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Epic art exhibit

What's a Grecian Urn? About $4.25 an hour. But this urn, and others currently at Blum are valuable enough to require twenty-four hour guards.

Newsflash:
The Observer recently found out that the administration is on the verge of signing a contract for a new maintenance service. Custodians have told us that as many as 13 employees out of 36 could be laid off. No solid facts were available as of publication time. An in-depth article on the changes, a new cleaning service, is due to appear in next week's issue.

by Tatiana Prowell

"The Odyssey and Ancient Art" exhibit is currently on display in the Edwin C. Blum Art Institute. The show, which features 63 works of art from collections in London, Paris, Oxford, Munich, Basel, and the United States, is a collection of ancient art inspired by Homer's epic poem The Odyssey.

The Odyssey is the story of the Greek hero, Odysseus, who, following the defeat of Troy, wandered for ten years experiencing numerous adventures before returning home to his faithful wife, Penelope. The pieces in the exhibit are based on the accounts of Odysseus' adventures which composed this famous epic.

The exhibit is well-organized and impressive, containing a variety of media, including vases, medallions, scarabs, paintings, gems, mirrors, sculpture, and remnants of ancient architecture. Accompanying the works, passages of The Odyssey translated by Smith College's George Dimock and a map of the Mediterranean.

Continued on page 4
SJB guidelines nearing completion

by Greg Giacco

Last year, the Student Judiciary Board took steps that did not conform with the constitution of the Student Forum. This conflict was caused by the inadequate guidelines. A revisions committee has nearly finished writing new guidelines for the SJB that should be consistent and make everybody happy.

"The revision committee has agreed on a version of the SJB guidelines. They are now in the hands of the college's attorney," said David Rolf, member of the revisions committee. After the attorney looks it over, it must be approved by Vice President Dimitri Papadimitriou and President Leon Botstein and then voted on by the Student Forum.

"I really don't expect many problems," said Dean of Students Shelley Morgan who is also a member of the SJB, "I think it's well underway."

According to Jeff Bolden and David Rolf, negotiations were difficult because of the wide range of views held by those on the committee. Sometimes this delayed compromises for two or three weeks at a time.

The first of the major changes, and the one that took the longest to hammer out, was the right of the administration to have veto power over decisions to suspend or expel students. Under the old guidelines, the Dean of Students had the emergency power to suspend or expel a student. Following such a decision, the SJB could either unanimously support the decision or overturn it within a week. However, the guidelines were a bit ambiguous on this point. This became a problem in a case where Shelley Morgan interpreted this to mean that she could veto a suspension or expulsion sentence if the decision of the SJB was not unanimous.

When the new guidelines were being discussed, the students did not want Morgan to retain her veto power while she did not want to give it up. A compromise on this point was reached. Now both the Dean of Students and the student chair of the SJB have a veto.

Other changes model public court guidelines more than before. This includes a right to an open trial, if all parties agree they want one. The defendant and plaintiff also have the right to cross examine a witness under the new guidelines.

The SJB is responsible for keeping the cross examinations from becoming abusive.

Another change is that fall-back procedures have been clearly defined. The Forum and the Dean of Students will have pre-chosen standbys should a conflict of interest arise.

Should a crisis arise that requires immediate action before the new guidelines are approved, the matter will be referred to the Grievance Committee.

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**For further information contact**

Bonnie Gilman, ext. 496
Henderson Computer Resources Center
Ex-Bardian is Ex-Author of X-Men

by Greg Giacco

Bard College is known to many people for many things. To some it is a home; to others it is an academy; a place to work or study; a place to play for others. Yet to a great many people all across the world, Bard College is the home of Jean Grey, better known as the Phoenix, one of the founding members of the super-heroic team, the X-Men.

The X-Men are a group of mutants, people born with superpowers through a freak of nature. Brought together under the guidance of Professor Charles Xavier, himself a mutant, they battle evil-doers to save a world that fears and hates them.

Why should Bard College be the home of their resident mentalist? Because it is also the alma mater of the writer of the comic books that has told their tales for the past 17 years: Chris Claremont.

However, Chris Claremont recently announced that he was quitting the comic book that has consistently outsold most other books on the market. In fact, the recent X-Men #1 broke all comic selling records in the history of comics.

"I basically left because of sub-slab, irreconcilable differences with the editor," said Chris Claremont. Claremont won't say exactly what it was that led to his leaving Marvel except that it was "a fundamental artistic difference" with "the general directions" that editor, Bob Harras, wanted the book to go in.

"You're not your own boss when you're doing licensed material...you're subject to restrictions...That's the joy of licensing, it's someone looking over your shoulder.

Obviously sore over having to quit a title that he has worked on for so long, Claremont has developed a defense mechanism to deal with the direction it is currently being carried in. "The book I wrote is dead. The characters are dead....The easiest way to think of X-Men and Uncanny X-Men is as if the series were cancelled."

However, this does not mean that Claremont fans have nothing to look forward to. In fact, a Claremont fan may worry that he is producing too much. He is finishing a story line for the Marvel title Excalibur, which concerns a team of mutants who are based in England instead of Salem Center, New York. He is also adapting First Flight, his first novel, for Marvel's main competitor, DC Comics. In addition, he is finishing up his third novel in the First Flight series. At the same time he is writing a hardbound graphic novel detailing James T. Kirk's career as a Starfleet officer beginning when he was a lieutenant and carrying him to the present time for the 50th anniversary of the Star Trek series. Last, but not least, he is talking about writing an "Aliens" vs. "Predators" comic for Dark Horse Comics, an independent comic publisher.

This may seem like a lot of work, but Chris Claremont has been in the writing business for a long time, although his first love was acting. In fact, he was an actor and political science major while here at Bard. He did get a few acting jobs after graduation, but his first paycheck came one month after graduation from the Magazine of Fantasy and Science Fiction for a story he wrote called, "Sci-fi med." "Writing began paying more often and better than acting," said Claremont.

His first association with Marvel had occurred even earlier than that when he worked at their offices as a gofer. He "Go for some coffee" for no pay during the January field period of his freshman year at Bard. Today such things are called internships, but basically it means you work for nothing only because you enjoy that environment. He was introduced to Stan Lee (the man who created Spiderman among other favorites) by Al Jaffe (of Mad fame) who happened to be a friend of his parents.

"I started submitting plots to them and they rejected them regularly," said Claremont. But then, someone must have spotted his talent because he began to sell plots and eventually became an assistant editor. "I wrote more cheap articles on Voodooism...than you can shake a stick at," said Claremont about the stories and titles he edited in his early days. He became familiar with the X-Men by hanging out with the other editors at Marvel and admiring the art. When he got a chance to write the X-Men regularly he jumped at it. The rest is history.

Chris Claremont, class of '72, has written Bard College into his storylines more than once. The X-Men even came back to fight a few battles here in an old Marvel Team Up issue. Leon Botstein was once outraged when Claremont made a super-villian's mother a professor of physics here at Bard. According to Claremont, Botstein was pacified when he found out that Claremont was an alumnus and a potential source of donations.

Chris Claremont says that he has a lot of affection for Bard College which is the reason for his writing it into the X-Men. However, he does not share the same affection for Leon Botstein that he did for Reamer Kline. He fondly recalled the story of how Kline defused a crowd of riotous students by telling them "the word revolt is derived from revolve, which means to go around in circles." Students later retaliated by putting his cat in the lobby of Ludlow.

Chris Claremont had no parting pearls of wisdom for current Bardians who still drogue away the days while his hero battles the likes of Magneto. "If I did, I'd share it over a blitz burger and a beer down at Adof's."

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X-Men don't die, they get recycled

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October 23, 1991
The Bard Observer
Philadelphia Fire is hot

by Jonathan Miller

John Edgar Wideman is a genius. A certified, jump-shotted, Give- him-the-goddamn-Nobel-prize-already, genius. You can sneer in 
my face and call me a sycophant, but if there's a better writer of 
fiction in English than John Edgar Wideman, I don't know who she 
or he is. Wideman's new book, Philadelphia Fire, is a tour de force, 
a transdimensional, cross-emotional, inflamed, with-brilliance study of America.

On May 13, 1985, the City of Philadelphia dropped an explosive 
device on top of a rowhouse on Orange Avenue in order to test 
a radical group known as MOVE. The MOVE house was a foot-deep 
in filth. Children were raised naked and suffered from malnutrition, 
and farm animals ran around loose. The group harassed the neighborhood at length, and at 
hourly, revolutionary, and sometimes violent meetings, the group's 
architect was killed. The town's response was to literal house 
survivors, and Wideman's book is a testament to the power of human 
resistance.

Wideman's prose is a vision. Flamingly lyrical, it hallucinates 
cheerful-eyed scenes of Greece and Philadelphia. One who had never 
been to either place would instantly recognize them from memory of the living worlds that 
Wideman describes in his book. "Coffee cooled in a minute by the 
chill wind buffeting the island. Rushes of wind and light play with roses 
of houses like they are skirts. Lift the 
unbrushed walls of their mean 
ings, billow them as tendrils of sunshine 
burst and shudder, dizzy chains of houses whisking and 
swirling as the wind ransacks the 
folds of narrow streets, twisting 
tunnel and funnels of stone 
walks, a labyrinth of shabby 
alleys with no roof but the 
daggers blue and gray 
crisp crooked Greek sky, hanging 
over like heavy, heavy, heavy 
what hangs over in the 
game they'd played back home 
in the streets of Philadelphia."

Bursts of surrealism enter, not 
to be alienating or pointless 
strange, but to bring his singing 
world more vividly to life. When 
Wideman flies high on a lyrical 
rush, he melts scenes, symbols, 
and emotions together effortlessly. Mixing Shakespeare's 
lyricism with Joyce's complexity, 
he pours the bar into a backstreet 
of African storytelling. Wideman 
creates this one man-all men's 
story with a rush of emotion. If 
Faustkner was blown with soul, it 
couldn't touch this world.

Philadelphia Fire isn't quite per 
fect. Wideman weakens in the 
extent of his characters' 
souls. In the middle third of the book, discussing the breakup of 
Cudjo's marriage and writing 
career, and his return to 
Philadelphia, Wideman gets 
locked in a little of his protagonist's 
head. Of course, it's all to the 
greater service of the book, but 
reading long abstract stream-of 
consciousness passages reacting 
visibly to what we have read before, and describing skimpily 
what is occurring leaves the reader with the confused, uncertain, not 
wanting to admit-boredom feel 
ing of a third-grader reading Plato. 
Wideman wraps his stories in 
aspects of pain and defiance, and 
the uncertain mix of the passage 
of time. Absolutism is not crime, 
and Philadelphia Fire immediately 
 improves with its return to the 
 present day.

Thickish or not, Wideman's work is a triumph. Without over 
 bearing mawkishness, he has written about sorrow. Without 
support-group self-pity or 
 Robert Bly's hopelessly abstract me 
phors, he has written about what it is to be male in the twentieth 
century. Without racially aggra 
 vating propaganda, he has writ 
ten about the struggle and fear of 
being black in America; subti 
ly, yet clearly, he explicates the 
source of conspiracy theory and racial 
 strife. Philadelphia Fire is the best 
book available on the current 
situation between the races, but it is much more than a textbook on 
prejudice. It is a clearly- 
 visioned story of a man coming to 
 grips both with his past and the present.

(Philadelphia Fire ©1990 by John 
 Edgar Wideman, published by 
 Henry Holt and Company, is in 
 the bookstore for $18.95)

The Epic Continues...

Continued from page one. 
Tracing the path of Odysseus' 
 voyages are displayed. 
Perhaps the most well-known 
 piece on display is the Red-figure 
 statue from the 7th century B.C. 
 attributed to the Athenian artist 
 Phidias, located in the British 
 Museum in London, depicts 
 Odysseus bound to the mast of his ship while his 
crew members row past the Si 
rens. One Siren is visible plunging into the sea, emphasizing that 
Sirens die when voyagers resist 
 their song.

Several pieces donated by the 
 Museum de Louvre in Paris show 
 Heracles encountering Triton and 
 a centaur, respectively. The re 
maining surface depicts a man 
 who has been partially trans 
 formed into a boar and the naked 
 Circe with wand in hand. It is 
thought that the altar was used in 
 household cult worship.

Some of the more obscure pieces 
in the exhibit include an etched 
 Etruscan hand mirror from 
 the 4th century B.C., based upon 
 the Circe episode; a Greek sarcoph with 
 ring from 525-500 B.C., detailing 
 the one man's escape from the 
 Kyklops underneath the belly of a ram, and a Roman ivory comb 
 from the 1st century A.D., show 
 ing Odysseus and his crew blind 
 ing the drunken Polyphemus with 
 a burning stake of olive wood.

In addition to these originals, 
 several reproductions of ancient 
 art related to The Odyssey are 
 on display. Among these is a series of 
 episodic Odyssean landscape 
 paintings, dominated by misty 
 sea and jagged cliffs, that narrate 
 experiences on Circe's island, the 
dangers of the cannibalistic 
 Laestrygonians, and the punish 
m ent of sinners in the underworld.

"THE ODYSSEY AND ANCIENT 
 ART" exhibit can be viewed daily 
at 212-293-7477 until March 1, 
 1992. There will be a 
symposium moderated by the 
director, Dr. Diana Bittner 
 and Beth Cohen, on February 1st. 
 It will include eight workshops led 
 by classics scholars and has a pre 
 registration fee of $15.00 which 
 must be received by Blum before 
 January 15, 1992. Contact the Blum 
 Gallery at 735-7477 for more in 
 formation.

This exhibition was funded by the 
 Edith C. Blum Foundation, the 
 Samuel H. Kress Foundation, 
 the New York State Council 
 on the Arts, and the National En 
 dowment for the Arts.
Another View

Look out Braves, it's Music Program Zero

by Billy Hovanov

On the field, the Bard College in Annandale is a small group of musicians gather for their summer tenor-soprano programs. Typical of Music Program Zero, they are not so much in winning and losing as in creating an environment of learning and communication. These players represent the heart and soul of Music Program Zero and every player has a unique story.

Professor Benjamin Boretsz teaches a hard one toocado field. A distinguished figure in the field of composition, modern music theory and education, he is the founder of Music Program Zero. The New York-born professor believes that music education is in a confusing era for many young musicians. A lot of them are anxious about how they compare to their musical heroes. They question their self-worth if they can't be David Byrne, Miles Davis or Mozart.

To Boretsz, this represents an unfortunate side effect of the "star system." What he describes as "the tendency of outer society to place an excessive emphasis on symbols as opposed to realities."

"The best way to get your students to touch with what they really want is to achieve as expressive people," Boretsz said.

"Of course, it is sometimes a little frustrating to be David Byrne, if you really just wanted someone to appreciate your unusual songs. The Miles Davises to learn to take part in his own unique musical style. And the woman who worships Mozart gets to learn about a more personal interpretation of some of the most beloved symphonies that would ordinarily be revealed in an aura of classical perfection.

Boretsz believes that his students are not only musicians but also as good "darker" than in his lines. She is a passionate for what in Music Program Zero are called "society." Talented enough as a vocalist and conceptual instrumentalist to be a recording artist, Hyde pretends the atmosphere of those sessions where the moment and the people involved are key.

"A session can be an event in the context of two or more people trying something new together. An explanation or dialogue with a significant meaning is a chance for a novice to see and to taste," Hyde said.

Hyde has been taking her ideas about cooperative learning to West Hurley Elementary School, where she just finished another successful workshop as a special education teacher.

Since entering Music Program Zero, the musical world of long-duration field and electric bassist, Paul Winder, has turned virtually inside-out. In high school, Paul was attracted to what he calls "musical weirdness."

"I admire a lot of the prominent musicians from the 60's, like the Beatles, The Who, and especially Jimi Hendrix, because of their innovative style of things they were doing in their studio work," Winder said.

He also got into experimental rockers like Frank Zappa, Captain Beefheart, and King Crimson. But he kept a special fondness for the 60's pop bands that had to break their own ground by their own musical means by "surfing the surface," Winder added.

"I once talked into a small group of people," Hyde said. "Sometimes I felt so weird, I had to find another path. Of course, Music Program Zero has given Paul a chance to work on his own musical experiments and have been taken seriously by both students and faculty."

"I was able to get a chance to share my music, which is truly respected and receive some encouragement and freedom to express my own feelings," Boretsz said. "The school is not just a "star" but a human being.

Penny Hyde is a fearless pitcher as well as a good "darker" when it comes to line drives. She has a passion for what in Music Program Zero are called "society." Talented enough as a vocalist and conceptual instrumentalist to be a recording artist, Hyde pretends the atmosphere of those sessions where the moment and the people involved are key.

"It is often the case that the moment and the people involved are key. A session can be an event in the context of two or more people trying something new together. An explanation or dialogue with a significant meaning is a chance for a novice to see and to taste," Hyde said.

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The Beer Column

Not much of an intro this week... just good hard drinking.

F: This one of the Spatens is the lightest an without yet trying the others, I feel that it has a very hearty taste for a lighter beer. It is European in taste but not so much so as to be pretentious.

F: "Hearty"? Either I've gotten too used to darker beers, or you're getting soft on me. I don't think that this is hearty, in fact, I think it's a little weak. The imported taste is there, but it's not strong enough to satisfy a real beer drinker.

F: Ah, a challenge. By now it should be known that I prefer darker beers, ales and stouts. In Spaten's case, I find that, for all its softness, it's extremely drinkable.

F: Ohyea, it's drinkable, I think. In fact, because of its weaker flavor, my stomach would have no problem tolerating a ton of the stuff. My wallet, on the other hand, has a slight problem storing it, otherwise for a beer that somehow doesn't descrip.

F: But that's just me and how I might describe the beer. It has a good flavor, but it's not as strong as some beers I've tried before.

F: I agree. It's a little light on the taste, but it's still a good beer.

F: I think that this beer has a good balance of taste and aroma. It's not too strong, but it's not too weak either.

F: True, and it's a good beer, as well. It's not too strong, but it's not too weak either.

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Two time winners?

by Matt Apple

This is a correction from last issue's "We Got A Winnin'! It should have read: "We may have a winner" - that is, if the Bard women's volleyball team wins their last regular season match or the CACC tournament.

Since Bard is in two conferences, the IAC (NCAA) and the CACC (NAIA), the Blazers have a chance to win two conference titles, but they would advance to post-season play only in the NAIA. A win versus New York Poly Tech on October 31st would give the Blazers the IAC title. A CACC title would come after the CACC tournament at Bard on Nov. 2nd. After their matches against Caldwell College and St. Joseph's College, in which Dana McDonald racked up 15 kills and 14 aces, and Holly Sinderl netted 6 kills, 12 aces, and 19 assists, the Blazers were one victory shy of a three-peat for first place in the CACC with a 4-1 conference record."This just in...the Blazers have defeated St. Thomas Aquinas College in three consecutive games, 15-13, 15-10, 15-3. This crucial victory tied them with Nyack and STAC for first place in the CACC going into the tournament, giving the Blazers a good shot at winning the tournament. In the meantime, Bard soccer has slipped into the background, their seasons almost over. Senior goalie Karen Whitfield garnered 35 saves as the women's team lost 1-0 to Georgianna Court, ranked 11th in the NAIA National Soccer Rating. Still, the women Blazers, with a record of 2 and 12, are one win better than the men's team, who lost 3-0 to Centenary despite solid play by team captain Chris Turbett.

Even More winners?!

by Matt Apple

Yes, it's true, the Blazers are finally showing their true colors and taking the college sports world by storm. At the NAIA District 31 Tournament held at Bard, the Bard women's tennis team defeated St. Joseph's College handily. Two Blazer qualified for the NAIA National Championships by taking the tournament titles. Lauri Curry maintained her perfect record by defeating Pia Sansalone (6/7, 6/1), Christi Shute (6/2, 6/0), and Emily Bushman (6/7, 6/0) for the singles title.

Christi Shute, female athlete of the week of October 6th, combined with Curry to take the doubles title by defeating Lyons/Sansalone 6/2, 6/0 and Bushman/Cavallo 6/2, 6/4. Curry and Shute may go to the Nationals next May, in Kansas City, Missouri, depending on whether the Athletic Department can afford the expensive journey.

The final Bard winner was Brad Richman, male athlete of the week on October 6th. Brad placed first in a field of 35 runners at the Independent Athletic Conference Cross Country Championship at Garrett Mountain, NJ. By winning the race with the best course time (26:13) in two years, Brad guided Bard to a fourth-place finish in their first appearance in an IAC championship race. Times for other Bard runners were Bill Vesely 33:49 (19th), Ben Jordan 34:08 (21st), Ken Park 35:08 (23rd), Enrique Lopez 35:19 (24th).

Sports Schedule:

Women's Volleyball
Oct. 26 Sat. home vs. Bloomfield (Parent's Day) noon at Rhinebeck 1pm
Oct. 31 Thurs. at NY Poly Tech Farmingdale 8pm
Cross Country
Oct. 26 Sat. Bard College Invitational
Oct. 29 Tues. Columbia-Greene Invitational

Athletes of last Week

Christa Shute

Chista, a junior from Stowe, Vermont, hasn't missed a tennis match this year, and with results like the matches against Mt. St. Vincent and the District Tournament, she deserves the title of team captain. Coach Fred Felixman gave the philosophy major sole credit for the women's tennis team's first victory, as Christa arranged for Mt. St. Vincent to play the Blazers, and proceeded to win her singles and doubles matches.

Brad Richman

Brad, a junior from Lakema Park, MD, won his 100th consecutive race for Bard at the Union College Invitational on October 5th, and he shows no signs of slowing up. A two-time NAIA National Championships qualifier, the photo major has led Bard's cross country team the past three years. On his improvement as a runner, Coach Steve Schallenkamp said, "Last week the number one New Paltz runner finished 33 seconds ahead. This week, on the same course, he finished 37 seconds ahead. Brad, a true running shoe at 7:12."
Bravos for Botstein
Dear Editor:

I have followed with interest your reports on the tenure proceedings for Professor Carol Nackenoff, and President Botstein's denial, which caused quite a stir, it seems. Some things, thankfully (and I do mean thankfully) never change.

Your writers and other editorialists in the Observer have given Leon quite a hard time, which I'm sure even he'd acknowledge, goes with the institutional territory. There have been calls for his resignation amidst charges that he's insensitive to women, to students, to faculty. In his defense, your column entitled "President Botstein: It is all bad," goes so far as to compare him to President Berendzen of American University, who resigned after admitting making obscene phone calls. I found this allusion humorous, if a bit disingenuous. Another article calls Leon "out of touch" with students and university life. One letter says "Botstein must go."

Well, before the ramparts are sealed and the barricades erected, let me claim for a moment some perspective.

On the contrary, President Botstein is completely "in touch" with what students at Bard demand: academic excellence in an environment which maintains strong educational standards. I have always, appreciated, as you should, Leon's ability to make tough decisions and then face the torrent of abuse, much of it usually coming from quarters which sincerely are "out of touch." In my day, President Botstein expelled a student who assaulted and maced a professor, overturning a faculty board's recommendation to go easy on the poor young man's propensity to mance. In short, a faculty majority on a committee is not always a proper evaluation. In these cases, the President must act. Do you want a President who meekly goes along with every recommendation? Do you want a President who covers at the suggestion of controversy? Luckily, it's not something you have to worry about, but for the moment contemplate the converse.

I remember the more than ten years ago over the denial of tenure for Ms. Laka Alter, who taught me literature, and quite well, I might add. I opposed the decision to deny Ms. Alter tenure, and expressed that opinion at the time. However, while dissenting with Leon's decision, I strongly supported his ability to make it. Without a strong President, any college would soon be filled with mediocre teachers. Is that your intention?

Also, don't lose track of the fact that Bard under President Botstein's vision has flourished into one of the best liberal arts colleges in the nation. I would clearly deny Professor Nackenoff tenure in order to ensure the continuation of educational brilliance. And, I suppose, the majority of Bard students today would be the same.

Sincerely,
Tom Carroll, '81

Pay the piper
Dear Editor:

After rehearsing with the singers, Daniel Werner and Arthur Barrows, and taking time out myself to prepare for the September 25 concert which you reviewed for the Bard Observer, I was disappointed not to find any mention whatsoever of either our performances or my work in your article "Exciting Spectrum of Bard Faculty and Friends" by Cleon Gonshol.

When I came to write a review of the concert for Ear Magazine, we were told that a good journalist at least reports what happened at the concert, whether he likes it or not.

I was hurt, and I'm sure that the fine singer I worked with certainly deserves better treatment.

Incidentally, Debussy is spoiled with a final "et" before the "y.

Daron Hagem
Visiting Assistant Professor of Music

We apologize for the omission.
**BARD COLLEGE: OCTOBER 24-30, 1991**

**WEEKLY COMMUNITY INFORMATION**

"Literature and Ethnicity" Symposium
Chinua Achebe, the Nigerian novelist, poet, critic, and Bard's Charles P. Stevenson Jr. Professor of Languages and Literature, joins other writers and scholars to explore the relationship between the written word and the cultural contexts of the author. Friday, October 25, 10:00-3:00 p.m. in the Olin Auditorium.

**Fall Blood Drive**
This year's fall blood drive will be held on Monday, October 28, from 11:00 AM to 4:15 PM in the Old Gym. If you want to donate blood, you may sign up for an appointment in Kline Commons during the lunch and dinner hours on October 17, 18, 21, 22, and 23. If you are unable to sign up during these times, you may make an appointment at the Dean of Students Office, Ludlow 204.

**Dance Theatre III 1991**
The dance studio in the Avery Arts Center. October 25, 26, 27 & 28 at 8:00 pm. No reservations necessary.

**Beginning Shabbat Service**
If you are interested in participating in Jewish services, but don't know where to begin, then come to the Jewish Student Organization's Shabbat (Sabbath) Service on Friday, October 25, at 6:30 PM. Rabbi Jonathan Kligler will lead us in prayer and show the meaning and purpose of the prayers. Guaranteed to be different from Hebrew School. We'll provide a dessert. Meet in front of Bard Hall.

**French Film**
*Shoot The Piano Player* by François Truffaut (1960) will be shown in French with English subtitles on Thursday, October 24 at 6:00 PM in Olin 301.

**Math/Physics Talk**
The second Math Physics Cookies, Tea and Talk will be held on Wednesday, October 30 at 4:00 PM in Hegeman 102. Professor Mathew Deady will give a talk about the work of Pierre-Gilles de Gennes and Richard Ernst, for which they were awarded the 1991 Nobel Prize in Physics and in Chemistry. Cookies and liquid refreshment will be served at 3:45. All are welcome.

**Beginning/Stroke Improvement Swim Class**
Anyone interested in registering for a free, non-credit Beginning/Stroke Improvement Swim Class contact Carole Davin at ext. 529 (Stevenson Pool). Class size is limited to 10, and you must pre-register. The class will begin on November 4 and run through December 13, 1991, Mondays and/or Fridays, 10:00 AM to 11:30 AM.

**Photography Department Lecture**
On Thursday, November 7 at 8:00 PM, Photographer Lorie Novak will speak about her work in Olin 102 (Art History Room).

**German Films**
On 10/23 at 7:30 pm, *Germany, Pale Mother* and on 11/6 at 7:30 pm, *Farewell To Yesterday*. Both films are in German with English subtitles. In Olin 102.

**Conference On Fighting Anti-Semitism and Racism**
On November 8-10, the Jewish Students Organization is traveling down to Philadelphia to attend a conference called "Carrying on: A National Conference Organizing against Anti-Semitism and racism for Jewish activists and college students." The sponsor is New Jewish Agenda, a progressive, national Jewish political organization. The cost for students is $60, which includes two meals, and we will arrange housing and transportation for you. Financial aid is available; Jews and non-Jews are invited to attend. For more information or to register, contact Rabbi Jonathan Kligler, Hoppes 2.

**Anthropology Lecture**
Sponsored by the Anthropology Department, Anthropology Club, and the Community, Regional, and Environmental Studies Program, Tuesday, November 12, in Olin 102 at 7:30 PM. Ecological Archaeology in Eastern New York by Dr. Robert Funk, New York State archaeologist, will include a slide presentation on prehistoric Native American sites in wetlands, caves, islands, and floodplains, using geology, paleonatology, and other biological sciences, from the perspective on cultural evolutionary ecology theory.

**Towbin Poetry Room**
Olin Room 101 will be open on Mondays from 3 to 5 p.m. and on Thursdays from 7 to 9 p.m. Anyone who would like to listen to recordings of poetry/ readings is welcome.

**New Campus Publication**
There is a new publication on campus called *Cacophony*. It is the effort of a group of women to start a forum for exhibition and discussion of women's work and ideas. Please direct all submissions and queries to campus mail box 851 by November 1.

**New Blum Show**
"THE ODYSSEY and Ancient Art, An Epic in Word and Image," which opened at Blum on October 6 will be running until March 1, 1992.

**Services for Christian Students**
Sundays:
8:30 am: Ecumenical Service, Bard Chapel
9:30 am: Van to St. John's Episcopal Church and St. Christopher's Catholic Church (meet in Kline parking lot)
6:00 pm: Chapel Service

*Tuesday:
7:00 pm: Singing and Worship
7:30 pm: Bible Study/ Prayer Group (both in Bard Chapel basement)

*Thursday:
9:30 pm: Women's Bible Study/ Prayer Group (Cruger Village, Stephens 101)

**Career Development Office**
For the next few weeks, the office will be run by knowledgeable students during the following hours:
Monday-Wednesday 1:30 to 5:30 and
Thursday 1:30 to 1:45

**Transportation Schedule**
Friday: Rhinecliff
meet at Kline at 8:00 pm for the 9:11 pm train
Poughkeepsie
meet at Kline at 6:00 pm for the 7:33 pm train

Saturday: Hudson Valley Mall
meet at Kline at 5:45 pm, returns at 10:00 pm

Sunday: Rhinecliff
meet the 5:32, 7:17 and 10:01 pm trains
Poughkeepsie
meet the 7:43 pm train
Church: 9:45 am to 12 noon (St. John's)

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**CALENDAR OF EVENTS: October 24 to 30, 1991**

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**The Odyssey and Ancient Art, An Epic in Word and Image. At the Blum. Through March 1, 1992**