Asbestos at Bard?

by Greg Giacco

On October 24th, a Buildings and Grounds worker removed some asbestos from pipes in a storage closet in Preston. In doing so, the college may have broken several laws.

According to Part 560 of the rules and regulations of New York State’s Department of Labor, asbestos can only be removed by a contractor licensed by the state. However, the B&G worker was not so licensed.

The Environmental Protection Agency also has regulations concerning asbestos removal. According to the EPA, the proper procedure for removing asbestos is to plasticize the area and to place it under negative pressure. Then, the asbestos must be wetted down and placed in garbage bags of at least 6mm thickness. These bags must be sealed and hosed off to remove any excess asbestos fibers. The asbestos must then be taken to an approved landfill for disposal. Failure to comply with this procedure could result in a violation of the Clean Air Act and a maximum fine of $25,000. Additionally, New York state law requires air monitoring for asbestos particles before, during and after the process.

When contacted about the asbestos problem, Dick Griffiths, director of B&G, said that he had no idea the removal had been done. However, another B&G employee, who asked that his name be withheld, said that he was sure that the order came from Griffiths because the other foreman had taken the week off to get married.

Clark Rodewald, whose office is next to the closet where the asbestos was removed, said that he “didn’t know any removal at all was going on.” He did not know that a steam leak was being fixed and that other pipes were being insulated. Also, he spoke regularly to the employee fixing those problems, but had never heard anything about asbestos. Rodewald said that he was not too concerned about the possibility of asbestos contamination.

In the past, asbestos was commonly used in insulation and fireproofing for its heat resistant properties. However, studies have shown that when fibers flake off and enter the lungs they may cause certain kinds of lung cancer. The more one is exposed, the greater one’s chances of contracting cancer from asbestos. Smoking combined with exposure to asbestos increases the risk of contracting cancer more than either of those activities separately.

This is not the first instance of an asbestos problem at Bard. In 1985, a program to remove all the asbestos from campus by 1989 was initiated. Back issues of the Observer from 1985 reveal that B&G used questionable methods to remove the asbestos from students’ rooms, although no laws were broken. At that time, a state licensed contractor was used to remove the asbestos since it was in large quantities, and Dick Griffiths was quoted as saying, “Eventually, we’ll have it all off.”
Sports & News

Lytle gives Kennedy a run for his money

by Greg Giacco

Bard Professor Mark Lytle was narrowly defeated by incumbent Republican John Kennedy for a seat on the Duchess County legislature. This defeat, by a margin of 330 votes, was the narrowest win that Kennedy had in his past six elections.

Lytle's campaign used letters to local newspapers and advertisements to criticize Kennedy's environmental policy and his lack of communication with his constituents. Kennedy felt that one pamphlet, which read "A vote for Kennedy is a vote for God," was too personal because it attacked his anti-abortion stance.

Lytle, who won 1,003 votes to Kennedy's 1,333, said that he might run again in the future. The fact that a Democratic candidate came that close to winning in a heavily Republican county seems to imply some dissatisfaction with the current incumbents.

Along with Kennedy, Republicans swept most office positions, including William Steinhaus for County Executive, William Grady for District Attorney, William Paroli Jr for County Clerk and Frederick Sorack for Sheriff. The Republicans also gained another seat in the county legislature, bringing their majority in that body up to 27 to 8 Democrats.

Democrat Jack Gillfeather retained his seat as Red Hook Town Supervisor beating his challenger by over 500 votes. However, his long time Democratic running mate lost by only 44 votes to Republican Lee Halverson for a town council position in one of the biggest upsets in local politics.

In Rhinebeck, the Republicans retained their majority on the town board, even though the Democrats did better than they had in years. Rhinebeck Town Supervisor Paul Ruge, also a Republican, ran unopposed and unsurprisingly retained his seat.

Intramurals

Jerk, squirts and genetically challenged

by Matt Apple

Once again, the joyful Bard Fall Intramurals enlightened the lives of a few fellow Bardians last week at the Stevenson Gymnasium. In 3-on-3 basketball, after Strege's Team turned away Jerks & A Squirt 71-64 the previous week, the Jerks lost another close game, 43-42, to Pux's Team. Of the other two basketball teams, the Juggernauts have played only a scrimmage pre-season game, while Dread Symposium are presently MIA.

Led by Hideki Masuda's eight point serving streak, Fly Slammin' Jammin' shut down Dirty Dogs 15-10, 15-3, in co-ed volleyball action. Spoonz, led by the strong-servings Lisa Konzumi, surged past the "team with the longest name," Entropy Girl and the Genetically Challenged, 15-9, 15-11, despite沿线is by EG & CC that several members of Spoonz were currently using steroids.

In a never-ending-immerse tennis season, Steve Moyer defeated Dannah Tissiota 6/1, 4/6, 6/4, in the semifinal game. This Thursday (if there's snow) for the championship tee-shirt.

Thursday night

Basketball

Pux's Team vs. Steve's Team
Juggernauts vs. Jerks & A Squirt

Volleyball

Fly Slammin' Jammin' vs. Entropy Girl
Dirty Dogs vs. Spoonz

Allstate

Auto, Home & Life

MICHAEL HAGGERTY
Account Agent
Allstate Insurance Company
Route 9, Atror Plaza
Rheinbeck, NY 12572
(914) 876-3635

announcing 20% discount

Catskill Art & Office Supply
35 Mill Hill Road
Woodstock
679-2251

323 Wall St
Kingston
331-7780

331-7780

Everyone at the Catskill Art & Office Supply

S.K. - I like the music of the Red Death

Announce 20% discount

Everyone notice that the Aunt Dan and Lemon poster's swastika is backwards, making it a Shinto Shrine peace symbol?

Car to The Concerned Party, What was I supposed to do? Wait for someone else to appoint me as the Crusader? Self-appointed Moral Crusader.
Ten years, Ten days, Ten deeds

by Tatiana Prokou

"Ten years, Ten days, Ten deeds," a series of events organized by the Bard AIDS Committee to promote AIDS awareness, is planned for the week of Friday, November 15 to Tuesday, November 19. The variety of activities is an attempt "to help everyone find at least one way to participate," according to Professor John Churchhill.

The Bard AIDS Committee, made up of faculty, staff, administrators, and students, was established in 1985 after Professor John Feletti attended a conference on AIDS in college populations. The Committee was founded to determine the college's policy on AIDS, to make it readily available, and to recognize the epidemic from the perspective of young people. "Students have been confronted with a major group from the beginning," said Professor Churchhill. "They let us know how young people think and feel about AIDS." As virus grows more prevalent, so does the intensity and importance of responses to it. Churchhill feels that although "there was a much more important fear (about AIDS) four years ago...people still have different degrees of expression; they will have different ways of ignoring the existence of the epidemic." For Noah Coleman, a student member of the committee, the purpose is to make people realize that, "AIDS is not just a gay disease. It is penetrating the entire culture because the people who contribute to that culture are dying quickly."

Bard's collective response is "Ten years, Ten days, Ten deeds." which will be considered a major milestone that has passed since AIDS was first isolated in the United States. The events are as follows:

On Friday, November 15, the Bard AIDS Committee will provide transportation to Harlem to see "A Perfect Courage," choreographed by modern dancer, Bill T. Jones. The production includes jazz, drama, and dance and is a collaborative effort specifically in response to AIDS. Tickets will cost $5.00, and reservations must be made with Noah Coleman at 728-3146 by Thursday, November 14 at 5p.m. The van will leave from behind Kline at 5:30 p.m. for the 8p.m. performance and will return at 11p.m.

On Saturday, November 16, a dance marathon will be held in the old gym. It will last from 8 p.m. until 8 a.m. and will feature performances of Dimention Musical from 8-11 p.m. by LASO and Unea Mayhem from 4:30-6 a.m. Between bands, Ian Zimmerman from St. Booty, A103 from Underground ANI103, and Renee Because She's Nae will deejay. At 6 a.m., breakfast will be served in the gym for all who have endured. Individuals, couples, and groups wishing to participate are asked to pay ten dollars, and the AIDS conference has requested that departments, administrators, dorms, and clubs each sponsor a dancer(s). Donations of at least one dollar are requested at the door for support and observers, and all proceeds will go to the Columbia County Youth Project and the Mid-Hudson Valley AIDS-related Community Services. Sponsorship fees should be sent through campus mail to Ephraim Golden Silverman, 202 Outing Avenue.

On Sunday, November 17, "Coming of Age," a video documentary on the life of a boyw/parent and AIDS victim Chuck Solomon will be shown. Churchhill called the video "ultric and realistic...because Solomon viewed AIDS as something to be regretted, but certainly not to be ashamed of." The film will be shown in Olin 205 from 7-10 p.m. and will be followed by a discussion with Bard Center Fellow, David Kettler.

On Monday, November 18, professors Ron Baglioni and Chris Markle, along with Bard drama/ dance students, will read scenes from plays concerning the AIDS crisis. This will take place at the Scene Shop Theatre at 7:30 p.m. and will be followed by full productions of August Strindberg's "Playing with Fire" and Israel Horowitz's "Line."

On Tuesday, November 19, Kathryn Ritter, a woman who contracted HIV virus as a college-age student, will be in Olin 101 from 12:30-1:30 p.m. to talk about her experiences and answer questions. A discussion will follow in Olin 204 from 1:30-2:30 p.m.

On Wednesday, November 20, the Bard Debate Society will address the question of mandatory HIV testing in a two-hour-long debate organized by Brittany Shimer and Alexa Panders. It begins at 8 p.m. in Olin 102.

On Thursday, November 21, Jean de Castella, a trustee from the Mid-Hudson AIDS-related Community Services (ARCS) will discuss AIDS education and his work in the community in Olin 203 at 8 p.m.

On Friday, November 22, Jose Cruz of the New York City Association, ADAAP (Association for Drug Abuse Prevention and Treatment), will address the issue of AIDS in the context of substance abuse. The lecture will be held in Olin 102 at 6 p.m.

On Saturday, November 23, the Columbia County Youth Project will sponsor a benefit for the Hudson organization. The entertainment, which is to include dance, poetry, and improvised drama by the youth, as well as a slide show of people and places in Hudson, will focus on inner city perspectives on AIDS. The benefit begins at 8 p.m. in the Olin Auditorium, and donations are welcome. Contact Kelly Eldridge for more information.

On Saturday, November 24, there will be a Day of Remembrance. It is a time for those who have in any way been affected by AIDS to come together and share memories, emotions, and stories. The event takes place in the Bard Chapel at 6 p.m.

Every day events will include readings of AIDS-related poetry by Ephraim Golden Collier and the ringing of the Chapel bells at 10:00 p.m. as a constant reminder of the presence of AIDS in our communities.

Supplementary to this event, a brochure is being sent to all Bard professors containing information about AIDS and these events. They have been requested to spend a few minutes in each class reviewing them. Professor Kathleen Barker, who has been largely responsible for publicizing the activities, explained, "I appeal to them (the professors) to use their position and authority to discuss these things with students."

In the upcoming semester, a multi-disciplinary course entitled "AIDS: Violent from Several Angles," will be taught. Initiated in the spring of 1990, the course was popular and broad. The proposed lectures include biology of the HIV virus, psychological perspectives on the epidemic, AIDS among minorities, related literature and drama, and historical and ethical factors.

The ideal most commonly expressed by members of the AIDS committee was well-stated by Professor Feletti: "I have lost many dear friends to AIDS in the last seven years, many bright, creative, every-day type people. I'd like to try to realize that people have got to change their behavior (and) learn that there are consequences for what you do, some of them very serious."

Individuals who wish to become involved should contact a member of the Bard AIDS Committee.

AIDS Committee Members

The names of current AIDS committee members are provided here. Interested members of the Bard community are encouraged to call upon any of these individuals to arrange transportation to off-campus HIV testing centers. All inquiries will be kept in strict confidence and in order to respect the privacy of the individual.

Kathleen Barker 225
Ron Baglioni 229
Jean Churchill 259
John Fred 543
Lily Haibout 224
Ephraim Golden Collier 344
Chris Markle 267
Pig Grabenstein 286
Lindsay Watson 319
Rachel Markowitz 327
Maureen Forrestal 498
Sharon McGowan 324
Psychological Counselor 439
Andrew Reynolds 334
Sheila Morgan 453
Aron Romano 346
Dean of Students 758-1882
Jennifer Silverman 757-3913

24 HOUR BANKING
BARD COLLEGE LOCATION

OUR SMART 24 ATM IS CONVENIENTLY LOCATED IN THE STUDENT CENTER

The Bard Observer
November 13, 1991
by Joann C. Broton

A freshman seminar panel discussion, "The Arrogance of Job: an Investigation," was held on November 5th. The panel discussed Job, a book in the Bible in which God accepts a bet with the Devil to see if Job will curse God after being afflicted with much suffering. Job curses the unfairness of his pain, but not God, and is eventually restored to his former position, while his friends, who did not trust in God are condemned.

The panel consisted of Reverend Dr. Bruce Chilton, Professor Anthony Guerra, Rabbi Jonathan Kliger, and Professor Laurie Patton. Reverend Chilton gave the introduction in which he discussed Job in terms of 3 degrees of wisdom (proverbial, speculative, and analytical). After the introduction, each panel member discussed some other aspect of Job.

Professor Patton talked of God not always being good. As a result of his exposure to illogical suffering imposed upon him by God, Job is ultimately deformed into another man who questions God's actions and must face the problem of justice. Patton brought up a Hindu story with a similar theme in which a king is forced to sell his wife, his son, and himself, but is eventually redeemed through faith and patience. In the text of Job, however, it seems appropriate for Job to confront God, for God does not appear to be omnipotent. Professor Patton, therefore, used this view to explain the injustices forced upon Job.

Professor Guerra talked of Job's response to his friends' attitudes concerning his cursed position. Job's friends refuse to recognize that Job is an innocent victim and insist that he must have done something to deserve the cruel things happening to him. They beg him to repent, but instead Job has faith that God can be reasoned with, thus leading to his experience in the whirlwind beginning in Chapter 37 of Job. From the whirlwind comes an irritated voice which Guerra asserts demonstrates that there are propositions of God that no man was meant to understand. But because of his experience talking to God, Job has obtained knowledge beyond the arrogance of his friends.

Rabbi Kliger began with the question, "Why do bad things happen to good people?" The initial response is to assume that the good people must have done something bad, but Job shows that this is not the only case. There is no proof of divine justice at all, but if one keeps demanding answers as Job does, one will realize that God isn't dead after all. In other words, there must be active participation in order to realize that God's justice must be looked at in a total realm rather than in individual cases. The question raised by Kliger, therefore, seemed to be "Was God fair in the long run even if the way he treated Job wasn't fair?" This isn't really answerable, but we do know that Job's experience in the whirlwind was an awesome one, not offered to just anyone. It was so awesome, in fact, that the questions disappeared.

After each panel member had given a presentation, the panel took and answered questions from the audience (which was composed of about 40 first year students and 10 upperclassmen). Questions included: "Is Job arrogant?", "Could he be that the epilogue (the part in which the Devil speaks to God) was written independently of the rest of the story?", and "Why did God chastise Job's friends?"

Reverend Chilton said that Job was arrogant for thinking that his experiences qualified him to judge God, that the prologue and epilogue are nicely symmetrical and probably were added to the original poem, and that, fundamentally, the friends were punished for making excuses.

Professor Guerra said that Job is not necessarily arrogant just because he is difficult, but at the same time he realizes he is unworthy. Further, he has to be admired for rejecting his friends' views, because they go against his idea of God. Guerra added that God's goodness in his agreement with Job and his continued corroboration of Job's friends may be seen as corrective behavior. Furthermore, answering such questions depends greatly on one's interpretation.

Rabbi Kliger said that although Job doesn't have patience with God, his arrogance is like Job's, and the there is an admirable Jewish tradition of arguing with God. Kliger added that it is possible that the story of Job cursing his situation was altered from the original, and that there is more to concentrate on in the piece than the mere unfairness of God. Also important is the technique of switching from prose to verse and back, which is used to tell the story on multiple levels.

Professor Patton said that Job is more likely arrogant because he wanted an audience with God before waiting to learn. Since Job is such a complex piece, it is hard to determine whether it was written by more than one person and whether God is unfair based only on this one instance.

A lot of questions were raised, but few were answered definitively. The arrogance of Job remains a debate of interpretation for the panel and the students reading Job in Freshman Seminar.

---

Features

Freshman seminar panel debates The Arrogance of Job

---

Ten Years, Ten Days, Ten Deeds

For more information about events see article on previous page

Friday, Nov. 15
5:30pm
Trip to see "A Perfect Courage" in Harlem

Saturday, Nov. 16
8pm-6am
Dance marathon in old gym

Sunday, Nov. 17
7pm
"Coming of Age"
Video documentary in Olin 205

Monday, Nov. 18
7:30pm
Play readings in Scene Shop Theatre followed by "Playing With Fire" and "Line"

Tuesday, Nov. 19
12:30 pm
Kathryn Ritter speaks about her personal experience with AIDS in Olin 101

Wednesday, Nov. 20
8pm
Debate on HIV testing in Olin 302

Thursday, Nov. 21
8pm
Jean de Castella speaks on AIDS education in Olin 203

Friday, Nov. 22
6pm
Jose Cruz speaks on AIDS and substance abuse in Olin 102

Saturday, Nov. 23
3pm
Columbia County Youth Project performance

Sunday, Nov. 24
6pm
Day of Remembrance at Bard Chapel
"Aunt Dan and Lemon": a lemon?

by Jeana C. Breton

The performance itself was problematic because the Nazi theme was shadowed until the very end. Instead of really exploring reasons for not hating the Nazis, Lemon tells the story of her life. This story is composed of her memories of other people, especially those of her and Aunt Dan. These people were constantly oppressed by misconceptions: Lemon's mother was afflicted by what others imposed. Andy (Harlan Wood) believed Mindy thought sex was fun when really she despised having to do it for money; Dan (Bryony Renner) was caught up in believing she was not a political person while she raged against a society of robots and insisted that people like Henry Kissinger and the soldiers in Vietnam were just doing their job of killing so that others wouldn't have to. These others don't want their way of life jeopardized by such things. (This seems to be Lemon's reasoning about the Nazis.)

The play was a waste of time. It was slightly annoying that the play was 2 1/2 hours long without an intermission and that the afterplay symposium promised for each performance wasn't intended for the massacre; this would have been fine except that the audience was not notified of this fact until after the performance.

Cornucopia boasts musical variety

by Tatiana Prowell

The annual Cornucopia Music Series, featuring folk, jazz, and contemporary music, will take place on November 22 & 23, at 7:30 pm in Bard Hall.

The concert, which has been called "a spectacular spectrum of musical styles" by composer-zoomer, Joan Tower, will showcase the talents of Mike Wacks, Pola Chappelle, Enrique Lopez, and Jonathan Golodner to name only a few performers. Golodner commented, "The past Cornucopia concerts have been so successful that it would be a crime to stop having them."

The Friday night performance will feature special guest, Leo Smith, a jazz multi-instrumentalist, composer, National Endowment for the Arts recipient, and Bard professor. He will accompany a house band, soloists, and Flipp-Flopp, a fusion trio.

The Saturday night performance will feature Rory Makem, son of the well-known Irish folk musician, Tommy Makem. Rory recently performed at the Milwaukee Irish Fest and at Symphony Space in New York City for the Tom Clancy memorial concert. He is perhaps better known to Bard students for his rowdy sing-a-longs in the old gym and the Savoy restaurant.

The concerts are free of charge, but due to limited seating, reservations are requested. Individuals wishing to attend may make reservations at the table in Kline Commons during the week preceding the show.
Impressions of the Sights and Sounds of the Mute, Deaf and Invisible

by Milord Roseborough

My hope is that I may properly reflect the achievement attained by the Sights and Sounds of the Mute, Deaf and Invisible; the experience of watching the play is well worth remembering. Much of my original essay entailed my recollection of the genuine language used by Anthony Demore, creator of the Fist. The Sights and Sounds of the Mute, Deaf and Invisible debuted at the Scene Shop Theatre, Avery Arts Center, Bard College on October 25th, 1991. For those fortunate enough to miss the play, I saw and I heard the Sights and Sounds, because I watched and listened. On the Friday night of the Fist, I walked up the stairs of a very dark theatre. I slapped palms with Steve Sapp, director of the Sights and Sounds of the Mute, Deaf and Invisible; he was on the balcony creating the mood of the set via the lighting. There were about sixty-five people in the audience between the balcony and the stage level. The spotlight on the ceiling was concentrated on a single form who was wearing a purple L. Cool J madhatter hat. Or was it Anthony Demore who skinned from the stage to the spotlight above?

The Dealer In Reality was giving an interview to a strong image of an exclusive reporter.

"My father died of a broken heart. What kind of pussy shit is that?"

"If anyone should have died of a broken heart, it should have been my mother. She's the strongest person I know, besides me."

"She's a survivor and I'm a survivor."

"And I'm out here surviving."

"Bullets are real. Money is real."

"And I'm out here dodging bullets and making money, Real! The War On Drugs? The Real war is taking place in our minds, those who don't realize this have already lost."

"How come you're not here? How come you're not out there putting together the whole truth? Oh now it's over!"

The Dealer In Reality expresses an insight into how the media portrays the real situation and it portrays the story of so many men just like Demore's Dealer. The first puts local drug dealing in its perspective to the larger disorder of American corruption; the Facets of America are highly distorted by the media, which is why it is important to hear the voice of this fist. This is Because that's the way it is.

The Father Figure is a middle aged man with a cigar and a raspy voice. He has worked four times as hard as anybody else, owns his own business, has three sons and a wife. He is primarily interested in running his business and raising successful sons. He realizes, however, that his youngest son's nature is not to count sheep and go to sleep on the American wolf.

"Boy you almost scared the life out of me when I walked up on the porch and you were reading that Black military, militant Baltickey. I almost slapped your head off. That stuff will make you ask too many questions and that's fatal for the black man in America. He'll react in ways that will get him killed. You know Blackmen have never lived that long. I just don't want you to be distracted from your academics by reading that stuff. Why would you read about another man when you have a perfectly good role model right here in your home?"

Father Figure portrays a man whose hunger has been satiated by the crumbs of the American pie. This fist seems to portray what is now the Black middle class whose belligerence is all of "let someone else Cry Freedom." With the success that the Blackman is having with education and business today, Demore seems to present, to us, the question: "just who shall we look upon as role models?"

Perhaps the Cubical Complex is the epitome of Demore's process which we see and hear unfolding before us. Anthony removes his history and transcends black consciousness to stand on the pedestal of "blackness" without a thought to what we see in his silhouette (invisible) and what we hear is a highly personal and reflective poetry. We know that the process which has made Sights and Sounds possible has its strongest voice here.

"It's not over, know that they know nothing! (the voice) is repulsed by a system which can only say that it has helped"

Another open letter to the Bard community

by KL

Beyond Oblivion there is another land, land of the Goss-ip. (Also referred to as "Rumour Mill" or "Place of those who have nothing better to do than talk about people.") Most of these originally hail from Oblivion; see, they won't look you in the eye either. They migrated to Goss-ip because they were bored with that endless stream of empty information. Once one is walking around campus and meets - gosh! - another person...

The Goss-ips have an essence (i.e. spirit, self, sense of "wholeness") that depletes itself as the day wears on. It is reset/biased in during sleep, but no amount is enough to carry the Goss-ips through an entire Earth day of 24 hours. (Days on Goss-ip last 10 Earth hours.) In order to refill this essence they are rapidly losing, a Goss-ey requires a temporary "soyud.

"To do so, he must pump it up with a false sense of confidence commonly referred to as an "ego."

This "pumping" can be done in several ways. Here are a few examples:

- Making fun of a human for another Goss-ey and his body. (Common words used are ugly, fat, loser, dork, etc.)
- Creating rumors (the usual are "so-and-so is gay, adopted, a shut, a liar, a Goss-ey, etc.)

There are 75-85% females (I am a female, so don't think this isn't "poo.") - another funny topic entirely. Female humans and female Goss-ips are two completely different creatures. The female (and male) Goss-ey has the following characteristics:

- low self-esteem on the inside, but a huge ego on the outside
- sadness, coyness, immaturity
- talking about people behind their backs

The only way to stop their spread is to ignore them and not fall into the Goss-ips cycle. (Note: Goss-ips tend to avoid confrontation - especially with humans of strength and character.)

Do what you can.
Botstein responds to accusation of sexism

by Leon Botstein, President

I applaud the Observer's publication of Professor John Fou's "Another View" in the issue of November 11 regarding the case of Professor Nackenoff. Ordinarily, I would not use the College newspaper as a forum in which to contradict a colleague, especially one who uses the academic forum not only to identify himself but also to give his argument the weight of the authority that the professional little birds have. However, given the seriousness of Professor Fou's charge, it is my responsibility to the readers of the Observer to respond to what he has written. This response will be limited by the fact that the case of Professor Nackenoff is still being contested.

This denial of tenure is not a case of sex discrimination. There are currently two forums in which the allegation of sex discrimination will be reviewed. One is the Equal Employment Opportunity Commission, with which Professor Nackenoff has filed a charge against the College, and the other is an internal committee set up by the Executive Committee of the faculty to review this allegation, among others. There are reasonably objective criteria and standards for this type of judgment about sex discrimination. Those standards have to do either with the handling of a particular case or with institutional behavior over a long period of time. As the editors of the Observer are aware, Dean Levine is in possession of the relevant factual material regarding the history of hiring, reappointment, and tenure at Barnard College.

Since Professor Fou's article has to do with tenure decisions that are made by "the administration" (made by the president), he is discussing the exercise of my responsibility as president in granting or denying tenure and to Professor Fou's specific allegations. There are many matters on which Professor Fou is wrong:

1. Professor Sattar (whose case was brought up by Professor Fou) was given tenure in exactly the same way as anyone else. It was an insult to her and her qualifications to claim that her tenure was "mandated" in response to "affirmative action quotes." I have never been mandated to give anyone tenure; neither was my predecessor, Dr. X. And there are not affirmative action quotes. I am, somewhat uncomfortable about the fact that Professor Fou, a historian of repute, could so easily make such claims with neither evidence nor access to the requisite information.

2. How did Professor Fou know whether other faculty who recently received tenure failed to have the "highest possible evaluations" or had not "published extensively"? Was he on the committees? How many tenure evaluation committees has he been on in the last ten years? In any case, these are relative judgments, not objective ones. Since I know all the files well, I would say that, compared to others, the evaluations of those who received tenure in recent years are of the highest quality and what the individuals had published was first-rate. Professor Fou assumes that we are somehow weighing the publications on a scale or putting undue emphasis on publications. I would like to remind him and other readers that in some previous cases (white, males who were denied tenure), a book and extensive publications would or would not receive tenure. Let him stick to the College's criteria, which refer to "significant accomplishment" and excellence.

3. It is also ironic that Professor Fou talks about the "limited" support for research provided by the College. Indeed, it is limited by comparison to some universities. It is not limited when compared to what existed at Bard ten years ago. For example, Bard's direct support to Professor Fou for research has never been particularly limited.

4. Nothing is "widely accepted" about tenure cases. As far as I am concerned, I respond to a faculty process. In that faculty process extensive discussion, disagreement, careful argument, and, as always, controversy exist. As a historian Professor Fou ought to restrict himself from confusion. He has already been counseled to do so. He has done a survey of faculty to see what was "widely accepted." Do we operate by rumor and impressions or by response to a careful consideration of evidence?

5. Professor Fou believes that Professor Nackenoff met the standards, and I respect his opinion but disagree. He goes through a long list of her virtues, with which, for reasons of propriety, I will not argue. But Professor Fou knows very well that I do not do "whatever I wish." I remember all too well disagreements when he was on the committee, as well as agreements. He knows, as do all members of the faculty who serve on these committees, that I consider it my obligation to attempt to honor the recommendations of the faculty process. The record will show that out of 42 tenure decisions, I have disagreed with the faculty in only 10. Basic mathematics will indicate that in the overwhelming majority of cases the faculty and the administration are in agreement. This, as historian John Fou ought to know, does not mean that I agree with all of the positive recommendations. It does show, however, some pattern of presidential action that one could assume is motivated by a desire to honor faculty recommendations.

6. In making his case by saying that I have set higher standards in the cases of other women candidates Professor Fou should be admonished to stick to history and not his own polemical selection of events. During my presidency here I have secured the following women: Professors Churchill, Dominy, Frank, French, Leonard, Sattar, Stroup, Tower, and Vromen.

7. Professor Fou is not correct in the number of people who have submitted a book manuscript, even if that were a relevant consideration in all cases, which it is not. My concern is to avoid the issue that it is the judgment of quality on which tenure rests, not the possession of this or that item in one's file.

8. Professor Fou is wrong again on the question of outside evaluation. The overwhelming majority of colleagues who received tenure in the past five years all have had outside evaluators.

9. We never will reach the point by which there are inflexible requirements for tenure such as a book manuscript or even a Ph.D. There are many fields in which book-length dissertations are not relevant or in which the Ph.D. is not appropriate. The granting of tenure is a careful judgment with respect to the quality of the person's work according to the criteria established by the College. On the matter of quality, contrary to Professor Fou's narrative, there has been and continues to be within the faculty disagreement about Professor Nackenoff's work.

10. Accuracy demands that I disagree with Professor Fou's criticism of the administration with respect to what happened to Professor Sattar after women are hired. Once again, he has his facts wrong. There has been no exodus from the College in record numbers nor has there been any pattern of discrimination before the tenure level. He speaks of the Social Studies Division but then cites a case of a professor in the Languages and Literature Division, whose dissatisfaction, if it existed, had nothing to do with the administration, since she never came up for a tenure review. When she did come up for evaluations, she was hired. If there are women faculty members looking for other positions outside of Bard this fall, an allegation made by Professor Fou, I would hope that they would have the courage to speak up if they believed the administration is acting in a discriminat- ing way toward them. I do not believe that is the case. In some cases administrative interference has led women faculty to remain.

11. Professor Fou would like the hiring committee to take credit for the hiring of women and then blame the administration for apparently discriminating once they arrive. He then cites a series of male faculty members who have been tenured during my presidency and President Kline's. Professor Fou's list of faculty members is a list of individuals hired by the faculty, the very same faculty to whom Mr. Fou would like to give credit for hiring women. There is an inconsistency here. All it shows is that the administration (myself, in this case) has a tendency to tenure the majority of people the faculty hires. If the faculty hires predominantly men, there will be more men at the end of the line. If they hire more women (as the College has been doing), overtime the balance will be redressed.

A single case of disagreement, the Nackenoff case, does not make a case for discrimination.

In order to prove the accusation of sex discrimination, one has to show either that the administration (myself again) denied tenure to a candidate because of gender. This cannot be the case as no evidence has been given by an investigation of the case itself. Otherwise, a particular case can be argued to have been an example of discrimination if a pattern of discrimination is noted. The matter of a pattern, the facts over seventeen years speak for themselves. There was never a gender issue in the case of Professor Nackenoff. A single case of denial of tenure to a woman is not evidence sufficient for his claim. In one case, Professor Fou was vociferously opposing tenuring a woman who was chairman of the Faculty Evaluation Committee (at that time it was called the College Review Committee). He exerted leadership in arguing that this individual should be denied tenure despite the fact that there were then even fewer women on the faculty. No one accused him of discrimination. Yet leadership in fighting against the granting of tenure to a faculty member in another field in one division and in another division was a proper exercise of his responsibility. In order to show that he was discriminating against a woman, one would have had to make the case from within the framework of his arguments or on the larger pattern of his behavior. Neither Professor Fou's argument in that case nor his pattern of behavior has the slightest evidence of discrimination.

The matter of Professor Nackenoff is directly analogous. Professor Fou may disagree with my judgment, but he has not proven the allegation that there was discrimination in this case or that it was a decision inconsistent with the practices of hiring and promotion.

12. The last point of misrepresentation in Professor Fou's piece has to do with the endowed chairs. One of the first two endowed chairs was held by Mary McCarthy in the Literature Division. When she died she was replaced by professors of the endowed chairs. One of the first two endowed chairs was held by Mary McCarthy in the Literature Division. When she died she was replaced by professors of

Continued on page 8
Leon Botstein's letter continued

But to narrate a long history by
citing only those things that con-
tinue in his opinion before look-
ing at the record is hardly a model
do history ought to be writ-
ten. Professor Foult wants to
believe there is no systematic
of race, which I have no
dispute his pre-disposed
judgment. He has placed me
in the uncomfortable position of
being accused of something.
This is an limit of defense as I think is
appropriate.

I do believe that the College's
faculty and administration alike
have made good progress in
the hiring of women on the fac-
ulty. I believe that the process
of redressing the imbalance in
the tenure ranks is something that,
as all institutions of higher educa-
tion know, takes time. The extent
and rate of change are both crucial
factors. In the late 1970s and early
1980s there were very few posi-
tions available. As the College has
grown and more junior faculty
have been hired, through a policy
directed and controlled by the
faculty and administration, the
balance is being improved. (Un-
like most colleges, Bard has no
provisions for hiring senior fac-
ulty with tenure status.) Given
the rates of tenure approval and
denial, the number of senior
women faculty members will ex-
and in proportion to the per-
centage of faculty on tenure track
lines. As Debn Levine's statistics
indicate, the majority of junior
faculty are now women. As past
history suggests, this fact will in-
fluence the gender distribution in
the senior ranks.

Reversing a long history of gen-
der imbalance in the American
academy in an institution such as
Bard cannot be done overnight.
When I arrived at Bard in 1975,
one of my priorities was to rectify
the gender imbalance. This has
been a consistent policy. Looking
back from the perspective of the
year 1991 or the year 2000—nine
years from now—fear-minded
historians can and will say that
will be unexplained. The evidence
for that is already apparent in the
statistical material available in
Dean Levine's office.

However, the most important
dimension of this discussion is
and should remain not the gen-
der, race, religion, or national
original of a faculty member but
rather the quality of an individ-
ual's work as a teacher, scholar,
colleague, and member of the
community. That is the basis
upon which all promotions and
tenure decisions should be made.
The existence of discrimination
has to be proven by the accuser.
The ease of accusation can not
be manipulated so that a truly
non-discriminatory policy—one
in which one's gender, race, reli-
igion, or national origin are not
taken into consideration—becomes
hopelessly difficult to apply in,
the context of making the difficult,
critical judgments of who should
be hired and who should be and
who should not be tenured on
the faculty of Bard College—a small
community of students, teachers,
and scholars. There should be,
and is, a genuine commitment to
facultly excellence at Bard that
can be, has been, and is applied in
a non-discriminatory fashion.

The Big Beer Column

I arrived in Vienna slightly late,
and after the standard customs
delays, checked into my hotel.
Finnegan had already arrived, and
there was a message for me to meet
him in the hotel bar (where else).
I went up to the room, threw my
socks over the closet, and went to
the bar to meet him. I found him in
his typical state: bloodshot eyes
and frowning his head. He noticed me
just as I was sitting down beside
him.

"Hey! yer' ya are. Your late!
Barack- another Pumaster, I mean
pomona, no, er, Punt- it's not you.
You'll like it

Austria stuff, ya know?
The bartender placed a strange
bottle in front of me. I opened it.
"What's this? It smells terrible."

"Almost as bad as you.
"Just drink it. Ya wuss. Ya beb
beer..." drink "Finnegan" and ya wax

even join me fer a little drinkin'?
I wiped Finnegan's spit off
the side of my face and looked
dubiously at the bottle. "Well, it cer-
tainly looks like you're en'joyin'
it. I guess I'll try 'ome."

"I poured the beer into the glass,
admired the brand, and raised the
glass slowly to my lips. "Not bad, if
you can get past the smell. It's got
a tinge of sweetness that makes it
interesting."

"This rite. It's a bit winey, but
it packs a kick, kinda like a weak
ale. I've been drinkin' it for a long
time, and I think that it's good
people, a good people is good company."

"Ah, yeah, right. How many
have you had?" Someone I know
that it was more than one. I didn't
know how much of this stuff,
even if it was authentic. I
smell put me off, and I didn't
taste that it tasted all that good
either. "Do they serve anything
else?"

"Sure, sure- BARACK! get
me pal that one that I was drinkin'
earlier- no not that, right, yeah,
the dark one. Yup, buddy, I
started with this, and you'll be
amazed that I'm still standing the
is sitting. But I didn't think it
would help to tell him that"

"An is good, too.

"What is it?"

"Some stuff, just the dark ver-
version."

My first thought was to
run screaming from the bar, but
I do have a reputation to
uphold, and what the hell, in
his state he
"OK, give me a glass, E
This is
darker than the Spaten! You could
use this as Nuclear shielding!
Hand me the miles, somebody
switched my beer for something
I don't know if I can drink this."

"A corse ya kan. Is real mild,
and has a dark, almost wheaty
flavor. It has also a bowl of the
in it, which is a requirement for
a conscientious guy like me."

"Well, it smells a bit better than
the first. I guess that's a plus.
Hmm, you're right [course?] pretty
tasty, especially consider-
ing the color. Still something
about the taste is unsettling. I'd
rather be drinking a Spaten."

"Nah, the Spaten was too
sweet. This has a touch of bit-
erness that sets it far above the
sweeter Spaten. It's more pleasing
to drink, and though it's not as
hearty and powerful as the Spaten, it's
more enjoyable to drink. BARACK! ANOTHER! Or are
you not gonna finish yours?"

"Uh, sure, go ahead. I'm glad
that you like it, but I think I'll pass
up a second one or either of these,
and if rest of the beer in this
country is like this, I might have
to catch an early flight. Bar-
tender- what imports do you carry?"

Horoscopes in Brief

by Alphabel

Note to Aries: Sorry about last
time. I couldn't see your stars; a
cloud got in the way.
Aries: Don't shoot!
Taurus: You will meet someone who
has a comb. Do not turn him away.
Gemini: Yes, you did fail that
exam.
Cancer: Eater. Riner. Repeat. Leo:
Kill someone today; there's an
outside chance that you'll get
away with it.
Virgo: Planos and eggshaters
play a big role in daily events.
Libra: Visit an old friend and
insign his or her clothing or hair.
Scorpio: It's a good idea to have
a chat with an astrologer today.
Sagittarius: Maybe you should've
stayed in bed.
Capricorn: Why not convert to
Libra?
Aquarius: Hey, let's not kid
ourselves, okay?
Pisces: There's some food
cought behind your tooth.

(Second opinions available at
Chin Wong's Fortune Cookie
Factory)
Mambo kings is king

y Jonathan Miller

I've come to the conclusion that only white people haven't been able to write for shit. When you tack up John Edgar Wideman, Carlos Fuentes, and Zora Neale Hurston on one side, and Bret Easton Ellis, Saul Bellow, and Joyce Carol Oates on the other, any pride you might feel from Chaucer, Shakespeare, and Joyce moves from its precariously tilted position and falls right down in the mud. While Caucasian writers turn out tome after tome of lotless, malignantly self-absorbed fiction, everybody else, it seems, is turning out explosively live books that celebrate life in a burning merry-go-round of joy. Look at Oscar Hijuelos's new book, The Mambo Kings Play Songs of Love. Only his second book, Mambo Kings was awarded the Pulitzer Prize for fiction, and it hasn't been so richly deserved since Bloom County won for editorial cartooning. Every writer wants to emulate the American dream, and every writer secretly envies John Dos Passos for writing a trilogy called U.S.A., but hardly any encapsulate an American story so successfully as Hijuelos. The book is a joyous, tippy vision of Cuban American in the twentieth century, a paean to the Mambo/Salsa big bands of the forties and fifties. With his characters of Cesar and Nestor Castillo, Hijuelos, an American of Cuban descent, revives a drunken, sexual, cha-cha-cha-ing period, a time of "rum, rumba and rump," as few ever could.

Square in the story-telling tradition, right between John Steinbeck and Gabriel Garcia Marquez, Hijuelos entwines an earthy, graphic prose style, sprinkled with magic to tell his story of love, sorrow, and memory:

"Returning to the farm in Las Pinas for his monthly visits, he would feel as if he had come home to a haunted house, the site of many of his fights with his father and the sadness of his mother's weeping that filled the halls. He would return with presents and advice and with a desire for peace that always erupted, after a day or so, into another fight with his father. Don Pedro, who considered musicians effeminate, doomed men. He'd return and give Nestor music lessons, take Nestor to town. Always impressed with his brother's musicianship, he had plans to take Nestor into Julian's orchestra when he was of age and his family would let him leave the house."

The Mambo Kings Play Songs of Love should have come packaged with a soundtrack. The novel is set to the strains of the Mambo Kings most successful LP, and the music is an integral part of the novel. Music is the memory of the book, the prime mover behind the parade of history. The book is divided into "Side A" and "Side B," and one can almost hear Latin-American music interwoven in the rhythms of the prose.

It's a rare treat to find a novel so incomparable on the first reading—a book that never drags, never bares, never fails to amaze. The Mambo Kings Play Songs of Love leaves the reader whisking "Wow" to itself every fifteen minutes. Anyone who relished their first taste of Zora Neale Hurston will revel in the discovery of Oscar Hijuelos.

(The Mambo Kings Play Songs of Love by Oscar Hijuelos is available in the bookstore for $19.95.)

Movie shows how to live without working

y Peter Boriskin

As Stacker unfolds, it shows its rue nature as a wondrous "replay" of zig-zagged realities in the lives of numerous people. As these people interact with others, the camera follows the path from person to person in a seemingly unending chain of existences. The movie's characters are as fluid and myriad in their nature as they are numerous. This comic marathon runs from the urban backstreets, to the rolling countryside, and to everything in between. This film is a non-stop gambit of profundity and abstraction, it blends cleverly from one "main" character to the next. Each new junction is reached, a new character melds with the flow of the consciousness. After having touched briefly a spectrum of characters, the film culminates with a freefall of images. Here the scenic blends with the abstract to bend film imagery into art abstraction. Together with originality of concept, and clever execution of transition, this movie takes the viewer on a visual roller coaster along a quick-witted string of reality.

This film, unfortunately, played only until the seventh. However, other exciting new productions are always in abundance at Upstate Films. To find out more about the selections playing at Upstate, you can call them at 876-2515. General admission is $4.50, and refreshments are both abundant and inexpensive.

Attention First year students:

There was a perfectly good snowfall recently yet you failed to have snowball fights, despite the fact that the Ravines are ideally suited for such activities. Continued on page 11.
### WXBC 540 AM Program Guide

**Official as of November 4...** *(subject to change)*

<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:00-6:00 Fling Me! Fling Me! 1685-Present, music of all smells</td>
<td>4:00-6:00 Fling Me! Fling Me! 1685-Present, music of all smells</td>
<td>4:00-6:00 Fling Me! Fling Me! 1685-Present, music of all smells</td>
<td>4:00-6:00 Fling Me! Fling Me! 1685-Present, music of all smells</td>
<td>4:00-6:00 Fling Me! Fling Me! 1685-Present, music of all smells</td>
<td>4:00-6:00 Fling Me! Fling Me! 1685-Present, music of all smells</td>
</tr>
<tr>
<td>6:07-8:00 A Little Sunday Dinner Music Enjoy your evening repast to the sounds of the best in ear-wrenching rock-n-roll. Listen to us, we're not playing anything. Hosted by Chris Elliott and/or Dan Dupuy.</td>
<td>6:07-8:00 A Little Sunday Dinner Music Enjoy your evening repast to the sounds of the best in ear-wrenching rock-n-roll. Listen to us, we're not playing anything. Hosted by Chris Elliott and/or Dan Dupuy.</td>
<td>6:07-8:00 A Little Sunday Dinner Music Enjoy your evening repast to the sounds of the best in ear-wrenching rock-n-roll. Listen to us, we're not playing anything. Hosted by Chris Elliott and/or Dan Dupuy.</td>
<td>6:07-8:00 A Little Sunday Dinner Music Enjoy your evening repast to the sounds of the best in ear-wrenching rock-n-roll. Listen to us, we're not playing anything. Hosted by Chris Elliott and/or Dan Dupuy.</td>
<td>6:07-8:00 A Little Sunday Dinner Music Enjoy your evening repast to the sounds of the best in ear-wrenching rock-n-roll. Listen to us, we're not playing anything. Hosted by Chris Elliott and/or Dan Dupuy.</td>
<td></td>
</tr>
<tr>
<td>7:00-9:00 The Eclectic Show Exposing mouthfulfriends and mortifying for those who are into that kind of stuff.</td>
<td>7:00-9:00 The Eclectic Show Exposing mouthfulfriends and mortifying for those who are into that kind of stuff.</td>
<td>7:00-9:00 The Eclectic Show Exposing mouthfulfriends and mortifying for those who are into that kind of stuff.</td>
<td>7:00-9:00 The Eclectic Show Exposing mouthfulfriends and mortifying for those who are into that kind of stuff.</td>
<td>7:00-9:00 The Eclectic Show Exposing mouthfulfriends and mortifying for those who are into that kind of stuff.</td>
<td></td>
</tr>
<tr>
<td>9:00-10:00 Strategy Megastar A Ski show hosted by Panacea. A Palindromic title. What more could one ask for?</td>
<td>9:00-10:00 Strategy Megastar A Ski show hosted by Panacea. A Palindromic title. What more could one ask for?</td>
<td>9:00-10:00 Strategy Megastar A Ski show hosted by Panacea. A Palindromic title. What more could one ask for?</td>
<td>9:00-10:00 Strategy Megastar A Ski show hosted by Panacea. A Palindromic title. What more could one ask for?</td>
<td>9:00-10:00 Strategy Megastar A Ski show hosted by Panacea. A Palindromic title. What more could one ask for?</td>
<td></td>
</tr>
<tr>
<td>10:00-11:00 Starring Cant Guryl. With occasional very special guests.</td>
<td>10:00-11:00 Starring Cant Guryl. With occasional very special guests.</td>
<td>10:00-11:00 Starring Cant Guryl. With occasional very special guests.</td>
<td>10:00-11:00 Starring Cant Guryl. With occasional very special guests.</td>
<td>10:00-11:00 Starring Cant Guryl. With occasional very special guests.</td>
<td></td>
</tr>
<tr>
<td>1:00-2:00 The Clyde Singers Show. The stuff that wasn't good enough for radio when you were 12. I'll do anything for you.</td>
<td>1:00-2:00 The Clyde Singers Show. The stuff that wasn't good enough for radio when you were 12. I'll do anything for you.</td>
<td>1:00-2:00 The Clyde Singers Show. The stuff that wasn't good enough for radio when you were 12. I'll do anything for you.</td>
<td>1:00-2:00 The Clyde Singers Show. The stuff that wasn't good enough for radio when you were 12. I'll do anything for you.</td>
<td>1:00-2:00 The Clyde Singers Show. The stuff that wasn't good enough for radio when you were 12. I'll do anything for you.</td>
<td></td>
</tr>
<tr>
<td>2:00-3:00 Blues Rockers Jason Thompson hosts a show centering around rock with a heavy influence of blues: Steve Ray Vaughan, etc.</td>
<td>2:00-3:00 Blues Rockers Jason Thompson hosts a show centering around rock with a heavy influence of blues: Steve Ray Vaughan, etc.</td>
<td>2:00-3:00 Blues Rockers Jason Thompson hosts a show centering around rock with a heavy influence of blues: Steve Ray Vaughan, etc.</td>
<td>2:00-3:00 Blues Rockers Jason Thompson hosts a show centering around rock with a heavy influence of blues: Steve Ray Vaughan, etc.</td>
<td>2:00-3:00 Blues Rockers Jason Thompson hosts a show centering around rock with a heavy influence of blues: Steve Ray Vaughan, etc.</td>
<td></td>
</tr>
</tbody>
</table>

---

**Support your school radio!**

A public service announcement brought to you by the disc jockeys at WXBC.
Sights and sounds continued
continued from page 6

A clean one is a spiritual as opposed to a political expression; it is one story of the millions of untold stories. If indeed after seeing THE SIGHTS AND SOUNDS OF THE MUTE, DEAF AND INVISIBLE, you became inevitably involved in some self evaluation and yet you seek to challenge your own ideals further, then you have found what you're looking for. Thank to Anthony Demont and Steve Sapp for a manifestation of this saying:

"Whatever man can imagine can be made real."

Your gifts are highly appreciated, for, "The greatest gift of man can give to another is the gift of human achievement."

"CONCILIATIONS" Keep the fistic flying Peace.

First year continued
You make me ashamed to be an ex-Ravine dweller. If you are a bunch of snow-assisites perhaps you should consider transferring.

About Fout

Dear Editor:

I found John Fout's article on the Nackenoff tenure decision to be highly disturbing. I'm not sure that he couldn't have been a bit more objective. I don't think that the reasons are as clear as he would like.

The article is more personal than objective. It seems to be more about the author's feelings than about the facts. I think that the article is not well written. It is difficult to understand.

I would prefer a more flexible standard.

Again, I am amazed that a history professor would write this letter. If I were a student, I would have to give it a very poor grade. One can only hope that the author is not the only one to have written in this manner.

Please consider this for a response.
Photography Department Lecture:  
On Thursday, November 14 at 9:00 PM in Olin 102, Ellen Handy, Bard Prof. in the History of Photography, will lecture on the work of Frederick Sommer. This lecture is a preface to the John Bard Lecture on Wednesday, November 20th, at 8:00 PM in the Olin Auditorium which will feature Mr. Sommer.

Dist. Scientist Lecture Series:  
On November 16 at 2:00 PM in the Olin Auditorium, Gene E. Likens will speak on Human Accelerated Environmental Change. She is director of the New York Botanical Gardens.

John Bard Lecture: Frederick Sommer  
Frederick Sommer will deliver the John Bard Lecture on Wednesday, November 20 at 8:00 PM in the Olin Auditorium. Mr. Sommer is a world renowned photographer, artist, and musician. His work can be seen in major museums throughout the world. He will speak on Photography, Art and Aesthetics.

MAC Fair/IBM Funday:  
Apple Corp. and Businessland, Inc. will hold a Mac Fair in the College and Committee Rooms of Kline Commons on Tuesday, November 19th between 11:00 AM and 2:00 PM. IBM will hold an IBM Funday in the College and Committee Rooms between the same hours in the same place on Thursday, November 21.

Dance Theatre IV:  
Dance Theatre IV will be held on November 22, 23, 24 and 25 at 8:00 pm in the dance studio, Avery Arts Center on Blithewood Road. Senior and faculty work will be shown. No reservations necessary.

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.

French Table:  
Anyone interested in speaking French is invited to a French table in the College Room of Kline Commons on Wednesdays from 5:00 to 6:00 PM.

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)

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 7:13 pm train Saturday: Hudson Valley Mall. Meet at Kline at 5:45 pm, returns at 10:00 pm  
Sunday: Rhinecliff: Meet the 5:52, 7:17 and 10:01 pm trains Poughkeepsie: Meet the 7:43 pm train Church: 9:45 am to 12 noon (St. John's) Train Schedule will change; please confirm the times you wish to leave with the Dean of Students office or B & G.

CALENDAR OF EVENTS: Nov. 14 to Nov. 20, 1991

<table>
<thead>
<tr>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 pm</td>
<td>12:00 NOON</td>
<td>2:00 pm</td>
<td>8:30 am</td>
<td>3:00-5:00 pm</td>
<td>11:00am-2:00pm</td>
<td>5:00 pm</td>
</tr>
<tr>
<td>BBLAGA meeting</td>
<td>Calendar Deadline</td>
<td>Dist. Scientist</td>
<td>Worship Service</td>
<td>Poetry Room Open</td>
<td>MAC Fair</td>
<td>French Table</td>
</tr>
<tr>
<td>Olin 203</td>
<td>Dean of Students Office</td>
<td>Lecture Series</td>
<td>Chapel (See Above For More Information and other services)</td>
<td>Olin 101</td>
<td>Committee Room</td>
<td>College Room</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Olin Auditorium</td>
<td></td>
<td></td>
<td>Kline Commons</td>
<td>Kline Commons</td>
</tr>
<tr>
<td>7:00 pm</td>
<td>5:00 pm</td>
<td>8:30 pm</td>
<td>8:30 pm</td>
<td>6:30pm</td>
<td>5:00 pm</td>
<td></td>
</tr>
<tr>
<td>international</td>
<td>Observer deadline for outside</td>
<td>Observer writers' meeting</td>
<td>Coalition for Choice meeting</td>
<td>Kline Commons</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Relations Club</td>
<td>submission</td>
<td>Third floor</td>
<td>President's Room</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kline Commons</td>
<td></td>
<td>Aspinwall</td>
<td>Kline Commons</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00-9:00 pm</td>
<td>6:30 pm</td>
<td></td>
<td>7:30 pm</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poetry Room Open</td>
<td>Jewish Students Organization,</td>
<td></td>
<td>Anthropology</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Olin 101</td>
<td>Sabbat Services, Bard Hall</td>
<td></td>
<td>Lecture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00 pm</td>
<td></td>
<td></td>
<td>Olin 102</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Work of Frederick</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sommer Lecture</td>
<td></td>
<td></td>
<td>8:00 pm</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Olin 202</td>
<td></td>
<td></td>
<td>L.A.S.O. Film</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Series Olin 309</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Odyssey and Ancient Art, An Epic in Word and Image, AT BLUM through March 1, 1991