Bard College
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DAKA Sacked During Spring Break
New Company Promises Improvements
Jason Van Driesche
Art Otey Resigns
Brenda Montgomery
EMS Program Suspended
Jason Van Driesche
Crimes at Student Center
Keightie Sherrod
Work Study Wage Increase to $3.80 Per Hour
Jason Van Driesche
Bard to Host Talks on AIDS
Jason Van Driesche
Observer Staff gets Psyched for Next Year
Tom Hickerson
Dialing for Dollars: Phonathon to raise Money for the College and Clubs
Amara Wiley
Dr. Robert Gallo: A Distinguished Scientist?
Ian Megrady
Upstate Features African Fable, KC’s Jazz Royalty
Playing with Your Gun in Blue Steel
Laura Giletti
“You can Feel the Smiling…”
An International Opera Singer Talks with The Bard Observer
Brenda Montgomery
Bard Theater Comedy Knocks Audience Off its Avant-Garde
David Biele
Comedy Cabaret set for April 6
Mozart’s Don Giovanni: The Story Thus Far…
Sports
Intramural Finals
Jody Apap
Classifieds
Outlook From the Editor’s Sanctum
A Response to Thorn and Bristle
Is the Curriculum Biased?
Amara Wiley and Robin Cook
Letters to the Editor
Levy Institute
Gaynor & Gualerzi
Calendar
Daka sacked during spring break

by Jason Van Driesche

It probably did not come as a surprise to most students to find Daka gone at the end of spring break. However, Wood Food Service Company (Daka’s replacement) has a number of ambitious plans for Kline that may surpass the staff and patrons.

These plans are the principal reason the Wood Company was chosen to replace Daka, said Bill Albright, vice-president of Wood. “We took student input earlier in the semester and made proposals based on it,” he said. A memorandum sent out by the dean of Students’ office on March 28 also cited the Wood Company’s “long-term relationships with prestigious liberal arts colleges and universities in the northeast includ-

Art Otey resigns

by Brenda Montgomery

Dimitri Papadimitriou officially announced the resignation of Art Otey as director of Public Safety and Security on Monday of this week. Otey actually left last Wednesday, during the week of Spring Break.

In a memorandum, dated April 2, Papadimitriou praised Otey’s record as director of Security and the improvements he brought to campus. Papadimitriou elaborated on the situation involving Otey in a telephone conversation Tuesday afternoon.

“He was never happy here. In all the time he was here, rumor was that he was always applying at different institutions.”

EMS program suspended

by Jason Van Driesche

The Emergency Medical Services program, which provides medical help for students during night hours, has been suspended until a new Director of Security is found. Art Otey, the former director, was the program’s coordinator.

This decision has angered and perplexed Andy Molloy and Matt Becker, the Emergency Medical Technicians who formed the core of the program. “They never consulted me (about the decision),” said Molloy. “I don’t know the basis of their judgment.”

The fact that he and Becker were not consulted aside, Molloy is worried about what will happen to students who need medical care between 4 p.m. and 9 a.m., when the Health Center is closed. According to Dean of Students Steve Nelson, the administrators have responded to over 300 calls on campus in the last one and a half years. Many of those who were assisted by the volunteers would have had to pay to go to the hospital, had the program not been in operation.

However, Molloy’s greatest fear is that now that the EMS program is temporarily defunct, students with fairly minor injuries or problems may not want to incur the expense of a trip to the hospital. Some of those “minor” injuries may become major, though, if they are not given prompt medical attention. “It’s going to go back to the way it was a few years ago,” said Molloy.

Molloy and Becker have the training to run the EMS program, but Vice President Papadimitriou has refused to restore the program until a new Director of Security is found. According to Dean of Students Steve Nelson, the administrators have responded to over 300 calls on campus in the last one and a half years. Many of those who were assisted by the volunteers would have had to pay to go to the hospital, had the program not been in operation.

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Crimes at Student Center

by Keightie Sherrod

Over spring break, two apparently unrelated incidents of petty crime took place in the basement of the Student Center. Most of a student’s drum set was stolen, and several of the video games in the game room were pried open.

The theft was reported last Sunday, when Thomas Cofts and William Bronson returned to the Student Center after spring break to find that more of Cofts’ drum set was missing. The pair says that they left the instruments by the staircase on the night of March 17, following band rehearsal.

“Usually I’ve kept them in my car or in the basement of Towksbury,” said Crofts, who lives in Manor. “I’ve never had any trouble with leaving them before. I guess I figured it would be all right.”

The perpetrator left a bass drum and a floor tom-tom, taking a blue snare drum, a gold tom-tom, a blue cymbal case which contained four cymbals, a three-cymbal stand, a drum stand, Crofts’ drum sticks and a bass pedal.

In an unrelated incident that appears to have opened new season’s times over the break, the game room in the basement of the Student Center was vandalized. The video games within were forced open with a crowbar or a similar implement, apparently by individuals seeking to steal the quarter dispensers.

Both incidents are still under investigation. Officer Ellen Thompson of Bard’s security force stressed that the two cases were unrelated. There are as yet no suspects in the theft of Crofts’ drums, but Security has several in the vandalism case. Security declined to disclose the suspects’ identities at this time.

Levy Institute presents lecture on small business economics

Leading economist Zalan Acs will talk about the pros and cons of innovation in business at Bard College on Wednesday, April 11. His lecture, entitled “Innovations of Small Firms: A Schumpeterian Perspective,” will examine whether companies other than large monopolies truly can benefit from trying new ideas.

Dr. Acs is a Professor and Research Fellow at the Arthur Lewis School of Business of the University of Baltimore. He is the author of The Changing Structure of the U.S. Economy: Lessons from the Steel Industry and The Economics of Small Firms: A European Challenge. His most recent book, Innovation and Small Firms, will be published this year by Kluwer Academic Publishers Group and the MIT Press.

Dr. Acs is also founder and editor of Small Business Economics: An International Journal.

The lecture, scheduled for 8:00 p.m. in the Center Room of the new Student Center, is the second in a series of three sponsored by the Jerome Levy Economics Institute of Bard College. The final presentation will be given Friday, April 27, by economist Robert W. Clower on “Market Organization and Competitive Processes.”

The public is invited to the lecture, which are presented free of charge.

Work study wage increases to $3.80 per hour

by Jason Van Drieche

In what appears to be a response to student pressure, Dean of Students Steve Nelson announced on April 2 that the wage for all work study students minimum wage. However, many other colleges similar to Bard in enrollment and educational philosophy pay much more, and many students were angry that Bard did not plan to pay even minimum wage (see March 23 Observer).

The Committee for Better Students Wages held a meeting on Wednesday, March 21 to discuss the issue and decide what action to take. In a letter sent out to all work study students the week before, the Committee had proposed as a possible action, a work stoppage for the week following spring break. However, the leaders of the Committee received a copy of a memorandum announcing the wage increase about a half hour before the meeting, according to one of the Committee’s leaders. The memorandum was from Chuck Crimmins, the college controller, and was directed to the administrators of all the departments in the college.

Since their principal demand had been met, the members of the Committee focused their energy instead on plans to form a permanent committee to ensure that the rights of student workers would be respected in the future. "The wage will go up again next year," said one of the Committee’s leaders. "We want to make sure our wages go up too."

According to Crimmins, the college did not announce a decision to raise the student wage before last week because it was waiting to see if the federal government would raise Bard’s work study allotment accordingly. When it was certain that no additional money was forthcoming, members of the administration met to decide what course of action to take. "A wage increase was recommended by the presidential council on the 13th or 14th of March," said Crimmins.

As Bard’s federal work study allotment will not increase, Bard is now responsible for a greater share of student wages. In order to come up with the difference, the college will have to "tighten on the number of hours each department can allot to each student," when asked if there would ever be a tuition hike to cover the additional cost, Crimmins stated flatly. "No.

Another of the concerns of the Committee was that the $3.35 (the old wage) was an across-the-board wage for almost all work study employees. The Committee felt that students who hold more skilled positions should be paid more for their work than those who have jobs that require little or no training. In addition, students were encouraged to find a job in the community that would pay a wage more than what they were paid on campus. This would help to ease the financial strain on Bard students and the college.

Bard to host talks on AIDS

by Jason Van Drieche

Over the next month, Bard will host three lectures on the biological, social, and political impact of AIDS.

The first of the talks, which will be given as a part of the Distinguished Scientist Lecture Series on Saturday, April 7 at 2 p.m. in the Ohl Auditorium, will focus on current research on the cause of AIDS. The speaker will be Dr. Robert Gallo, one of the most respected cancer and AIDS researchers in the country.

In his presentation, entitled "Retroviruses in Cancer and AIDS," Dr. Gallo will examine the role of retroviruses in human disease.

Dr. Gallo was a pioneer in the field, as he was the first to isolate retroviruses that cause cancer in humans. The first of his discoveries was the T-cell leukemia virus Type 1 in 1980, followed a few years later by his discovery that a similar retrovirus causes AIDS.

The second lecture, which will take place on Monday, April 16 at 8 p.m. in Olin 102, will concern some of the social issues raised by the escalating of the AIDS crisis. Katherine Park, Professor of History at Wellesley College, will compare the AIDS epidemic in the United States to the Black Death in the mid-sixteenth century Europe in a presentation entitled Rethinking the Plague: Metaphor, AIDS and the Black Death.

The final talk on AIDS will address the political impact of the disease, with a presentation by Dr. Douglas Shimmon of Montefiore Medical Center in New York City’s health care policy on AIDS. Dr. Shimmon will also discuss his role as a co-founder of the International Committee for Medical Human Rights. The lecture will take place on Monday, May 7 at 8 p.m. in Olin 102.

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ANONYMOUS
FEATURES

Observer staff gets psyched for next year

by Tom Hickerson

Nine members of the Observer staff started their Spring Break a little early by attending the 12th College Press Convention in New York City. Besides attending many workshops and making plans for the future, all nine agreed that the convention really changed their perspective as a newspaper staff.

The convention was held from March 21-24, the Observer staff arriving on the 21st early in the morning to attend the day's workshops. During the convention, workshops were held concerning newspapers, magazines, radio, broadcasting, media law, photography and many other specific subjects.

The nine students that attended were Amara Willey, Brenda Montgomery, Robin Cook, Kristin Hutchison, Keightlie Sherrod, Andrea Breth, Jason Van Drische, Tom Hickerson, and Ian McConville. Many of the staff attended workshops in newspaper writing and layout, but several of the staff attended workshops dealing with interviews, internships, management skills, and resume writing, among other things.

"All the skills we discussed can be used in other jobs," said Brenda Montgomery. "I may possibly go into journalism, I may not—either way, I'm prepared."

Editor Amara Willey shared Montgomery's feelings. "I learned about administrative skills and how to be more of a leader at the convention," said Willey. "When I graduate, I'll be able to phrase my ideas better and be able to become leader in my profession."

I'm trying to use these new ideas right now to make the Observer better," added Hutchinson.

Willey went on to describe future plans for the Observer during the next few months. The staff will sponsor the viewing of two films: All the President's Men and the made-for-HBO film The Image. In addition, the staff will invite Harriet Schwartz and a reporter from an Albany newspaper to speak on investigative reporting sometime in April. The Observer will also develop a better written policy during the next month.

Plans for next year were also made during the convention. At this time, Kristin Hutchison has been named Editor-in-Chief for next year.

Hutchison also hopes to make the paper more acceptable to the student body as a whole and to remain independent from administrative pressures. "We're more independent than other college papers," said Hutchinson. "I want to strengthen our own independence security."

The Observer staff was the only college newspaper to get something out of the conference. Over 150 colleges attended, from as far away as Texas and Alabama.

Dialing for dollars: phonathon to raise money for the college and clubs

by Amara Willey

Bard is trying to raise $15,000 and you can help. According to the Development Office, this is an opportunity to raise money for your school and your organization.

Preston room 128 will be equipped with 20 phones for student use during a three-day phonathon to be held April 16, 17, and 18.

Beginning at 6 p.m., students will be fed a non-cafeteria dinner, such as pizza or deli sandwiches.

After a 20-minute training session, the next three hours will be spent calling alumni.

Phonathons are not a new invention at Bard. About two weeks ago members of the Alumni Association had one in New York City. This will be the first Bard phonathon to use enrolled students.

"We wanted to involve students. Alumni really respond to students because alumni identify with students," said Tori Tomanskiewicz, Director of the Annual Fund. "And students find out that alumni have a real life. It's a good relationship for students."

A cash award of $5 will be given each night to the club that raises the most money.

This fundraiser will focus on the classes of the last ten years. Due to growing enrollment, the majority of alumni are members of those classes.

Bard budgeted $2500 for the fund drive. With evening rates, Tomanskiewicz expects that will be "far more than we need."

An informational session for all club heads will meet Thursday, April 12 at 4 p.m. in the Kline community room. Appetizers and refreshments will be served.

If interested, contact Tori Tomanskiewicz at ext. 456.

France

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Dr. Robert Gallo: A distinguished scientist?

by Ian McGrady

Dr. Robert Gallo's claim to the discovery of the AIDS virus in 1983 and an HIV testing method are being reevaluated after a secret inquiry by the U.S. government, conducted four years ago, was brought to light by John Crowston in the Chicago Tribune in November, 1989.

Gallo, who will speak at Bard at 2 p.m. on April 7 as part of the Distinguished Scientist Lecture Series, gained his fame from virology studies which led to his claimed discovery of the AIDS virus, popularly known as HIV-1, and a successful HIV testing method. His research was conducted under the National Cancer Institute, or NCI, a subdivision of the Department of Health and Human Services.

However, the November 19 article by John Crowston released findings of his twenty month long investigation into the events that surrounded Gallo's and the U.S. government's "discovery" of the AIDS virus. In the 15-page article, Crowston illuminates "a secret government inquiry four years ago into the AIDS research of Dr. Robert C. Gallo." This inquiry 'uncovered evidence that was not the discovery of the first AIDS virus and that the virus from which he later developed a patented blood test for AIDS was probably the same one isolated nearly a year before at the Pasteur Institute in Paris." The U.S. government, in order to defend its rights to the royalties received from the AIDS test in defense of a suit brought by the Pasteur Institute in 1985, filed a brief in the U.S. Court of Claims and before the Patent and Trademark Office. The brief, Crowston summarized, "nonetheless concluded that Gallo was the first to identify the cause of AIDS and develop the AIDS test, and that the culture from which the test was made could not have been contaminated by a sample of the French AIDS virus sent to him by Pasteur (Institute) researchers." Raymond Deardon, Director of the Pasteur Institute, told Health and Human Services officials that the French had found the AIDS virus first and invented the blood test. But the French application for the patent, which would eventually entitle it to part of the royalties incurred, remained in limbo while the U.S. Government awarded itself the patent for Gallo's AIDS test.

According to a March 18, 1990 article Crowston reported that Gallo couldn't successfully keep an AIDS virus alive for more than a few days in 1983, while the French had successfully grown large numbers of it and were using it to test for antibodies in people with AIDS, and people in high-risk groups. The French sent Gallo a sample of their virus to test because Gallo was an authority on retroviruses, having worked on an NCI program designed in the 70's to find cancer-causing viruses. Dr. Mikulas Popovic, Gallo's chief virologist, "used the French virus to infect a permanent cell culture," (Crowston, Chicago Tribune, March 18, 1990) which was an important step towards keeping a continuous source of a new virus. Crowston contends that Popovic also used the French virus to infect the same strain of cell culture...later used to grow the Gallo AIDS virus, and that he had begun growing the French virus weeks before the Gallo virus was isolated.

"The fact that both viruses grew in the same permanent cell culture...later used to grow the Gallo AIDS virus, [and] that he had begun growing the French virus weeks before the Gallo virus was isolated..." The French virus was the same that the French had, and not an independent isolate, as was earlier claimed by Gallo and the NCI. The NCI and Gallo, with a legal claim to the discovery and development of the test entitle them to royalties. According to the New York Times (March 12, 1990) Gallo himself has received over $300,000 in royalties from the blood test, a Nobel Peace Prize (among other awards) and most importantly, the "discovery" is the cornerstone of scientific prestige.

An Associated Press report said that the Crowston article resulted in Dr. Luc Montagnier of the Pasteur Institute "Calling on his U.S. colleague Robert Gallo to admit his own discovery was the result of accidental laboratory contamination: Montagnier told the French newspaper Le Monde that he is not accusing Gallo of fraud, but of a laboratory accident which carried no "dishonor." What may be even more important than this controversy are ramifications of Gallo's advocating HIV as the cause of AIDS, according to Bob Lederer, a self-described investigative gay journalist and co-chair of Alternative and Holistic Treatment Subcommitte of AIDS Coalition to Unleash Power (ACT-UP). "There are serious questions as to what causes AIDS in the first place. Gallo, in his position as a leading AIDS researcher, [has] played a vicious role of preventing discussion that questions whether HIV causes AIDS from getting research money, so more than anyone else, he's responsible for the narrowness of investment on AIDS research," says Lederer.

According to Sandra Pennann, Program Officer for Alfred P. Sloan-Kettering Memorial Hospital, a leading research facility in the U.S., in her book The AIDS Bureaucracy (Harvard University Press, 1988), ten years and tens of millions of dollars were spent on the search for a cancer-causing retrovirus. The system created to find the link was later empowered by the NCI to conduct AIDS research, and, by design, advocated the retrovirus/AIDS link.

"People's conceptions of what they were interested in shaped decisions on AIDS research. It sounds nice-mannered, but I think it's criminal," said Lederer. This intolerance retarded research which explored other possible links to AIDS like syphilis and nutritional deficiencies (i.e., nutrient malabsorption). "Gallo, as a person who for many years played traffic cop, pursued the HIV project and it was the only thing looked into," Lederer said.

Lederer continued to assail Gallo, saying that he had "a blind adherence to drugs [i.e., AZT] as opposed to holistic herbs, homeopathy & acupuncture." At a meeting in which major figures in AIDS activist groups and alternative cancer care advocacy groups were gathered, it was said that AZT was investigated for use in cancer patients twenty years ago. The drug was shelved, its high-toxicity level deemed excessive for humans. Also, money hasn't gone to fund research on the opportunistic infections that strike AIDS patients and kill them, like pneumonia, because of the NCI's intolerance.

Gallo also announced on February 22, at Fordham University's Distinguished Scientists Lecture Series, that he had knowledge of compounds that "wipe out" Kaposi's sarcoma, a cancer that often accompanies full-blown AIDS. John James, a journalist in an AIDS community newsletter, found that these compounds mentioned by Gallo are in preclinical and stage testing, and "should not be construed as effective or safe for use in patients" at this time.

Gallo delivered a lecture at Fordham University last week entitled AIDS and Ethics, focusing on the discovery of retroviruses. The lecture he will deliver Saturday is titled Retroviruses in Cancer and AIDS.
Upstate features African fable, KC’s jazz royalty

From April 6 to April 9, Upstate Films will show YAABA, a film directed by Idrissa Ouedraogo. The film is based on a fable Ouedraogo learned as a boy growing up in the African country of Burkina Faso. Yaaba means “granny,” and it’s the name twelve-year-old Bila gives to an old woman denounced as a witch by the villagers, who think she’s capable of evildoing. The film won the International Critics Prize at the Cannes Film Festival in 1989, and promises to be a special viewing experience from a theater which has always provided unique, quality films.

Upstate will also present Last of the Blue Devils, a documentary directed by Bruce Ricker, about Count Basie, Big Joe Turner, and Jay McShann. The movie was originally shot in 1974, at the Mutual Musicians’ Foundation, and is described as “a brilliant jam session of performance, reminiscence, argument, discussion, and demonstration” by the Upstate folks.

The showings for both films are separate; for information on showtimes, see Upstate ad on page 7 of the Observer.

From April 10 to April 12, Upstate will present The Profound Desire of the Ccodile. Directed by Japanese film maker Shohoku Inamura, the movie is about an engineer who is assigned to an island off the coast of Japan to find a source of a sugar mill, and soon becomes absorbed into the island’s inhabitants’ way of life.

Playing with your gun in Blue Steel

by Laura Gilette

Blue Steel. Metro Goldwyn Mayer. Approximate running time 100 mins.

Directed by Kathryn Bigelow, starring Jamie Lee Curtis & Ron Silver.

In an unusual move in which they seem to tip their hand, the producers of Blue Steel reveal that this is going to be a film about a police officer, Morgan Turner (played by Jamie Lee Curtis), who realizes that her lover, Eugene (played by Ron Silver), is a serial killer.

The tension, therefore, is not caused by the fact that the audience does not know who the killer is. It lies in the difficulty of getting evidence to arrest Eugene. In addition to knowing who the killer is, the audience witnesses some of his murders. Although Eugene admits to Morgan that he is the person who committed these murders, her statement is not admissible as evidence since she has been having relations with him.

When dead bodies start cropping up in mid-town Manhattan, Morgan Turner is brought in for questioning because, as the detective says, the bullets have her name on them. Then he opens an evidence baggie which holds a bullet casing which has her name scratched on it.

These murders are depicted as crimes of passion — the victims are being killed at point blank range as a manifestation of the power of a handgun being used — it is a .44 (possibly a magnum) revolver.

Handguns come in basically two types: automatic and non-automatic, such as revolvers. Automatic handguns, which are more common in movies because of their bigger “bang” and their cooler look, eject the shells after firing, hence the term. On the other hand, revolvers, like the .38 special which Morgan carries, or Eugene’s .44, do not eject the casings, which thus must be removed in order to load again. Therefore, Bigelow wants us to believe that although in a passionate thrust for blood, Eugene stops to empty the piping hot casings from his gun before leaving the scene of the crime.

A wonderfully understated pattern develops as Morgan inadvertently sets herself up as a potential suspect. We see her first night on the job as someone asks her why she chose to be a police officer. “Always wanted to shoot people,” she says with a grin. Later in her office, Eugene and the witnesses to place him behind bars, she says to her lawyer, “I will see it personally that your client is put away.” Bigelow lets this aspect of the film develop quietly without making an issue of it. Sinister things such as this are really done well in the film.

Murder is certainly not in Morgan’s character — within the first twenty minutes we discover how sincerely Meg is devoted to her job as a police officer in the city of New York.

Bigelow’s experience before coming to cinema included work as an abstract painter. In an interview published by the New York Times, she said that she had switched to film as a more active media for images. One particular scene shows Morgan at target practice: On the left edge is Morgan, handgun pointed. Filling most of the screen is the back side of the paper target with a human silhouette etched on it. She fires. Sharp beams of blue light pierce the paper, pointing at the viewer. The scene is one shot, the camera is almost static, and what one sees is a fiercely dramatic series of single images separated by the sound of shots and the appearance of another beam. Obviously this active medium encompasses something which Bigelow could not express on a canvas.

Additionally, the opening credits give a synopsis of the theme of this film — the fascination for the power of handguns. The camera pans across and around the piece in such a way that just as one realizes which part is being illustrated, the angle cuts to a different shot.

This is a film about how two people deal with the fact that, although they are both carrying guns and have used these weapons to kill, they each have a different interpretation of what that means. One uses the gun as a tool for maintaining peace in the city.

The plot of this movie goes the way of all good cops-robbers flicks, and is not objectionable despite being somewhat predictable. It is one of Curtis’ better ones — she seems to either bomb (Tailing Plows or rather walla, A Fish Called Wanda). One has the impression that the director was milking the best performance she could out of her cast, but acting wise, with the exception of the leading roles, is consistently unsupplied. The cinematography is unusual, especially the use of silhouettes and the use of a silhouette to enhance the content. Is Bigelow making a comment that being held up to the light is a test for truth?
"You can feel them smiling..."  
An international opera singer talks with The Bard Observer

by Brenda Montgomery

"When the curtain goes up I'm not just ready, I'm willing... and I am looking forward to being the first one to enjoy it," said Furlanetto. "I think that's the key.

Furlanetto does not go on stage unless he knows that he can give as much of himself to the performance as is possible. "If you know that you can do it — go, if not, you stay at home." That dedication to giving all he possibly can to each performance could be considered the trademark of Ferruccio Furlanetto, although he'll be the first person to protest the discussion of how he wants to be remembered. "I'm very attached to life; I love it. I don't want to think about how I'll be remembered."

Furlanetto is Alternating lead roles with Samuel Ramey in the production of Don Giovanni at the New York Metropolitan Opera House. Furlanetto portrayed an engaging Leporello for the opening night crowd on Thursday, March 22.

This production is only the second time Furlanetto has played the role of Leporello. His debut in the role took place in Salzburg, and, with Herbert von Karajan conducting, the performance was a key name in the world of opera and when he died he was sorely missed; if a singer worked with Von Karajan, he worked with the best.

Leporello for me was a shock when Karajan asked for that first time, because I always sang Giovanni before. Giovanni was in a way the first important role I played.

Furlanetto won the right to portray Giovanni in a singing contest near his hometown in Italy when he was 26. It was his first important debut role. "I grew up singing... Giovanni, then suddenly... arrives Mr. Karajan asking for a Leporello. In a way, I was worried because I never liked the idea to become a comic basso." Believe me, it is a difficult role. But I found that I could give my best to it.

Fortunately, neither Von Karajan nor James Levine have pressed Furlanetto to play Leporello as a classic basso buffo. Instead Furlanetto was able to portray this Leporello as a very human character, "a le Figaro."

Leporello is funny because of the situation he is going through during the opera and this situation makes everybody funny. You don't have to overcharge the comic situation. Furlanetto doesn't plan to be playing too many more Leporellos in his future. He is not ungrateful to the role that helped his career so much in 1987 (after the Salzburg performance), but he feels more comfortable with Giovanni. "Every time I start again to rehearse [Leopoldo]... I have to refresh my memory. This doesn't happen with Giovanni, which means for me that Giovanni is more inside than the other."

Giovanni, from my point of view, is not at all nice, not at all simpatico. He's an ungrateful role and should be that way. He doesn't have to give any sympathy to the audience, so my Giovanni will be that way. I know that could be bad... but this is Giovanni."

Although Furlanetto plans to play up the darker side of Giovanni, he also sees the positive in him. "But it has also something that I like: it's someone that loves extremely life and he refuses to the very last moment to come... how do you say, I know the word in Italian... compromise."

This love of life is certainly reflected in the person behind the deep operatic voice. Ferruccio Furlanetto is poised and relaxed and very happy in the life he has chosen. Singing is not a job to him; it is a privilege. His career has had its ups and downs, but Furlanetto has reached a high level both in the roles he plays and his own commitment to good performances. Things have been going well since his Salzburg debut under conductor Von Karajan."

The best point in my career was working with Karajan. They used to make fun of him in Salzburg and call him God, but he was, I was lucky to participate... in his last few years, it was the greatest privilege of mine."

Asking if things have ever gone wrong on stage, Furlanetto is quick to say no. But as we talked, he remembered one time when he sprained his ankle during the last night of The Marriage of Figaro: "It wasn't because of my crazy jumps... I was going down a few steps and the heel of my shoe broke. But I had to finish the opera."

It would seem difficult to sing an opera while in pain, but Furlanetto promptly disagrees. "No, because it doesn't affect the voice... but it's hard to sing when you have another worry. I was wondering if I could stand afterwards and run back stage with Suzanna."

The next day he couldn't even stand on that foot, but he refused to have a cast put on. "But then, I just changed the shoes to very low heels and I did it. Maybe I was dragging a little bit my leg."

Furlanetto started studying opera relatively late compared to most singers today. "I always knew I had the voice. Then I always felt a kind of duty to the nature that gave me this voice."

Around 21 or 22, Furlanetto had nothing telling him that he would succeed as a singer. When he was younger, he made use of 'the voice' in a rock band, and even recorded three records. At 24 he started studying opera seriously; it was only two years later that he had his chance at a big debut role as Don Giovanni.

His advice for young singers is simple: "The fundamental thing is to trust 100% in yourself. Then you must be lucky with the teacher. And, of course, you must study."

"It's important to do what you want to. I think it's an enormous privilege to sing. I will keep singing until I realize that it causes me fatigue."

For now, singing is a way of life for Ferruccio Furlanetto. The singer is a "film composer" — who sings the words and the audience and the audience's participation affects how much the singers put into a performance.

"Monday night crowds are sleepers [at the Met]. You can feel that right away, and you can't give as much, even if you want to."

The ideal audience seems to be a young, inexperienced crowd who is willing to see new things on stage. "The audiences in Europe already know what to expect... you can feel them waiting for the next moment. If they [the audience] are participating and enjoying the opera, you can feel the warmth — you can feel them smiling and you give more."

Furlanetto not only gives more, he gives a part of himself each time he sings. This comes across clearly to those in the audience, and as long as he continues to give so much, the audience will continue to reward their love to him through praise and applause.

Don Giovanni opens at Lincoln Center

by Brenda Montgomery

On Thursday, March 22, Franco Zeffirelli’s new production of Don Giovanni opened at the New York Metropolitan Opera House. James Levine conducted an experienced and impressive cast through an exciting opening night.

The lavish costumes on stage were matched by the brilliance of the？passing？night audience. Some of the sets have been carefully designed for the splendor of the opera and the high level of singing at this performance.

Under Zeffirelli’s direction, the shoes revealed scenes in which Don Giovanni’s own presence was often static. Samuel Ramey portrayed a wonderfully youthful (yet attractive) Don Giovanni, wooing the ladies with a smile and beautiful La Donna di Ninfa. La Donna di Ninfa has a difficult time of it, charming the heroine with a hint of a satirical edge.

Ferruccio Furlanetto was an exciting Leporello, playing the audience into his spite. His portrayal of the vocal character in theCatalogue Aria in the Miseria Piena Perduta scene.

Diane EVANS was a woman of the night in the evening’s Prologue. Her performance was at its best throughout.

Don Giovanni’s response, in the solo that follows, is one of the highlights of the Prologue. Ferruccio Furlanetto portrayed the music with precision and feeling.

Diane Evens was a beautiful woman, and she brought a special quality to the role of Don Giovanni. Her performance was a highlight of the evening. The opera’s opening night was a success in every way.
Bard Theater comedy knocks audience off its avant-garde

by David Bielo

After opening its spring season with the austere and elegant Lune of the Nightingale, last month, the Bard Theater of Drama and Dance switches gears this weekend and digs down deep into the pit of grand farce and slapstick comedy in its second production, Le Bourgeois Avant-Garde, by Charles Ludlam. Directing Deborah Nitschke, the play is a sort of cartoon come to life which satirizes the pretensions of avant-garde art — its creators, its patrons, and the art itself.

A take off of Molière's 18th century play Le Bourgeois Gentilhomme, which was about a middle-class man who desired to be a gentleman, Le Bourgeois Avant-Garde centers on the feud of Mr. Foufas, owner of the Friendly Foufas Food chain. Foufas (Maury Gistsberg), a self-proclaimed "grocer with the soul of an artist" is obsessed with becoming cultured and involved in the elite of the avant-garde. In order to do this he surrounds himself with a community of avant-garde artists: a composer (Cia Buangaro), a choreographer (Anthony DeMore), a "graffiti artist" (Max Cozzano), an actress (Lilah Friedland) and a producer (Sam Robertson) who succeed in pulling the wool over the eyes of Mr. Foufas and robbing him blind. He is so set on this obsession that he refuses to give his daughter (Nancy Janso) permission to marry the boy she loves, (Davina Sechett) because he is not avant-garde. By satirizing these artists and their art, Ludlam is making a swift condemnation of the pretentiousness of the avant-garde. As Foufas' maid (Susan Johnson), one of the only bastions of common sense among this menagerie of the pretentious and the foolish, says, "As far as I can see, anything can be avant-garde as long as it doesn't make any sense and goes against the natural way of doing things."

The only other level-headed character in the group is Foufas' wife, played by Garrett Kimberly. Nitupz's decision to cast a male in this role is consistent with the zany nature of Ludlam's plays, which often themselves featured cross dressing. This is but one of the many comic touches in this highly physical, highly stylized, and sometimes raucous farce, which relies heavily on puns and amusing word play, and which nitupz characterizes as "slapstick."

The play was made possible with the additional behind the scenes work of Stage Manager Jessica Hall, Assistant Stage Manager Karen Hernandez, and Master Electrician Chad Bronstein. The set was designed by Phillip Baldwin, the lighting by Doug Franklin, and the costumes by Natalie Lynn, Carla Friedman, and David DeMille. Written in 1983, Le Bourgeois Avant-Garde came near the end of Charles Ludlam's career and was first produced for his Ridiculous Theater Company, which he founded in 1967, and for which he was the creative force until his death three years ago. An exceptionally prolific artist, he wrote, directed, and acted in all of the company's more than thirty productions. A master of parody, nothing escaped his comic eye, and his plays satirized everything from such novels as Wuthering Heights and operas like Wagner's Der Ring Cycle to films like The Godfather. In a review of the play, The New York Times stated, "Ludlam's talent for comic timing and ability to create a sense of movement and animation are still as sharp as ever." Ludlam once said that he had a mission for his Ridiculous Company, which was to "have a theater that can offer Bouffes (Bouffes) Avant-Garde," he certainly succeeds in this endeavor, in a way that is sure to give the audience chuckles, guffaws, and outright laughter.

Le Bourgeois Avant-Garde will begin its run Saturday night at 8 p.m., and will run nightly through Tuesday.

Mozart's Don Giovanni

the story thus far...

Don Giovanni is the story of a Don Juan who spends the opera trying to seduce women to add to his list. His servant, Leporello, is stuck trying to clean up his messes and his pauper创建.

Don Giovanni's father is a duke, where the Commandatore tries to kidnap Donna Anna and her betrothed Don Ottavio, were the love of their lives. Donna Elvira is another woman that Giovanni tries to seduce him at every turn by warning the women. She stops Giovanni's wooing of Zerlina, a very pretty peasant girl, and joins forces with Anna and Ottavio in seeking revenge. They almost catch Giovanni at his house, but he escapes to

Comedy Cabaret set for April 6

A Counter-Intelligence Cabaret will be presented by the Latin American Students' Organization and the Entertainment Committee. The event is scheduled for April 6, at 9 p.m., in Kline Commons. The concert will feature "inclusively" songwriter Dave Lippman of San Francisco, and his arrangee George Shrub of the Committee to Intervene Anywhere. The concert will feature music by a variety of artists, including Shrub, Lippman, and the Latin American Students' Organization. The event is free to the public and is an opportunity for the community to come together and enjoy a night of entertainment.

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<table>
<thead>
<tr>
<th>Division I</th>
<th>Division III</th>
<th>Division V</th>
</tr>
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<tbody>
<tr>
<td>1) Margaret and the Meat Eaters</td>
<td>9) Kinokis</td>
<td>17) Revolution</td>
</tr>
<tr>
<td>2) Beer Hounds</td>
<td>10) Mob-H-Ra</td>
<td>18) Zoro Summer Angst</td>
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<tr>
<td>3) All for Fun</td>
<td>11) The Fine Young Republicans</td>
<td>19) Motorheads</td>
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<tr>
<td>4) Pickles and Chips</td>
<td>12) Sympathetic</td>
<td>20) The Honeys</td>
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<th>Division II</th>
<th>Division IV</th>
<th>Division VI</th>
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<tr>
<td>5) Brainstormers</td>
<td>13) Pleasures of the Body</td>
<td>21) The 1819 Black Sox</td>
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<td>6) The 1839 Black Sox</td>
<td>14) Athletes &amp; Sportspersons Club</td>
<td>22) The 1899 Black Sox</td>
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<td>7) Ground Zero</td>
<td>15) The Fords</td>
<td>23) The Knights</td>
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<tr>
<td>8) Rubbersolo</td>
<td>16) Free James Brown</td>
<td>24) The Knights</td>
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The Restaurant

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NEW LOCATION

20 Garden St.
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next to Mohegan Market
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Lunch Counter
Open 11-4 daily
The new Kline
continued from page 1
Rogers. "This is not the case!"
A number of changes in presenta-
tion, quality, and variety of food are already evident after a week of new management. For breakfast, Wood has brought back eggs cooked to order, introduced "Breakfast Spreads" (fresh bagels and muffins), and enlarged the selection of fruits. For lunch and dinner, Wood features two daily soups, a vegetarian entree, "well-"

new entrees, additional vegetar-
ian salad bar items (grains, leg-
umes, and tofu), made-to-order grill items (lunch), and a pasta bar (dinner). Additions offered at all three meals include a spice bar and fresh spring water.
A flyer handed out in Kline on Monday listed additional new services that Wood plans to intro-
duce over the next few weeks. The Coffee Shop's menu will be ex-
panded to include gourmet and flavored coffees and teas, and a late night menu which will include nachos, mozzarella sticks, and "sweet treats," among other things. The new company also plans to introduce a make-your-
own waffle bar at breakfast.
Student reaction to the change was guardedly optimistic. "It's pretty good," said one student. "I just hope it lasts. Plants and decora-
tions are nice, but it's hard to be optimistic." Most people seem to ap-
preciate the new food options, but are reserving judgment until they are sure the changes are per-
manent.
There was a good deal of immediate positive reaction as well, though. Many people commented in the first week that wood was selling for a dollar, a grill, a sandwich bar, and a hot entreec bar. The increased variety of vegetables and the new yogurt bar were appreciated as well. In order to keep the community abreast of the week-by-week changes in Kline, the Observer will publish an update on dining serv-
ices changes every few weeks. Keep your eyes open.

Otey resigns; two security guards fill his place during search
continued from page 1
The struggle between security guards and dispatchers almost culminated in a student walk-out two weeks ago. Student com-
plaints have spilled over into on-campus shirking their duties at night, bringing girlfriends to campus during work hours, and being rude to dispatchers.
Otey did not comment on whether his authority had dimin-
ished. When informed of Padapimitrou's description of their meeting and the details of the complaints, he did not dis-
agree.
"I'd prefer not to talk about where I'm going from here, I might possibly form my own security company, dealing with college and university security problems. I am also considering other three other places. It will definitely be some-
thing larger...it's looking very positive," said Otey.
Meanwhile, Associate Dean of Students Shelly Morgan will head the committee to search for a new Director of Security. In the interim, security guards Robin Herbert and Allan Thompson are sharing the position of acting Director of Security until further notice.
"So far things are going better than expected," said Herbert. "There will be no change in patrols. Students should not worry. We [Thompson and Herbert] are put-
ing in extra time—we are still on patrol and doing rounds, but we also make any policy decisions that need to be made."
Padapimitrou decided to make Herbert and Thompson co-directors last week. Herbert has been a supervising sergeant at Bard Security for over two years; he looks for-
ward to a long future at Bard.
"I enjoy the campus and the people—I know every student by face, and most on a first name basis," said Herbert. He aspires someday to become Director of Security, but, as he says, "That's up to the powers that be."
For now, the search is on for a new director. Padapimitrou was "not clear on how [Shelly Morgan's] committee will be formed, but I assume there's a normal process."
Dean of Students Steve Nelson said the committee was "like most search committees at this level. There will probably be between three and four students, a couple of administrators and possibly some faculty. It's up to Shelley."
The search could be completed in three months at the earliest, but that is an optimistic assessment, according to Nelson. "At the fast-
est it would take three months to find someone, with a new Direc-
tor on campus by July 1."

"respects Andy's training, but that Bard must have "a full time college employee responsible for oversight of the pro-
gram." Padapimitrou said that he did not know enough about the pro-
gram to supervise it. He said that it is "very nice that he [Molloy] has training." He believes that students are still ade-
quately protected, both by a local Health Maintenance Organi-
tation that can send a doctor to Bard, and by the Red Hook Rescue Squad.
Ironically, Molloy and Becker will probably end up responding to most of the emergencies at Bard anyway. They are members of the Red Hook Rescue Squad, which runs the ambulance service that covers the Bard campus.

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OBSERVATIONS

A response to Thorn and Bristle

A couple of weeks ago, a letter appeared in campus mail responding to David Biele’s editorial “Be Visible.” The letter criticized the content of the editorial, and threatened, if the Observer would have printed it, that any one of the authors were unknown. Instead of signing their names, the authors signed themselves “Thorn and Bristle.”

The vast majority of newspapers will not accept an unsigned letter. Hence, the Observer printed a response to “Thorn and Bristle,” asking that they identify themselves to the paper if they wished to have the letter printed. Not only have “Thorn and Bristle” refused to identify themselves to the paper, they have also taken to distributing the letter to themselves through campus mail. The Observer does not find fault with the manner of distribution, but with the claim which the writers made that since the Observer refused to publish the letter, we felt “generally applicable intellectual and aesthetic standards.”

The Observer would have published the letter, if the real names of the writers had been known. If “Thorn and Bristle” had not wished their names printed, the Observer would have been willing to withhold them given the sensitive content matter. The paper has done this in the past when the editorial board agreed that circumstances justified it.

It is very important that a newspaper know the real names of its submitters, in case the editors need to check for spelling, grammar, content, or libel since we do not edit letters without first checking them with the authors. It is not too much effort to notify the paper if a writer does not want his or her name used. It is certainly less effort than spending money to photocopy a letter.

If an individual writes a letter, for example, the paper assumes the responsibility for the legal consequences (read: libel suit). Thus, most newspapers ask that letters be signed, with a phone number where the writer can be reached. This policy applies to all letters to the editor.

The Observer will consider the letter for publication when the writers make their identities known to the editorial board, and will keep the names of the authors confidential upon request and consent of the board.

We will not print letters when a request for anonymity has been denied without direct permission of the letter writer. Therefore, including your name and extension number or phone number is of the utmost importance. Deadline is noon Friday before the publication date.

Is the curriculum biased?

by Amara Willey and Robin Cook

Is T. S. Eliot a more appropriate writer to study than George Eliot?

Traditionally, women and minority writers and issues have been almost entirely ignored in the academic world. During the past few decades, however, colleges and universities have devoted more classes to the study of the long-neglected areas of women’s and minority studies. Recently, the National Association of Scholars issued a statement entitled “Is the Curriculum Biased?” The statement challenges the idea of women’s and minority studies programs at colleges and universities. It argues that the existence of specialized studies courses undermines academic excellence because it emphasizes diversity over academic quality.

Diversity and quality are not, as the statement implies, contradictions. Indeed, the existence of specialized studies programs at colleges is a sign of healthy academic variety. The emphasis upon diversity does not imply that academic excellence has been lost.

Education is, to an extent, a reflection of culture. In its state-

ment, the National Association of Scholars says that academic works should be studied according to the standards of the principle of authors, classified ethnically, biologically, or geographically.

Specialized studies do not divert the student away from a well-rounded academic education. Women’s studies and minority studies analyze the function that sex, race, and class play in shaping one’s role in culture. What the statement fails to mention is that Western patriarchal society has placed women, minorities, and members of the lower classes in the kind of disadvantaged position which merits an exploration into their response to exclusion and oppression. Although non-Western thought has always influenced Western thought, traditional courses of study in higher education in this country have privileged Western texts over non-Western ones.

Since race, class, and gender are formal principles of art, they should be a part of cultural/artistic analysis. Literature records history and also works towards change. Alice Walker and Charles Dickens are both writers whose novels mirror their times and open the reader to new areas of human existence. Is Alice Walker to be excluded from study because she is an African-American woman?

This is not to say that colleges should no longer teach the accepted classics. However, higher education should be continually engaged in a process of rethinking which texts should be included in the curriculum. The broader issue here is that of progress. At one time, all the writings of Melville and Hawthorne were considered radical departures from accepted literary convention.

Women’s studies and minority studies are a part of the gradual assimilation of new fields of study into the academic mainstream. The interest they attract at schools is not as the National Association of Scholars, an erosion of academic quality. Rather, it represents a change in direction.

Women’s and minority studies are on the cutting edge of scholarship in this country and internationally, providing new ways of examining established areas of criticism. Instead of replacing those modes of criticism, specialized studies offer new insights into society as we know it. They explore indirect power structures and provide observations about society that are more apparent to those marginalized by it.

The study of women and minorities in society is a means of understanding that society, for it is a study of how people respond to being placed in a different and less equal position not because of political orientation, but because of their race, gender, or class. In this sense, the study of women and minorities is all the more important.

So is the curriculum biased? Of course, it is. It is impossible to be completely unbiased in any expression of thought. But that doesn’t mean that we should stop thinking. We should continually challenge the accepted intellectual and aesthetic standards in pursuit of knowledge. In that way, only can we truly learn.

Please recycle this paper

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Please recycle this paper
Letters to the Editor

Levy Institute

To the Editor:

I assume that the editorial on page 10 of the Observer dated March 16 is the opinion of the editor, since it is unsigned. While my admiration for the Observer is extremely high, this editorial falls below the standards of the paper. Side comments about the dormitories reflect matters of taste, so I will refrain from responding. But beyond the cheapness of such shots, let me point out that the new dormitories built by the Levy family contain almost twice as many beds as existed at Bithwood. I don’t know how unavailable Vice President Papa- dimitrou was for comment, but no one asked my opinion on this matter. Therefore, instead of presenting ill-informed opinions and uncredited suspicions, you might have been better served by asking the question with which your editorial board ended. Here is the answer.

The Jerome Levy Economics Institute as an integral part of the College, its resources, both directly and indirectly, contribute to the support of the College’s scholarship and general operating funds. It brings to the campus distinguished economists, old and young, whose time is devoted to research on issues such as Third World debt, the distribution of income, and the like. The Levy Institute, for example, will cosponsor an upcoming conference on Eastern Europe. Its research fellows and staff are welcome members of the Bard community. Contact between them and faculty and undergraduates can be an unquestioned benefit to all those seeking diversity of opinion and the civilized exchange of ideas and information. The Institute is barely a year old, but over the years the presence of the Levy Institute will ensure that at Bard College a decent collection of books, periodicals, and data bases in economics will be available to students and faculty. The Levy Institute will make it possible for Bard to be the site of important international discussions on matters of urgent concern, such as the economic development of Eastern Europe and the relationship of poor nations to rich nations. Income, and the like. The Levy Institute has provided space for visiting faculty. The renovated Bithwood also houses some of the College’s administrative functions.

As to the matter of faculty hiring, since I made the decisions regarding Professor Gaynor and Gualerzi, the presence of the Levy Institute was not, as said by your reporter, a factor. It is irrelevant. The decisions were made on the basis of assessments of the quality of teaching and scholarship as mandated by the evaluation process. The primary criteria for the evaluation of faculty are excellence and promise in the areas of teaching and scholarship, in the work with one’s colleagues, and in service to the College. Any denial of appointment or tenure has been, will be, and must be grounded in these criteria.

Last, the editors of the Observer should beware of thoughtless cliches. Implicit in your editorial is the notion that research and teaching are in conflict. Nothing could be farther from the truth. We hope that in fields such as economics the finest teachers continue to be fine teachers, not only because of their willingness to give of themselves, the quality of their teaching, and their love of young people, but also because of their love of subject. That love of subject often reflects itself in the pursuit of research. Many fine teachers and scholars at Bard in fields such as economics would welcome the presence of fellow economists engaged in research and the collegiality and stimulation that a research institute in the field provides. The creation of adjunct activities, such as the new Journal of the History of Sexuality, are intended to help provide a thought-provoking environment for students and faculty alike. I have no doubt that the Levy Institute will more than exceed our expectations in that regard. This spring, when the Levy Institute was begun, the economics department, then made up of Professors Wiles and Moreale, was enthusiastic about its creation. The editors of the Observer might remember their own high standards and work just a bit harder to answer questions they pose sentimentally.

Rumor has it that unsigned opinions are not those of the editorial board. However, this is a silly idea if it is true, for it is traditional that unsigned opinions reflect the opinion of the editorial board as such, and not an individual.

Thank you for your kind attention to this matter.

Cordially,

Leon Boeinstein
President

Gaynor & Gualerzi

To the Editor:

Two quick corrections to the information contained in the article describing my actions in the Gaynor and Gualerzi cases are necessary. First, I do not believe any member of the faculty was careless with the files in these cases. In response to a question, I stated that in other cases faculty have been careless in their handling of files. Secondly, I accept without hesitation or reservation the critique of bad timing on my part in the evaluation process. However, the "Levy Institute" matter was and is a side issue.

Stuart Levine

Letters to the Editor should be one to two double-spaced pages. All letters must be signed legibly and must include a phone number or extension. The Observer reserves the right to withhold names when presented with adequate reason.
Soviet Studies Club:
On Tuesday, April 17, 1990, there will be a lecture
given by John Baran of New York International
Trading Company on Trading with the Soviets: The
Experience of an American Businessman at 7:00 PM in
the President’s and Committee Rooms of Kline
Commons. Everyone is welcome and encouraged to
attend.

Drama & Dance Department:
Saturday April 7 through Tuesday April 10, 1990, the
Bard Theater of Drama and Dance presents Le Bour-
geois Avant-Garde a comedy ballet after Moliere, by
Charles Ludlam. Directed by Deborah Nitschberg.
Performances at 8:00 PM, 3:00 PM, and 8:00 PM on
Sunday April 8, 1990.

Jewish Students Organization:
Passover is coming! There will be a Seder on the first
night - Monday, April 9, in the Faculty Dining Room
of Kline Commons at 7:00 PM. Everyone is invited,
but you MUST reserve your place no later than 12
Noon on Tuesday, April 3. To RSVP, call ext. 364 and
leave a message for Amy Helfman. Please indicate how
many spaces you’re reserving and whether you’ll need a
vegetarian meal. Please leave your number as well.

Music Program Zero:
On Saturday, April 7, Debris, a trio from Boston headed
by Bard graduate Arthur Weinstein, will present their
music.

Distinguished Scientist Lecture Series:
Medical researcher Robert Gallo on Retroviruses in
Cancer and AIDS, 2:00 PM, April 7, Olin Auditorium.

Distinguished Social Scientist Lecture:
Barbara Laslett, prof. of sociology at the University of
Minnesota, will speak on women’s sexuality in Ameri-
can social history. April 12 at 8:00 PM in Kline Com-
mons.

Minority Studies Workshops:
Monday, April 9 at 6:30 PM in Olin 201: Andres Torroed
of the Center for Puerto Rican Studies at Hunter
College/CUNY in New York City will speak on Latin
Americans and the U.S. Economy.

Literature Department Lecture:
Jeanne McColloch, writer and editor of The Paris
Review, will be speaking to students about writing and
submitting work on April 13, at 12:30 PM in Aspinwall 302.

Art Department Exhibition:
An exhibition of small scale works by members of
Bard’s visual arts faculty will be on view in the Proctor
Arts Center from April 5 to April 25. Come see the
many kinds of works made by Bard’s teachers of visual
art.

Coalition for Choice:
Meeting for the club will be held every Tuesday at 5:30
in the Committee Room.
On Sunday, April 8 the Coalition will demonstrate
against Bishop Austin Vaughan in a legal picket outside
St. Patrick’s Church in Newburgh, N.Y. For more
information come to the Coalition meeting or contact
Nina Dinitale by campus mail in box 656 or at ext. 308.

Sunday’s Movie:
On Sunday, April 8 The Duellists, by Ridley Scott will be
shown. During a thirty year period two of Napoleon’s
officers fight a series of duels over a minor point of
honor.

Friday’s Movie:
On Friday, April 13 Tampopo, by Juzo Itami will be
shown. What Moby Dick did for the whale, Tampopo
does for the noodle. Raisfisch, charming and, at times,
invetively erotic.

For both Sunday’s and Friday’s Movie, showings will
be at 7:00 PM (non-smoking) and at 9:00 PM in the
Student Center.

Calendar of Events

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<th>Saturday 7</th>
<th>Sunday 8</th>
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