson or Eric Orlin with PO Box No. ONLY and a cover sheet with name, Box No., and phone number.

Deadline: March 6
THE BARD CENTER PRESENTS
QUINTETO D’ELAS
a young, Brazilian, all-female quintet with
Betina Stegmann, violin
Adriana Schinacariol, viola
Marialba Trisioio, cello
Ana Valeria Poles, double bass
Helena Scheffel, piano
Schubert Trout Quintet, Op. 114
Vanacceccolin’s Saito Verdiens
D’Riveria’s Hipnosis (arranged by Adal Fernandes) and
Burli’s Tange - Extremo lento (arranged by Adal Fernandes)
Wednesday, February 18, 1998, 8:00 p.m., F.W. Olin Auditorium
This concert is part of Quinteto D’Elas’ debut tour of the United States.
Open to the public free of charge.

This program is made possible, in part, through the generosity of The Zenon Levy Foundation at Bard College.

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At Table

For further information contact the Institute for Study Abroad, Butler University, 4600 Sunset Avenue, Indianapolis, IN 46208, Tel: 317/274-8229 Fax: 317/945-9704
INSTITUTE FOR STUDY ABROAD
BUTLER UNIVERSITY

The Dancing Paperclip of Tormented Souls© by Morgan Pielli

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Announcements
Summer Programs in Washington, D.C. The Fund for American Studies is recruiting student leaders from colleges and universities to participate in its 1998 summer institutes at Georgetown University, Vanderbilt University, and the University of Virginia. Participants will gain critical work experiences in international affairs, public policy, politics, business, journalism, or international affairs and will earn credits through coursework at the University. The final application deadline is March 15, 1998. There is no minimum GPA requirement, and students who have been active on campus are encouraged to apply. Scholarships are available to each of the Fund's three seven-week programs: the International Institute on Comparative Political and Economic Systems, the Institute on Political Journalism, and the Bayer Harlow Institute on Business and Government Affairs. Each of the Institutes includes internships throughout the city, courses at Georgetown University taught by top-notch faculty, and opportunities to meet and talk with national and international leaders at site briefings, lectures, and evening dialogues. For brochures and applications, students should contact The Fund for American Studies at (800) 741-6946 or visit our web site at www.fas.org.

Summer Study/Travel in Austria The University of New Orleans announces the 23rd session of its annual International Summer School in Innsbruck, Austria during the summer of 1998. About 30 students as well as some 30 faculty/staff members live, learn, and travel in the magnificent setting of the towering Tyrolian Alps in the "Heart of Central Europe." Participants can earn up to ten semester hours of credit, selecting from over 50 courses offered in a wide variety of subject areas. Courses focus primarily on Eastern Europe, culture and history, social, political, business, and economic issues of U.S./Europe relations. All instruction is in English and coursework is complemented by field trips and European guest lecturers. The session commences July 5 and ends on August 15, 1998. Enrollment is limited, so interested students should apply as soon as possible. For a full color brochure and course descriptions write to: UNO-Innsbruck 1998, 783, Box 1311 - (UNO), New Orleans, LA 70148, call the UNO Division of International Education at (504) 280-5142, Fax (504) 581-7374, or use our e-mail address cienspe- 

show support for the upcoming legal decision on the gay marriage case in Hawaii

A discussion group will meet February 2 at 7:30 in Albee Social

National Tie the Knot Day Thursday February 12 sponsored by BiGaLa

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Observer Classifieds
A website that includes more information on UNO-Innsbruck 1998 as well as a multitude of other international study/travel options: http://www.uno.edu/int Wel come.html.

Study/Travel in the Czech Republic The University of New Orleans is also offering, for the first time, a four-week program in Prague, the capital of the Czech Republic. The program includes seminars and lectures on the literature, music, culture, politics, society, and history of Prague and Central Europe. For more information, interested students should contact the New Orleans' Division of International Education at the address, phone number, fax, or web site in the previous ad. (Be sure to mention your interest in the "Prague Summer Seminars.")

Scholarship Applications Available to Students Pursuing Mental Health Related Careers The Mental Health Association in New York State, Inc., announces the availability of one of 1998 Edna Aires Mental Health Scholarship. Students who are residents of New York state, in their third or fourth year of college or attending graduate school, and who have demonstrated an interest in mental health related human services fields are eligible to apply. The scholar- ship winner will receive a $3,200 award (in June) to be applied to the 1998-99 academic year beginning with the fall semester. The winner will be honored at the association's Annual Awards Luncheon. Interested applicants can get more information and application forms from their local MHA or by contacting the state association directly. Write Edna Aires Scholarship Committee, MHA NY, 165 Central Avenue, Albany, NY 12203. Deadline for receipt of applications is March 15, 1998.

All classifieds are printed free of charge to the advertisers. 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, N.Y. 12504. The Observer will also accept classified ads via e-mail at observer@bard.edu.

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

The deadline for all submissions—be they stories, cartoons, photographs, caricatures, or advertising—is 2 p.m. on the Wednesday prior to publication. Late submissions (with the exception of last-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 format (no PC files please!) along with two hard-copy proofs. Send submissions via campus mail to the corresponding section editor.

All letters go to either: Lillian Richmond or Meredith Yavason. Submit developed photographs if possible, preferably in the commercial 4x5 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 coherence.
The Rise May Have Plateaued
Lady-Raptors' basketball harried by injuries to back court

By JERYM DILLAHUNT, "Old" Spice

Statistically, intercession has done the Women's Basketball team a good turn. Overall team statistics are up and opponents' scoring has dropped. This good turn has resulted in a win for the Raptors women yet, but if the trend continues the last few games of the season should be tight.

On average the women lost by more than 40 points per game up until January 28 against York. In a game that went into overtime, the Bard women played a flat-on-the-backset defense and a slack-in-the-kiddle-pocket offense. The back court of Kala Papadaki and Abby Rosenberg combined for a monster 16 steals. Unfortunately for the women the dumb luck proved to be on the side of the Yoshakans. In the overtime period York hit three fluke three-pointers in a row, making the outing of starting guard Rosenberg, the divine shooting from York was too much for the Raptors who succumbed 69-58 after 1 minute of play.

The taste of victory is in the Women's mouths. Playing with renewed vigor and desire for the season's first win, the women have cut their opponents' margin of victory from 45 to 32 in the four games following Inter-

ness. Individual play has been on the rise since the beginning of the season. Following the February 5 loss to New Rochelle, Kala Papadaki is averaging 14.3 points, 3.3 assists, and 2.4 steals per game. Lindsay Goldfinz is bringing down 9.9 rebounds per game and Bridget McCarthy is scoring in 11.6 points per game.

A slight deterrent: Mrs. Hafelin has befriended theRaptor women in the last weeks, however. In the tough

over time loss to York, starting guard Abby Rosenberg suffered a sprained thumb, out 2-3 weeks. In the following week the Raptors lost their starting guard, Kala Papadaki, to a knee injury requiring surgery. In the last game on February 5 they were only trailing by 17 at the half.

Bard Bruins in Hoboken
Fencing team off to good start

By DIANA O'CROB, "Cumin" Spice and CHRIS VAN DYKE, "Oasis" Spice

Fencing, unlike some may believe, is not a sport of reserves or mistresses. Stacking one of the newfangled

team, one cannot think that this is simply a sport for men with balls of size of church bells, as has been

Fencing is a fast-paced, exciting sport which requires absolute concentration and skill of both mind and body. Some of a need of a good deal of control, as fencing still holds the potential of deadly force. Fencers come off the strip, the area of space in which the bout takes place, with colourful bruises where the point of the opponent's blade (or the edge of the sword, if the fencing became close and tangled) hit and pulled forcefully during the attack. Fencers also learn the importance of politeness and honor, a code which has developed with the duel. When a fencer walks off the strip, the man must salute to both his oppo-

and the director of the boat. No talking is allowed on the strip, and curving is awarded with a yellow or red card, either a warning or giving the fencer a point. At the end of the bout the fencer has gained five points, but the bout is not finished until both fencers remove their masks and shake hands.

Bard Women's Fencing teams is made up of four women in two separate categories; foil and epee. Foil is based on traditional fighting, duelists to touch or bleed, and thus one must parry an attack before making one's own attack. The target area is limited - one can only score in the torso region - and striking with either of the points of the blade is considered a successful attack. Epee fight-

ing is developed as a sport without bloodshed, and distortions of both fencers quickly lead to a "simultaneous" attacks. In epee, also, the entire body can be used as a target, from head to toe. Bard Women's Fencing team this year consists of Captain Gwynned Smith, Diana O'Crober, Caroline Dorian, and Mulier in foil and Captain Amy Foster, Anna-Rose Mathieson, Danielle Debeaux, and Rachael Bower in epee. Dorian, in particular, is an older veteran having just taken up the blade, Mulier just one week before the first match of this semester. In speaking to her, she mentioned:

During the last meet the women fencers com-

eated against Yeshiva University, Stevens Technical Institute and the United States Military Academy. The epee team beat Yeshiva 10-2 with both Amy Foster and Danielle Debeaux winning all four of their bouts and Rachael Bower winning a respectable two out of four. The foil team also beat Yeshiva 13-5 with both Caroline Dorian and Diana O'Crober winning all four bouts, Gwynned Smith winning three and Mulier winning her first competition match. Foster won three out of four against Army, but, in spite of the fact that Bard beat Army last year, epee lost to them 11-5. The foil team lost 10-6 with both Gwynned Puesich (known to the rest of the world as "Tally") and Danielle Debeaux winning all four bouts. Epee lost to SIT 12-4 with everyone winning at least one bout while foil lost 15-1 with Diana O'Crober winning their only bout.

Fencing continues this semester, and the women have another home meet at 1 p.m. on February 14. Anyone is welcome to attend and check out the fences. Deep in the heart of the bionic, post-apocoly-

tic wasteland that is Hoboken, New Jersey, one may find Bard's fencing team, after driving past barns, farms and a gas station, likely to be at the rented tenement housing, the school of Stevens Tech. It was for the purpose to travel to this Heart of Total Darkness that the Bard Men's Fencing teams woke up at 6 a.m. two days ago. One might call it missional warfare at take on such an unholy godhead merely to drive to New Jersey, let alone to drive to New Jersey and get fencing practice, get fencing practice with you a pointed stick. Call us SILK with swords, but that's what we take.

The competition faced by Bard were the teams of John Hopkins, University of California, Institute of Technology, and Stevens Tech. Fencing on the soil team were John, Jason, and Ben. The epee team was comprised of Patrick Maguire, Dwee, Mike Beach, and Nick; and the saber team consisted of Andy Small, Chris Van Dyke, Elijah Vanater, and Tally. This was the first meet of the spring semester and considering the toll that beat usually takes on one's fencing skills, it was successful for all involved.

Back in New York, as far as fencing went, the New York team had just competed in the Nationals and in New York, were tiring, the competition was a great start to the season. The schools Bard hadn't heard the score sheets to update the writing of this article, so I can't tell you any individual scores, but I do have the overall Bard scores.

Hoscopic:

Men's: 3-2-4: NJIT, 12-15; and Stevens: 11-16.

Raptor dome


WOMEN'S BASKETBALL: Feb. 11 vs. Marymount College (Home 7 p.m.), Feb. 13-14 at Westchester Valley Women's Athletic Conference Tournament (Away), Feb. 18 vs. City University of New York (Home 7 p.m.), Feb. 21 vs. Stevens Institute of Technology (Home, 7 p.m.).


WOMEN'S SQUASH: Feb. 10 vs. Vassar College (Home 6 p.m.), Feb. 13-15 at Howe Cup Championship at Yale University.

WOMEN'S FENCING: Feb. 14 vs. City College of New York (Home, 1 p.m.), Feb. 22 at Stevens Institute of Technology.

MEN'S FENCING: Feb. 14 vs. TBA (Home, 1 p.m.), Feb. 21 at Army.
BOT-MAN'S
BIG HAPPY FUN PAGE

Bot-man, Issue 7, 1998

BOT-MAZE: Help Levine boy reach his customary cup of tea, while avoiding various hazards of Bard campus.

RUGBY TEAM:

FINISH LIL

THE RETINA SOY MAN CROSS WORD PUZZLE

DOWN
1. Four letters meaning "fizzle wrap." 2. Son walla teeth. 3. A dish made from swervil clippings. 4. Italian lemon refrigerator. 5. Stupid and/or pointless.

ACROSS
1. The flag of Nicaragua. 2. Camembert cheese. 3. Where children go. 4. Shake well. 5. Flounder herein.

SOLUTION:

CAN YOU FIND 3 DIFFERENCES BETWEEN THESE TWO PICTURES?

ANSWER:

IT FIT

FOYAMBRET

TLE HUTS

STOESABS

RONMMARAD

STENITOBs


HOW TO TIE A BOW TIE: BE LIKE BOT!

HOW TO MAKE YOUR COPY OF THE OBSERVER INTO A WORKING MODEL OF THE HINDENBURG:
1. Write paper into an oblong ball.
2. Light on fire. 3. Throw crying "oh the humanity!"

Written by: Dave "Leather Pants" Gruber, Diana "To a Tea" Odeker, Morgan "Blue Class" Pellici, Sonya "Evil" Wilson, and Chris "Deepenfe for an Idea" Van Dyke. Special thanks to: Din Vina, the shuttle drivers, and Playboy Enterprises.