

Bard College  
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# OBSERVER

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Front Page	Junior Fellowships Announced Valerie Scurto Botstein Envisions Reforms Cormac Flynn
Page 2	Campus News Seeking Organ Donors Cormac Flynn Bard College Remembers Holocaust Victims Kristan Hutchison
Page 3	Photograph College Press Service/NBC Since "L.A. Law" Aired, Law Schools Have Been Flooded With Applicants Jake Gaffigan Law Students Strike For Minority Professors
Page 4	Editorials Respect for Purgatory Ana Checo Cartoon Outdated Myth Donna M. Ford Political Cartoon Trevor Albuquerque Journal CPS
Page 5	Letters To The Editor Proposed Changes? President Botstein Sets The Facts Straight Leon Botstein, President Tewksbury Beer Balls, Go Home! Scott Heckendorff, Co-Chairperson of the Bard Chapter of the Society of Physics Students
Page 7	A Particularly Graphic Page Zoo U. Mark Weitzman CPS The Weekly Crossword Puzzle

Research Aid Continued on Next Page

Page 8	Beyond Bard Historic Sites Robin Cook Learn Film In Woodstock Cartoon M. Soviet Union Tours
Page 9	Institute for Popular Economics Amara Willey Study Abroad An International Education Column Win Big Bucks In Poetry Contest
Page 10	Bard Handles Deadly Disease Positively Matt Duda Creative Moments For Older Folks
Page 11	Health Talk: The Kissing Disease is Isolated Mononucleosis Discussed Measles Scares Fun Away
Page 12	When Alcohol Becomes A Problem Amara Willey
Page 13	Arts And Entertainment A Lighthearted Exploration Of Dante Robin Cook Visual Aids In Olin Ana Checo Bad Movie of the Month Jenny Bach
Page 14	Dance Reviews “Wild Thing, I Think I Love You” Amara Willey “You Make Me Feel Like Dancing” Amara Willey
Page 15	A Baron To Love From High Branches Hudson Valley Events Film Music Poetry
Page 16	Calendar Ring Round the Moon American Bandstand: The Show That Wouldn't Die

# The Bard Observer

VOLUME XCV, ISSUE SIX  
MAY 4, 1989

Bard College  
Annandale-on-Hudson, NY 12504

News is whatever  
sells newspapers.  
The Observer is free.



Shelley Morgan announces that there are no single rooms left on campus, as the class of '92 listens in despair.

## Junior Fellowships announced

by Valerie Scurto

On April 15, the candidates awarded junior fellowships for the Summer of 1989 were notified. The recipients are: Jade Bingham, Cheri Coffin, Marlene Hennessy, Elizabeth Woodhouse, and Jennifer Zak.

Bingham will work with actuaries at the Provident Mutual Life Insurance Company of Philadelphia exploring their business environment.

Coffin will study the role that certain objects played in shaping the public opinion in the earlier years of the French Revolution, by studying documents and artifacts in museums.

Hennessy will receive basic instruction in the study of paleography, and then, read manuscripts in Latin, Old English, Middle English, and Old French. Her position will be as research and editorial assistant to noted paleographer Dr. Malcolm Parkes.

Woodhouse will work at La Universidad Autonoma in Madrid with Dr. Gines Morata, a researcher in developmental genetics. Her work will concern the complexes of developmental genes in *Drosophila*.

Zak will work at the Bennington Banner, experiencing all aspects of the newspaper business. Her

*Continued on page 6...*

## Botstein envisions reforms

by Cormac Flynn

President Leon Botstein has proposed a sweeping program of curricular reform to the faculty. In a memorandum issued April 11th, Dr. Botstein called for a process of review to begin July 1 with the aim of implementing the new program by the fall semester of 1990.

Although the review process will be open ended, President Botstein has laid out an agenda of some issues to be considered, including new requirements in math and the arts, a new required senior seminar program and comprehensive examinations in the junior year.

Several faculty members approached declined to comment for the record. Most of those spoken to, however, did express varying degrees of general support for the proposals, although they emphasized that they were still only discussion points.

Some faculty members expressed suspicion at what they took to be reversals in Dr. Botstein's earlier positions, while others remained sceptical about the willingness of their peers to "hang around here all summer and talk about curriculum."

Dr. Botstein was quick to point out that his proposals will by and large not lead to an increased course load for either students or professors.

Most of Dr. Botstein's program calls for the development of new approaches to the teaching of various disciplines. He asks for a review of the teaching of science to non-majors with an eye towards developing a clearer link between science and society.

While calling for a new studio art requirement, Dr. Botstein encourages the creation and growth of completely new approaches to the arts. He also proposes increased cooperation between the artistic disciplines. Pointing to the integration of the drama and dance programs as an



"How do we teach it, that's the question."

example he asks "what is the relationship between music and painting, between music and film, or film and drama?"

Even when calling for a new 4-credit math requirement, Dr. Botstein emphasized new teaching concepts, "We must relate math to the arts. There is a great deal of similarity between mathematic's use of symbolic language and arts. How do we teach it, that's the question."

*Continued on page 6...*

## Inside

- Law school..... p.3
- Cartoons..... p.7
- Beyond Bard . p.8
- AIDS committee  
..... p.10
- Health..... p.11
- Arts ..... p.13



# Campus News

## Seeking organ donors

by Cormac Flynn

A fundraising campaign has been undertaken by the college for the purpose of restoring the organ in the Chapel of the Holy Innocents. The effort was launched seven months ago after cost estimates in excess of \$65,000 were prepared for the project by the organ's builder.

The college hopes to raise the \$25,000 needed to render the instrument playable and then raise the remaining funds through a series of benefit concerts. According to Susan Gillespie, the college's Vice-President for Development and Public Affairs, the college had originally hoped to raise all the required money through the benefit series.

When noted organist Earl Miller was approached, however, he made it clear that the organ's condition was so deplorable that it would not allow even this.

The college is currently in discussion with two potential donors who, the administration hopes, may provide the initial amount. The Development office has targeted two groups in the the search for additional donors, local musical lovers for whom the restoration would be a source of both pleasure and local pride, and alumni clergy who will remember the organ having been played.

Administration members were vigorous in defending themselves from the charges of neglect leveled by Jeremy Soule and Julie Williams in their editorial in the last issue of the Observer.

Pointing out that the college had gone through financial hard times in the last decade, one administrator said simply, "Choices had to be made."

Gillespie insisted that the administration had gone to great lengths to maintain both the chapel and the college's ties to the Episcopal Church.

The Trinity Church Bard Chapel Fund, which has been the focus of much attention in recent weeks, is actually an endowment according to Gillespie. The \$3,600 annual income on the fund goes to pay the chapel's approximately \$10,000 a year maintenance and up-keep costs.

The administration says it is optimistic about its efforts and is already in discussion with the St. Thomas Choir School, the last church-affiliated choir school in the U.S., about a possible benefit concert, ideally to be held in the fall.

The Austin Organ Company, which designed and built the instrument in 1934, will be conducting the "reactioning" of the organ. Gillespie says that she would welcome any assistance or ideas from the community on this matter.



Organ donors hope to raise more than \$65,000

## Bard College remembers Holocaust victims

by Kristan Hutchison

On Monday, May 1, a small gathering of students met in Bard Hall for a commemoration service on Holocaust Memorial Day, one of the most recent additions to the Hebrew calendar. The service in honor of those whose lives were lost in the Holocaust began near sundown and was followed by showings of the award winning documentary Shoah.

Shoah is the Hebrew word for Holocaust or literally "complete burning up." During World War II the Nazis killed over 6 million Jews in concentration camps.

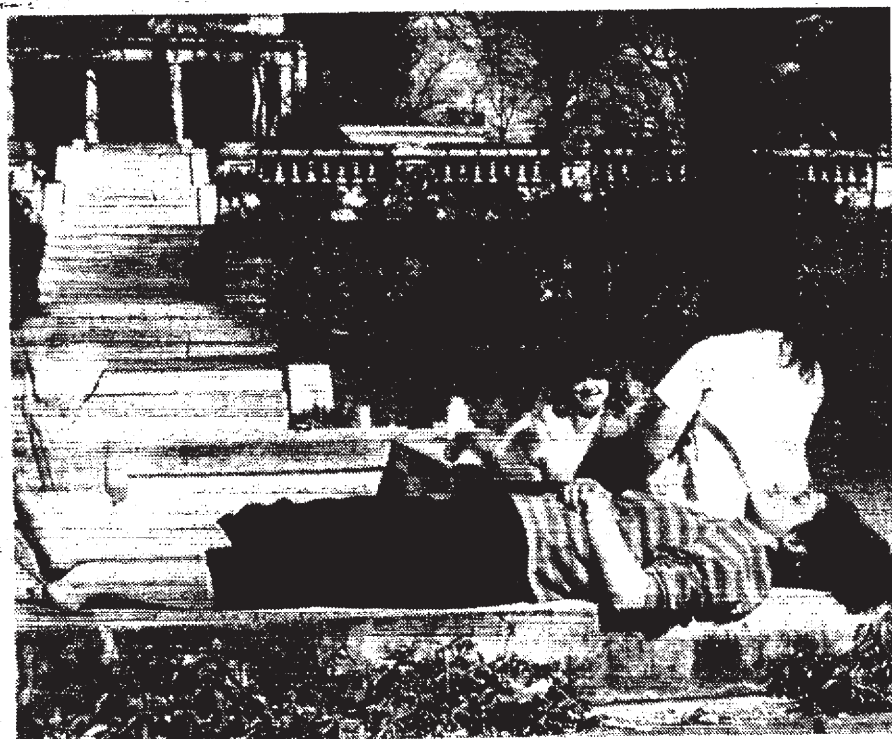
The Hebrew name for the memorial day is Yom Ha-Shoah. A solemn holiday, Yom Ha-Shoah is a time to remember and reflect on "the tragedy of the Jewish

people, understanding that the Jewish people met a particular fate. No other nation was systematically destroyed," says Nancy Flam, who led the memorial service.

The commemoration integrated readings from the diaries of several Holocaust victims. Powerful selections were read from the writings of Etty Hillesum, Elie Wiesel, and the famous Diary of Anne Frank.

Following the service was the documentary Shoah. It's 11 hours of interviews with Holocaust survivors were shown continually on Tuesday also.

As painful as such remembrances are, even for the young generation who was not there, it is necessary to "keep the memory alive and commemorate the dead," says Flam.



Students cram for finals at the Levy Institute



Actors Larry Drake (left), Harry Hamlin (right), and the rest of the "LA Law" cast may have helped prompt a huge flood of law school applications this spring, some law deans say.

COLLEGE PRESS SERVICE/PHOTO COURTESY NBC

## Law students strike for minority professors

(CPS)—Students at at least six law schools around the nation went on strike April 5 to ask that more Black and Hispanic professors be hired to teach them.

Anywhere from 20 to 125 students picketed law schools at the universities of Chicago, Texas-Austin, California-Davis, California-Los Angeles and California-Berkeley, as well as at Harvard.

Strike organizer Julie Derwinsky of Berkeley said she had mailed strike plans to "a dozen or so" law schools, but did not know how many students actually had joined the one-day demonstration.

"The message has gotten across," Harvard law student

Loretta Martinez said at a "study in" to protest that only 12% of the faculty members are female or Black. "Whether it will be put into action remains to be seen," she said.

By coincidence, Stanford University officials released their long-awaited report on the state of campus race relations the same day. It noted minority professors often bump into "glass ceiling" that blocks how high up the career ladder they can get.

The report called for "real sanctions" to punish Stanford deans who don't hire enough Black and Hispanic professors to meet the school's integration goals.

## Since "LA Law" aired, law schools have been flooded with applications

by Jake Gaffigan

(CPS)—An unprecedented number of college seniors are trying to get into law school, various campuses report.

While no national numbers are available so soon after the April 1 deadline many schools impose for applications, individual law school admissions officers almost without exception say they've received far more applications for the 1989-90 school year than for other years within memory.

"We've had 40% increase over last year," said John Friesman, admissions director for the University of Vermont's law school, "and last year we had a 22% increase over the previous year."

At Drake University Law School Dean David Walker reported the number of applications has increased 60% over the number he got last spring.

Nationwide, 18.5% more students took the Law School Admissions Test this year than in 1987-88, the Law School Admissions Service (LSAS) said.

The boom, moreover, comes after a 12-year decline in the number of students wanting to go on to law school, noted LSAS spokesman Bill Kinnish.

He attributes it to a number of factors, not the least of which is the popularity of the "L.A. Law" television show.

"The first factor contributing to the boom is image," Kinnish said. "There was a lot of publicity, bad press and articles about the glut of lawyers during the decline. Now we have 'L.A. Law' and other activities that brought the law to the forefront."

Kinnish isn't the only law school admissions director to thank "L.A. Law" for students' increased interest in the field.

"That's an impression that various admissions officers have stated, but it's unsubstantiated," observed Ted Hulbert of the University of California at Los Angeles law school, which is wading through a record 5,607 applications for 325 openings in next fall's first-year law class.

Mary Upton, admissions director at the Washington College of Law at American University in Washington, D.C., also thinks t.v. might have inspired some seniors to consider a law career, although she cites a different show.

"Washington is a very hot place to study law since the Iran-Contra hearings," Upton contended.

Upton and others quickly add

students seem to be responding to influences more substantial than mere images, too.

Kinnish, for one, said many students mention how lucrative law can be as their motive for applying to law school.

Students, Kinnish said, "spend a lot of money over their three years of law school, and they have to expect that there will be economic opportunities at the end of those three years."

Some top law firms in New York, Chicago and Los Angeles start some new lawyers at as much as \$75,000 a year.

Kinnish and Upton both speculated some students who in the past may have gone to med school are opting for law school instead. "You can bootstrap a law profession a lot easier than a medical profession," Kinnish said.

Students may be applying to law schools in greater numbers than in past years not because they plan to practice law as a career, but because it "can act as an entre into other professions," Kinnish added.

The boom, however, can strain law schools' ability to teach more students.

Vermont, which like many schools accepts more students than it can handle because it assumes some of them ultimately

will enroll elsewhere, severely overtaxed its resources when it found itself with 30 more students than it could handle in its 1988-89 first-year law class, said Friesman.

In response, Vermont capped its first-year enrollment at 150 for 1989-90, but the number of applications rose anyway.

"The harder it is to get in," noted Drake's Walker, "the more people want to come here."

Walker said students seem to rely on image for which school, as well as which profession, to choose. Many students, he explained, equate a school's quality with its entrance requirements. Though schools that are hard to get into aren't always good academically, Walker said raising admissions standards nearly always raises demands for the school.

"We've quite consciously taken advantage of the surge by being more selective," he reported.





# Editorials

## Respect for *Purgatory*

by Ana Checo

Did you join the cast of *Purgatory*? Did you accept the invitation that was offered to the entire Bard community? If you didn't, you missed out on the most important piece of work that will ever come to Bard.

The reaction from the crowd was either total silence or tears. *Purgatory* was such an emotional and disturbing piece that one couldn't leave the theater without being affected.

The play didn't provide any answers. It simply showed the different worlds of the different characters. It wasn't kind to the Black or to the White.

It opened eyes, eyes that will hopefully remain open.

The only flaw that I could see was the small number of professors and administrators that came to see it. Perhaps an encore performance of *Purgatory* is in order, something I feel the Bard community would certainly not mind.

Steven Sapp and the rest of the cast did a marvelous job showing the reality of the world out there for people of color. Even though people like to deny or try and forget that racism exists, it does, and it is here at Bard.

After seeing *Purgatory*, the only word that came out of my mouth was a simple thank you.

Hopefully what is to come will not be pity or sympathy, but the respect that the minorities deserve.

## No One Has the Right to Sexually Harass You

or  
give you any other unwanted sexual attention  
or abuse

If you are concerned about the relationships you have with professors, your lover, friends or acquaintances,

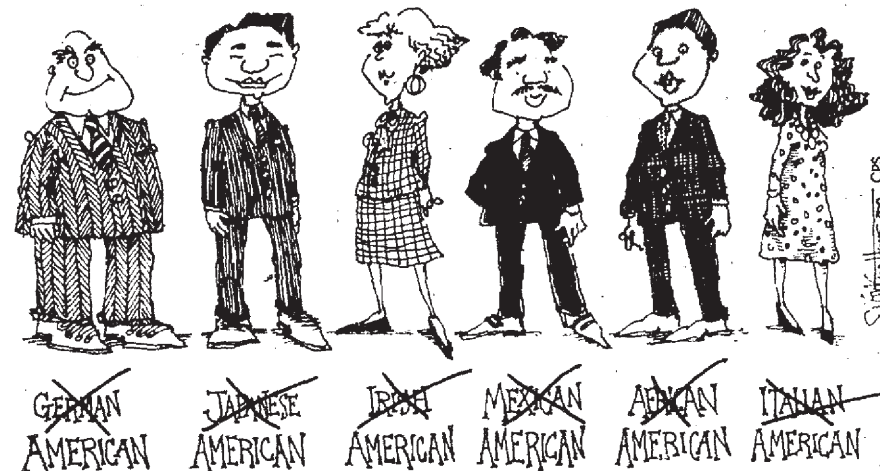
You Can Contact:

The Bard Counseling & Health Services  
The Sexual Harassment Board  
The Student Judiciary Board  
YWCA Battered Women's Services Hotline  
@ 876-1554

These organizations can HELP.  
All enquiries will be confidential.

Placed by the Bard Women's Center.

## ONE SOLUTION TO THE NAMING PROBLEM:



## Outdated Myth

Dear Editor,

In the April 20th issue of the *Observer* you carried a cartoon that depicted the four worst places to run out of gas. One of them was Harlem with an arrow pointing to the word "crime."

If in fact the cartoonist wanted to make the point that one should never run out of gas in a crime-infested area, then why Harlem and not the whole of New York City? In fact there are other places in this country with a higher homicide rate than New York City. Washington, D.C. and some parts of Florida, for instance, have incredible homicide rates.

Obviously, the cartoonist is perpetuating an out-dated myth about Harlem. This myth has evolved out of fear and ignorance. The cartoonist's racist overtones are dangerous and wrong. The fact is that a Black person running out of gas

in Howard Beach has a better chance of being killed or harmed than a White in the same situation in Harlem.

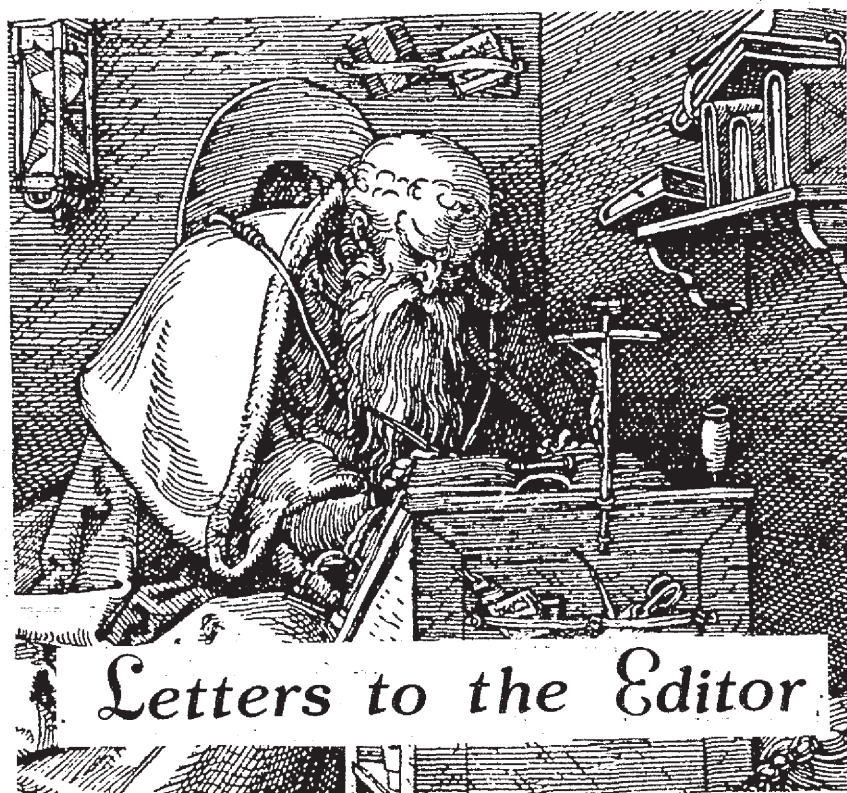
If the cartoonist were to visit Harlem, he or she would find museums, historical sites, fine restaurants and clubs. He or she would also find yuppies, both Black and White, and charming brownstones on tree lined streets. And, as in the rest of Manhattan, he or she would find poverty, homelessness, drugs, and crime.

So the cartoon is not about running out of gas in a crime-ridden area. It is about racism and ignorance. This is the time of your young lives when you should be tearing down old, out-dated myths, not perpetuating them.

Yours,  
Donna M. Ford







## Proposed changes? President Botstein sets the facts straight

To the Editor:

I read with some interest the article by Chris Olesen in the last Observer. I regret that Chris did not bother to check with the Dean or with the President the "facts" upon which the article was written.

In fact, over the years the growth in enrollment in the Social Studies Division has been matched by growth in faculty positions—by the increase of fractions and by the addition of new and visiting faculty. In addition, the college has approved a series of new appointments for next year and the following year.

Since the article did not attribute an opinion to any faculty member, it is hard to respond to the idea that "the division" is contemplating changes to the curriculum. I want to assure students at Bard College—present and future—that there has been no faculty-wide discussion about changing the Senior Project.

The administration of the college is unalterably opposed to any change to the Senior Project or to the Moderation requirement. The administration, representing the trustees of the college, believes that Moderation and the Senior Project are

essential experiences for each and every student.

Since 1975, the college has maintained a student-faculty ratio below the level approved by faculty in the early 1970s. Students at Bard can rest assured that the college will not waver from its historical commitment to both the Senior Project and Moderation.

I believe this sentiment reflects not only the traditions of the college but also the

philosophy and conviction shared by the overwhelming majority of the Bard faculty.

In a recent memorandum to the faculty urging consideration of a variety of innovations to the curriculum, I underscored the fact that any changes we might consider must be and should be supplementary to the Moderation and the Senior Project, not in place of it.

I believe that the article published in the Observer was essentially misleading. The college has made its academic resources a priority and has enlarged those resources. The enrollment growth of the college has made possible the creation of new faculty positions and new fields of study.

The college is now at a stable level of enrollment. Its current size was set as a goal precisely in order to balance diversity of curricular opportunities with the maintenance of Bard's educational program, including Freshman Seminar, Moderation, the Major Conference, and the Senior Project.

Thank you for your attention to this matter.

Cordially,  
Leon Botstein,  
President

In the last three years, there has been no significant increase in students in the social studies division.

Total number of students registered in the social studies division:

Fall 1986...1080

Fall 1987...1127

Fall 1988...1087

Total number of senior projects in the academic year of:

1986-87...54 1/2 \*

1987-88...33 1/2 \*

1988-89...43 (in progress)

\* A 1/2 project denotes a double major, half of whose project is in a different division.

## Tewksbury Beer Balls, Go Home!

To the Editor RE the so-called "Tewksbury Beer Balls" OR those actually responsible for the following:

On the weekend of April fifteenth, four rooms in Hegeman were host to childish partying and acts of vandalism. The "Tewksbury Beer Balls" were so proud of their vacuous deed that they left their calling card.

Apparently these self-centered yuppies find defacing public places of learning absolutely hilarious. Most of the world's problems can be traced to apathy, thoughtlessness, and selfishness.

In terms of a microcosm, we in the Bard community have an opportunity and responsibility to be an exception and strive for a more ideal way of living with others. A bunch of beer guzzling pin-head barbarians is the last thing we need, and this should not be tolerated.

Not that you jerks would

consider anything like this, but have you thought of the B&G people who have to clean up after your little get-together, and the students and professors who want to work in those classrooms and labs?

The B&G staff work harder in one day than I'm sure you guys have in your entire lives. It took two people six hours to clean up your mess. You owe them an apology.

If in fact the above mentioned group is innocent, they should be aware of the fact that they are obviously being set up as there was a banner left behind with their name on it. And if this is the case, I apologize to the group for my rashness.

Sincerely,

Scott Heckendorf,

co-chairperson of the Bard chapter of the Society of Physics Students

The Bard Observer  
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Editorial policy is determined by the editor in consultation with the editorial board. Any opinions which appear unsigned are those of the editorial board, not necessarily of the Observer staff.

Letters to the editor should not exceed 300 words and must be signed legibly. All articles, cartoons, and photos that are submitted by deadline will be considered for publication. Turn all material in at the front desk of the library. The editor reserves the right to edit for style and space.

Display Ad Rate: \$2 per column inch.

Classifieds under 25 words: \$ .25; 25-50 words: \$ .50.



## Botstein's reform

...continued from page 1

President Botstein opposes a foreign language requirement. He does feel, however, that foreign language proficiency should be emphasized more and the opportunities at Bard increased.

While calling for the recent experimentation in language teaching at Bard to continue, he also suggested that American colleges must put pressure on high schools because "that is where language instruction should begin."

President Botstein's proposals also include two notable additions to the college's common course, a seminar required of all seniors and departmental or divisional comprehensive examinations for all juniors. Dr. Botstein calls the senior seminar an "idealistic idea" and says it is modeled on the common course seminars of Heinrich Bleucher which were the forerunners of the freshman seminar.

The primary difference between the freshman and senior seminars would be that the senior course would be problematically based, with all seniors from related disciplines grouped together to explore common issues and questions. "Theory, ideas, life, the individual and the society, ethical questions; it would be a preparation for life," said Dr. Botstein.

Comprehensive exams, therefore, would be a preparation for the senior year. In Dr. Botstein's vision, they would be ungraded, or at most pass/fail. "Like criteria sheets and moderation they would be a diagnostic tool, used by the student to fashion the remaining year and a half of their time here." The exams would be designed to test not knowledge of facts, but the knowledge of how to find facts and the awareness of issues that let you consider facts.

Dr. Botstein's final two proposals are perhaps his most significant. Firstly, he proposes new opportunities for innovative and unorthodox course design. "We must free ourselves from the classroom and the rigid rote of weekly schedules," he said.

Proposing methods which might integrate field work and service opportunities into classes and seminars, Dr. Botstein speaks of "playing with the pattern of learning."

"I would love to teach a class which started in the spring, continued through field work over the summer and finished up in the fall semester," Dr. Botstein explains, "or one that met intensely for the first three weeks, not at all for the next three weeks and then intensely again for one week."

Finally, Dr. Botstein proposes an expansion of the courses and material we teach to include non-Western thought and cultures. He pointed to the new professorships in Chinese language, Chinese history, Oriental art and Latin American studies as a start.

"Because of our history and location we will always have our emphasis on the Atlantic frame," Dr. Botstein says, "but in the future our students will need more understanding of and exposure to different cultures if they are to be equipped for the challenges of life."

Dr. Botstein's view is that change is necessary for the college to keep up with the times. "We must make adjustments and provisions," he says, adding that, "The world and our view of it is very different today than it was in 1950. We must prepare our students for the world of the 21st century."

Just as times have changed, so has the college, according to Dr. Botstein. "There have been shifts in our student body; over the last ten years we have seen more economic, social and ethnic diversity. This trend will

continue over the next ten years as we become more of a national institution."

To Dr. Botstein these shifts create another impetus to change. "As our selectivity increases and we come into more direct competition with national institutions we must set ourselves apart. We have never been just like every other college, now however, we must become even more distinctive, innovative and individual."

Dr. Botstein's intention in his proposal is to plan this increasing unorthodoxy by framing it in a total vision: "To claim diversity as a defense against coherence is deceptive. What has always made the college strong is its coherent curricular program. We must diversify, but it must be a clear planned diversity, with a vision of what the whole will look like."



"We should free ourselves from the classroom and the rigid rote of weekly schedules."--Botstein '89

## Junior Fellowships awarded

...continued from page 1

focus will be on the workings of a small community.

The Bard College Junior Fellowship Program is a program of the Bard College Center, which also provides fellowships for students at Simon's Rock. It was created in 1983 by President Leon Botstein, Executive Vice President Dimitri Papadimitriou, and Dean of the College Stuart Levine.

The funding for the program comes from an anonymous trustee and the (unrestricted) funds for the Center. Corporations, foundations, and individuals who make contributions to the Center supply the fund.

Assistant Dean of the College Elaine Sproat said, "The fellowships encourage students to create internships they might not otherwise have the opportunity to do."


The process for applying for a fellowship is as follows: 1) A student must submit a proposal specifically explaining the details of the internship, including what one sees as the long-term value of the internship for one's career goals. 2) The student must submit a resume and a transcript. 3) A letter of support from a faculty member familiar with the student's work must be presented. 4) A letter from the sponsor confirming the arrangements of the internship must also be submitted.

The selection of the recipients is made by a committee of two faculty members and three administrators. The committee considered the strength of the proposal most heavily.

"How well the proposal is developed and designed, and the specifics of one's responsibilities during the internship are taken into account," said Sproat.

The five recipients must complete a written report describing the internship, including its impact on one's career goals at its completion. The sponsor must send to the college a mid-summer and final evaluation of the student's work.


"This allows the students to gain experience they could not replicate through their academic work at Bard," said Sproat.



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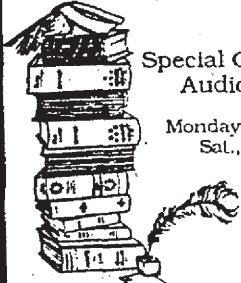
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# CLASSIFIED PERSONALS

Sukram Lino-Elfah:  
Ok, now you've done it! Pick on me one more time and I'll misspell your name!

J. Starbuck and Father Mapple?  
You highlight my life. Frumpy

Tapu. Happy birthday. Where's the bow?

Crow. Let's blow up all our confusions and escape. SOON!

Me friend. You are beautiful and talented. Don't give in.

Thanks for a great 2 years. "It takes two to make a thing go right." Happy Birthday!

What a tangled web we weave when we conspire to deceive.

## FOR SALE

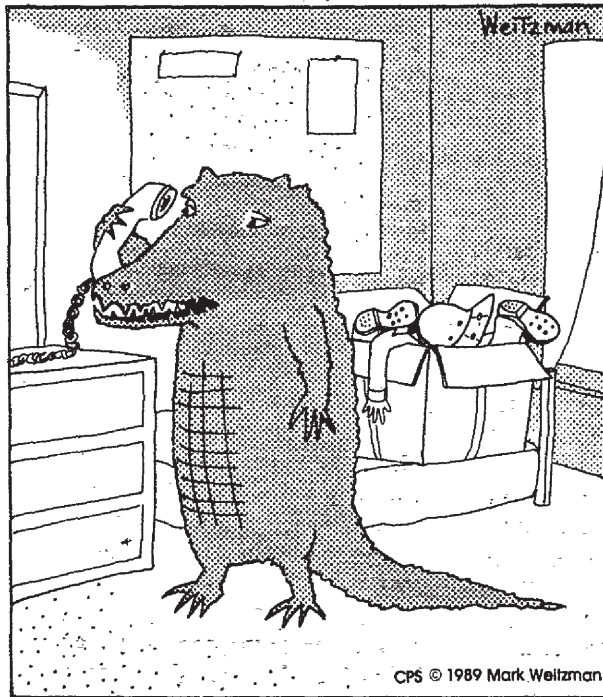
1979 Honda Accord LX hatchback, silver grey; 117,000; auto trans. a.c. power steering; power steering; power brakes; AM/FM radio tape deck. Serviced regularly. Original owner. Needs 3 new tires. Interior mint. Asking \$800. Negotiable. (914) 876-7297

BEAD IT! Now through end of semester, 10% discount to Bard students! Beyond Beadery, 74-C Tinker St., Woodstock. Bonnie Hayford, Manager. Open 12-6 daily. Closed Tuesdays.



...THE FINE ART  
OF SQUATTING.

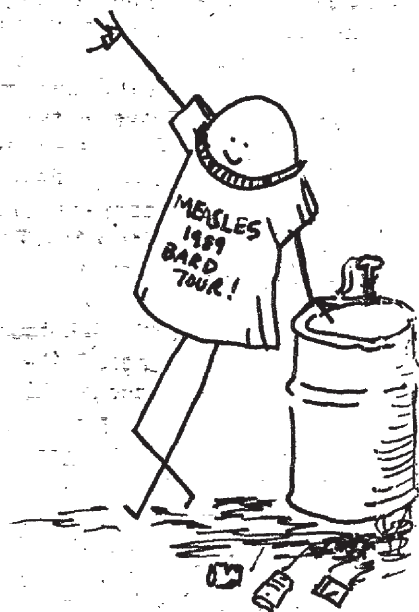
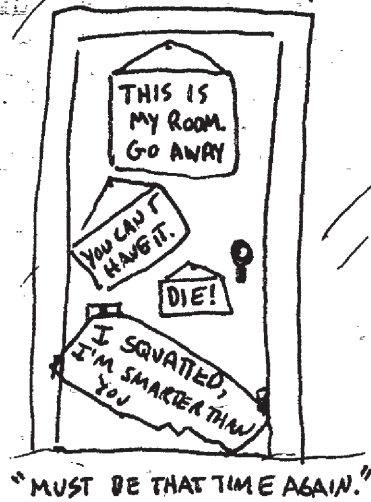
## ZOO U. by Mark Weitzman



"Thanks for the snacks, mom."

FUN WITH SLIME  
MOLES # 3 ..

OKAY, I'M LYING.  
THEY AREN'T  
FUN.



## A Particularly Graphic Page



The party grinded to a halt when Stuart the Moose refused to limbo and took refuge in the closet.



### ACROSS

- 1 Collect
- 6 Highways
- 11 Having definable limits
- 12 Weirder
- 14 Teutonic deity
- 15 Tardier
- 17 Site of Taj Mahal
- 18 Wine cup
- 20 Repulse
- 22 Dry, as wine
- 23 Unusual
- 25 Downy duck
- 27 Compass point
- 28 Trap
- 30 Concealed
- 32 Affection
- 34 Bristle

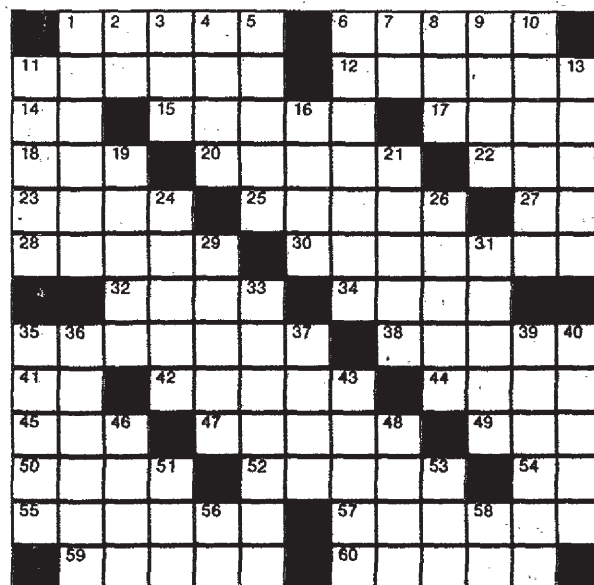
- 35 Scholar
- 38 Liquid measure
- 41 Agave plant
- 42 Mistake
- 44 Danish island
- 45 Skill
- 47 Domesticated
- 49 Follows Fri.
- 50 Biblical weed
- 52 Wheel teeth
- 54 Therefore
- 55 Esculent
- 57 Wanderer
- 59 Lay in surrounding matter
- 60 Secret agents

### DOWN

- 1 Aviator
- 2 Symbol for manganese

- 3 Be sick
- 4 Heavenly body
- 5 Mediterranean vessel
- 6 Altar screen

- 7 Faeroe islands
- whirlwind
- 8 Macaw
- 9 Excavates
- 10 Calm
- 11 Is afraid of
- 13 Sped
- 16 Heroic in scale
- 19 Babylonian abode of dead
- 21 Smooth
- 24 Wear away
- 26 Nerve networks
- 29 Turn inside out
- 31 Evaluates
- 33 Angered
- 35 Declare
- 36 Angry outburst
- 37 Heavy volume
- 39 Wipes out
- 40 Moving part of motor
- 43 Raises
- 46 Decorate
- 48 Let fall
- 51 Recede
- 53 Capuchin monkey
- 56 French article
- 58 Coroner: abbr.



COLLEGE PRESS SERVICE

## The Weekly Crossword Puzzle



## Beyond Bard Historic Sites

by Robin Cook

Finals frenzy is setting in, and I am sure that many of you are worn, frazzled, and wishing for the day when you can graduate and never have to worry about hunching over another word processor for the rest of your lives. Want to alleviate your stressful state at some point before the end of the semester?

Well! Isn't it funny how the end of the semester coincides with the opening of some major historic sites in the Hudson Valley area for the 1989 season? Here're some places to visit. And if you're short on time and can't leave the computer center, they'll be open next fall, allowing plenty of time to do some exploring in the area.

Here are some of the major sites on this side of the river; museums and other historic attractions across the river will be discussed in a future article.

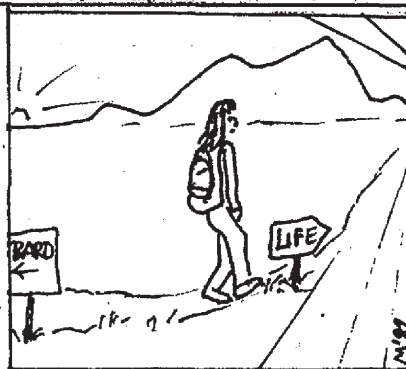
MONTGOMERY PLACE is

probably familiar to most Bard students, and is just a walk away, down Annandale Road. It was built by Janet Livingston Montgomery, wife of Richard Montgomery, the first American general killed in the Revolution in 1775.

Bard students are admitted for \$3. The price includes admission to the house and grounds. The site is open Wed.-Mon. 10 a.m.-5 p.m. from April to October, and weekends during November, December, and March.

CLERMONT STATE HISTORIC SITE, MILLS MANSION STATE HISTORIC SITE and OLANA STATE HISTORIC SITE will all be opening May 1 to the public and will remain open until Oct. 31. The hours for all sites are 10-5.

Clermont belonged the Livingston family, one of the most well-known and influential Hudson Valley families. It was occupied until around World War II, and is restored to its appearance circa 1930. Clermont



is in Germantown, up route 9G where a sign on your left points to the site. Go down Woods Road, and take the third right.

Olana belonged to Frederick Edwin Church, an artist with VERY eccentric tastes. Visit the house and you will see what I mean. Artists are advised to bring easels and sketchpads as Olana has an unbelievable view of the Hudson. Admission is \$1.

Mills Mansion belonged to Ogden and Ruth Livingston Mills. Ogden was a financier, and together they led a luxurious lifestyle at turn of the century America. Mills Mansion was their summer home. It can be found by traveling south on Route 9, past Rhinebeck.

South of the Mills estate is VANDERBILT MANSION, home of Frederick and Louise Vanderbilt.

Now a national historic site, it's open seven days a week, 9-6, April 1-Oct. 31. Admission is \$2.

Franklin Delano Roosevelt should be known to all of us. His house in Hyde Park, SPRINGWOOD, is also a national historic site, and it's open seven days a week, 9-5, from April to October. It charges \$3.50 for adults.

FDR's wife, Eleanor, had a house of her own, Val-Kill, which is on 9G if you travel south. It's open Sat.-Sun. 10-4, from May 1 to October 31. It is open on weekends during November, December, March, and April.

LOCUST GROVE belonged originally to the Livingstons, and later to Samuel Morse, the inventor of the telegraph. Drive way down Route 9 after you finish touring FDR's house to find Locust Grove. It opens Memorial Day Weekend, and stays open until October 31. Hours are 10-4, and the last tour is at 3:30, so don't stay in Hyde Park too long. Admission is \$4.

It isn't (or shouldn't be) too late to get off campus for some leisure time. Most of these places have grounds for sunning or playing or...doing homework. So don't think I am encouraging you to goof off. Happy sightseeing!

## Learn film in Woodstock

Hollywood meets Woodstock this summer at the Woodstock School of Film and Video Arts. This new school boasts a faculty of some of Hollywood's more esteemed artists including actress Joanne Woodward, director Paul Mazursky, producer/director Robert Greenwald, screenwriter Michael Cristofer, and producer Marvin Worth.

The program, presented by the River Arts production company, will run from May 26 to June 11 and again from September 8 through 18. Classes will include The Creative Collaboration, a ten-day, intensive, hands-on film/video workshop, and the Weekend Workshop Series with sessions on acting, directing, writing and producing for film and television.

Michael Cristofer, Pulitzer and Tony award winning author of The Shadow Box, Falling In Love, and The Witches of Eastwick, is the founder of the film program.

"This is a terrific opportunity for professionals and advanced students," said Cristofer, "but



Michael Cristofer and Joanne Woodward are featured faculty

we don't want people to think they must be a pro to come here. The weekend sessions will be especially great for film enthusiasts who want to get an inside look at how movies are made."

For more information and/or an application call (914) 679-2100 or write to the Woodstock School of Film and Video Art, c/o River Arts, P.O. Box 1166, Woodstock, NY 12498.

Please recycle this newspaper

## Soviet Union Tours

San Francisco, CA--American students will have the opportunity this summer to walk the sandy beaches of Odessa, explore the medieval town of Tallinn and stroll along Red Square in Moscow through a program of special tours to the USSR, designed for students and youth by SPUTNIK, the Soviet Union's Youth Travel Bureau.

There are nine tours available, according to Larry Feldman, Council Connections Tours Manager at Council Travel Services, the U.S. operator of the program.

"There are one-week tours to Moscow and Leningrad, the great centers of Russian history, politics and culture," says Feldman. "There are also two-week tours that include Moscow and Leningrad plus a selection of other cities, including Tallinn in Soviet Estonia, Kiev and Odessa in the Ukraine and Bukhara, Khiva and Tashkent in Soviet Central Asia."

During the trip, American youths will be able to meet with and talk to their Soviet peers, according to Feldman. "The positive changes in the

U.S./Soviet relations have sparked an enormous increase in interest in the Soviet Union from Americans of all ages," says Feldman. "It's important for young Americans to have an opportunity to see the Soviet Union themselves."

The cost of the one-week tour is as little as \$349 for the land-only portion, which includes accommodations in two to four-bedded rooms with full board, sightseeing programs, internal rail travel in four-berth sleeping cars, English-speaking guide and, where applicable, domestic flights in economy class.

Airfare to Russia from Paris is available at attractive rates for participants.

Council Travel is the travel division of the Council on International Educational Exchange, a not-for-profit organization of 200 universities, colleges and youth agencies.

For a free brochure and additional information, contact Council Travel Services at 205 East 42nd St., New York, NY 10017. Telephone (212) 661-1450.

## Institute for Popular Economics

by Amara Willey

New York City is facing crises in housing, employment, health, drugs, and crime. Organizers and educators will be working to find solutions to these problems during a summer institute on the urban economic crisis held by the Center for Popular Economics (CPE) in New York City.

The New York Urban Institute for Popular Economics will include a basic analysis of how the U.S. economy functions and a close look at the economics of housing/gentrification, poverty/welfare, employment, and drugs.

CPE is a not-for-profit educational organization that has

been teaching about economics for ten years. The Center tries to make economics accessible to people working for social change. Examining the political economy of race, gender, and class in the United States, CPE explains how the capitalist system works and does not work and presents several alternatives.

In the last ten years, CPE workshops have addressed the concerns of labor unions, community and religious groups, feminist and anti-racist organizations, and those in the peace, environmental, and anti-intervention movements.

The two-day institute is scheduled for June 10 and 17 at the Alma Matthews House in Greenwich Village. No previous economic training is required of participants.

For a list of publications and more information about the summer institute, call CPE at (413)545-0743 or write to CPE, Box 785U, Amherst, MA 01004.

## Win big bucks in poetry contest

Over \$11,000 in prizes will be awarded to the best 152 poets in a contest sponsored by the American Poetry Association to discover new talent.

The grand prize is \$1,000 and the first prize is \$500. Other prizes include cash, and awards.

Each poem is also considered for publication in the American Poetry Anthology, a leading collection of contemporary verse.

During six years of sponsorship, the American Poetry Association has run 30 contests and awarded \$120,000 in prizes to 2,900 winning poets.

"Sixteen students won in our last contest," said Robert Nelson, publisher for the Association. "Every student who writes poetry is urged to enter this contest. We have a June 30 deadline on purpose so students can send their best work now--or



during summer break."

Entry is free, and everyone is welcome to enter.

Poets may send up to six poems, each no more than 20 lines, name and address on each page, to American Poetry Association, Dept. CT-37, 250 A Potrero Street, P.O. Box 1803, Santa Cruz, CA 95061. Entries should be mailed by June 30.

# STUDY ABROAD

## an international education column

**Q.** Why should I study abroad?

**A.** There are at least three good reasons to make study abroad a part of your college education. You can learn a foreign language at the source, gain a global perspective about how other people work and live and enhance your career opportunities.

**Q.** How will studying abroad help my future career plans?

**A.** Most counselors and career placement personnel agree that a study abroad experience helps you "sell" yourself to a future employer. Study abroad demonstrates maturity, interpersonal skills, international awareness, independence and other

qualities strongly valued by potential employers.

**Q.** Will I be able to transfer my credit earned overseas to a U.S. college?

**A.** In many cases, yes. But to be sure, check with your study abroad advisor *before* enrolling in any program.

**Q.** What kind of study abroad programs are available?

**A.** Literally there are thousands of study abroad programs in hundreds of academic disciplines offered by colleges, universities and private organizations. Programs range from two-week study tours to full year academic programs. The

most complete listing of programs is contained in "Vacation Study Abroad" and "Semester and Academic Year" books published by the Institute of International Education, 809 United Nations Plaza, New York, NY 10017.

**Q.** What resources are available to help me decide what, where and when to study abroad?

**A.** Your very best resource may be right on your own campus! On many campuses there are study abroad (or international) offices which have been created to advise students planning to study abroad. Your study abroad advisor will have all the latest catalogs, provide in-

formation or reading materials, travel details and help you find the program which meets your needs.

Another good source is a newspaper called "Transitions" (18 Hulst Road, Amherst, MA 01002) written by students and other travelers who have participated in various programs.

The National Association For Foreign Student Affairs, 1860 19th Street NW, Washington, DC 20009 has a variety of pamphlets and bibliographies of interest to students planning to study abroad.

**Q.** Besides programs in Europe, what other countries host study abroad students?

**A.** The USSR, Australia and China all

welcome students at many of their institutions. For example, the American Institute For Foreign Study (102 Greenwich Ave., Greenwich, CT 06830) sponsors study abroad programs at universities in Leningrad, Sydney and Beijing for American students. A unique program for non-Russian speakers is offered at the Leningrad Polytechnic Institute including intensive language instruction (beginning through advanced) and cultural studies.

For additional information on study abroad programs, visit your study abroad office.



## Bard handles deadly disease positively

by Matt Duda

The Center for Disease Control has predicted that by 1991, AIDS will be the number one killer of college students. Three in 1,000 college students have tested HIV positive (for AIDS, based on a random blood sampling of 5,000).

Given these frightening statistics, what is Bard College doing about it?

The Conference on AIDS at SUNY-Stony Brook in April, attended by schools in the New York and Long Island areas had the following to say about Bard College's AIDS education program: "This campus reports an extraordinary diverse program including activities such as an exhibition of essays, paintings, murals, and songs by students, a play written and directed by a faculty member, and speaker programs for faculty, support staff, and students."

The credit for Bard College's response to the AIDS issue can be given to the Committee on AIDS, formed last February, and originally conceived by Professor John Fout, who proposed the idea to the deans and faculty after attending a conference on the AIDS issue in higher education at SUNY.

"There is a representation of students, staff, and faculty. The students in particular are important educators to the Committee. The Committee members are AIDS facilitators, those people who teach about AIDS or disseminate information about AIDS," Prof. Jean Churchill, chair of the

Committee, said.

"The Committee has three very important functions: to educate the public at large, which includes [in the case of Bard] providing condom vending machines on campus and pamphlets on how to properly use condoms, and educating everybody on what the HIV virus is and does, and how AIDS is and is not transmitted; to prepare an effective AIDS policy; and to provide support for those involved," Churchill commented.

Churchill concedes that education is their first and foremost goal, and they have begun that process by educating themselves as well as staff, faculty, and students.

Members of the AIDS committee and faculty heard a speaker on AIDS last spring. Frank Carson, an AIDS educator, will speak to Food Service and Security personnel. In addition, both Dorothy Crane and Merylin Skiba have had training as medical personnel.

The Committee's learning experiences have assisted them in educating the campus on the AIDS issue, primarily through the dissemination of literature such as "AIDS: A Policy for the Future", the Committee's recommendations on Bard College's actions regarding AIDS.

As to what would happen if a student was discovered to have AIDS, "The committee has determined that treatment of that issue would have to be on a case-by-case basis. You cannot make a general statement on what would be done. However, according to state law, there must be no discrimination against that person. The right to privacy is supreme," Churchill replied.

This means that a student who tested HIV positive, who has ARC (AIDS-related complex), or who has AIDS has the right to attend classes and otherwise have any freedoms he or she might normally possess.

You would not see a quarantine condition (or "semi-quarantine" condition, similar to the position held by the College during the recent suspected measles outbreak) imposed on the student.

Churchill stresses that the community must be educated in a proper understanding of how the AIDS virus functions to avoid a panic.

"The community has to be reminded that diseases are not all the same. AIDS cannot be transmitted through the air."

"Early on, the term bodily fluids was used in AIDS education, as in, 'Don't worry, you can't get AIDS except from bodily fluids'. Well, that sounds like it could mean tears, sweat, saliva. There was a reluctance to mention 'semen' in public discourse. This just increased the panic. AIDS is transmitted by semen and blood. Blood to blood, semen to blood. That's it. There is no other way to get it."

Churchill points out that another important role in education about AIDS is dealing with discrimination, which may be a more central issue than AIDS as a contagious virus.

"The 'Second Epidemic' associated with AIDS is the epidemic of discrimination or homophobia against those people who have AIDS, or are suspected of having AIDS."

For those people involved with AIDS on a personal level, the Committee provides support, and may act as a gateway to counseling, information on the HIV virus for those concerned, and access to inexpensive and private testing.

"AIDS education is part of a larger picture, which is that people learn to take responsibility for their own sexuality, and for their own sexual decision making," Churchill says.

Ideally, according to Churchill, the Committee should seem superfluous. "We've done our job if we seem unnecessary."

Unfortunately, we won't really know until five or ten years from now if we're doing our job. It's like fighting for disarmament; every year we don't have a war we're doing okay."

The current members of the Committee on AIDS are: Professor Jean Churchill, chair; Tucker Baldwin, student; Professor Bruce Chilton, Chaplain; Dorothy Crane, Counselor for the Student Health Service; Jean De Castella de Delley, Trustee; Professor Robert Drake; Nancy Flam, Jewish Chaplain; Professor John Fout; Ruth Goldberg, student; Professor Christopher Markle; Shelley Morgan, Assistant Dean of Students; Steven Nelson, Dean of Students; Merylin Skiba, Director of Health Services; Professor Peter Sourian; Professor Ellen Sullins; and Holly Yarbrough, student.

## Creative movements for older folks

Susan Griss, a choreographer and dancer, will lead a creative movement workshop for residents of the Ferncliff Nursing Home at the Edith C. Blum Art Institute of Bard College on May 15 from 10-11:30 a.m.

The workshop, held in conjunction with "The Emerging Figure in Contemporary Sculpture" exhibition at the Art Institute, will focus on the exploration and expression of life experiences through creative movement.

The event is part of an outreach program initiated by the Edith C. Blum Art Institute and is funded in part by the New York State Council on the Arts.

Pilot programs are also currently underway with the Rhinebeck Continuing Treatment Center and the Eddie Parker Center for Youth in Red Hook.

For more information call (914) 758-7441.



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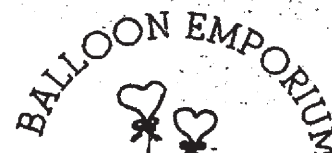
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# Health Talk: The Kissing Disease is Isolated

## Mononucleoses discussed

Infectious mononucleosis is a syndrome, and can be caused by several agents. The Epstein-Barr Virus (EBV) is the cause of infectious mononucleosis in over 95% of the cases in college students. The virus is spread through oral secretions, which explains why mono is called the "Kissing disease."

About 15% of normal healthy adults shed EBV. Studies have shown that susceptible roommates of mono sufferers rarely acquire the disease because the EBV is an agent of low contagiousness. A majority of cases probably are contracted by intimate contact between susceptibles and normal, healthy people who are shedders of EBV.

The incubation period, or the time from contact with EBV until sickness begins, averages 25 days. The virus is shed in oral secretions beginning in the second week of illness. Shedding of EBV may continue for up to 18 months, or long past the period of illness.

Isolation of mononucleosis patients to protect others however, is neither recommended nor practical for such a prolonged period. Once an individual has had mono there is permanent protection against becoming infected by EBV or having EBV mono again.

It is suspected from the combination of complaints you

have and what is found on examining you. (Ninety-nine percent of mono patients have enlarged glands readily felt in the neck, for example.) The suspicion is confirmed by laboratory tests.

On the blood smear, a peculiar type of lymphocyte, the "atypical

lymphocyte," is seen with some frequency. The blood serum (the blood with the cells removed) agglutinates (clumps) the red blood cells of other species of animals used in the test.

It may take a week or longer after you develop a fever before the laboratory tests become positive. If your test is not positive at first and it still appears that your symptoms resemble mono, your physician may take repeated blood tests to find evidence.

Since mono is caused by a virus, antibiotics are not useful; viruses are not susceptible to them. In recent years antiviral drugs have been developed that are useful in certain life-threatening infections, but none of them have been shown to be effective in treating mono.

Increased rest and aspirin, to decrease the fever and muscle aches, are the traditional methods of treating mono. Those with high fevers and malaise are encouraged to "take to their beds."

Some cases of mono are

complicated by streptococcal infections in the throat (strep throat) and on the tonsils. Penicillin or another antibiotic will be used to treat your throat.

When a fever or severe sore throat is a problem, treatment with cortisone or ACTH may suppress the symptoms. They don't seem to help the fatigue of the disease. These drugs are usually given in high doses over a short period of time, to minimize the side effects of the drug.

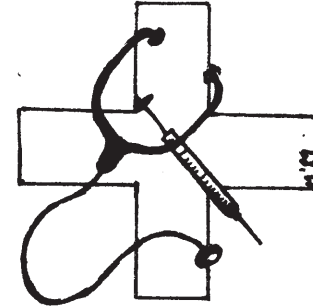
These drugs are very potent and are not used routinely in infectious mono. Your physician will determine whether such a drug should be used.

Once you are well, you have no special susceptibility to alcohol's effects. Because there are usually minor changes in the liver during the acute stages of mono, many lay people and a few physicians have jumped to the conclusion that alcohol may be bad for the liver for months afterwards, just as it is bad following infectious hepatitis.

The two diseases are quite different in their affect on the liver. Infectious hepatitis damages the liver cells themselves, while infectious mononucleosis merely sends a few extra "inflammatory cells" into the liver, in most cases. Only in some cases would it be wise to avoid alcohol for as much as a year after the illness, because of possible damage to the liver cells themselves. (Less

than 5% of the patients with mono have jaundice.)

Any questions about this column can be directed to the infirmary.



## Measles scares fun away

The recent measles scare on campus has generated more cancellations than sickness. The Blood Drive was immediately cancelled and has yet to be re-scheduled. New York State law required that many public functions follow suit.

The Bard Community Chorus has rescheduled its Spring Concert for May 9, 9 p.m., in the Chapel.

Miklos Haraszti's lecture on Communism has been slotted for the same night, starting at 8 p.m., in the Committee Rooms at Kline Commons.

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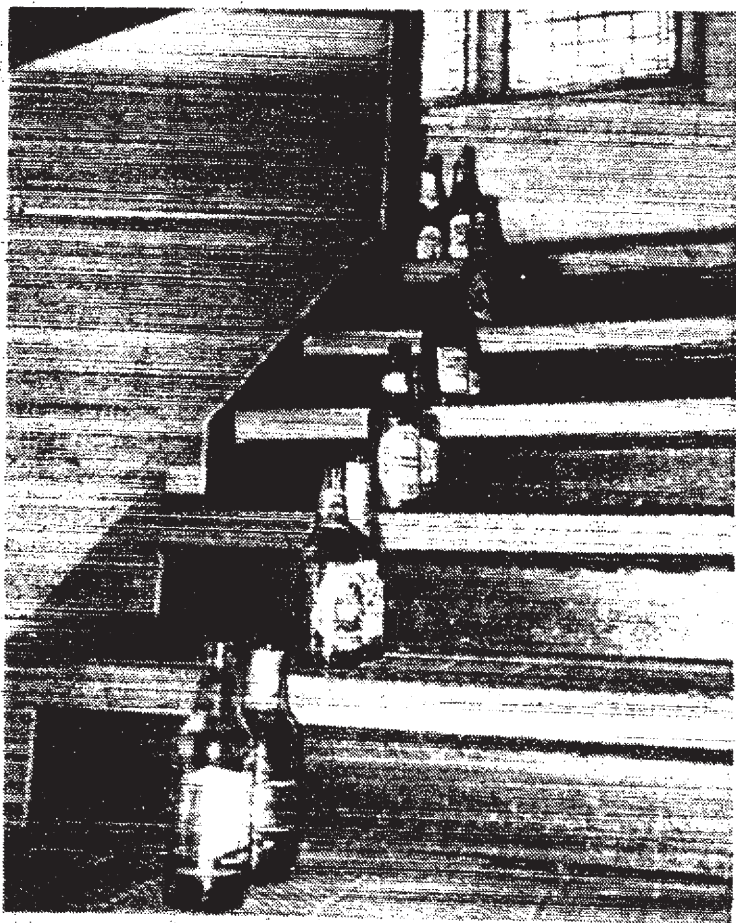
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## When alcohol becomes a problem

by Amara Willey

Students often complain of difficulty in concentrating on studies or in remembering things, of a general feeling of restlessness or lethargy, of being in a daze.

When these complaints follow a weekend of partying, there may be a connection. If a student gets drunk on a Saturday night, he or she will still be feeling the effects on Tuesday or even Wednesday.

The moderate use of alcohol is common among college students. "Society condones the use of alcohol. It's part of student life," Counselor Dorothy Crane said.

Heavy and unsafe use of alcohol has also been accepted, if not encouraged, in college students, who continue to be the focus of many advertising campaigns. "The American people are sold a bill of goods by advertising: Alcohol and drugs make you feel better," Counselor Susan Giannico said.

Where does the boundary between social drinking and dependence on alcohol lie? More than two drinks a day consistently seems to be unsafe for most people.

Dependence on alcohol is inevitable when it is consumed regularly in large quantities for a long period of time. "People don't plan to get into trouble with alcohol," Giannico said.

In the 1950s, the American Medical Association and the World Health Organization recognized alcoholism as a disease. Its symptoms include loss of control and memory, increased tolerance, and

eventually physical dependence.

Alcoholism results from the way the amount of alcohol used interacts with a particular person's body chemistry. A combination of genes, exposure to alcohol, family experience, and cultural and environmental factors determine whether a little alcohol or a lot will trigger alcoholism.

Once the disease is present, it won't go away. However, as long as a person doesn't use alcohol, it will go into remission.

There are many signs of a growing problem with alcohol. Excessive amounts of money are spent on alcohol. Intoxication is a frequent occurrence and causes tardiness to or absence from classes. Grades may begin to drop.

A person may damage property while under the influence of alcohol and develop a negative attitude towards his or her environment or peers.

This year the campus is providing more support both for those with an alcohol problem and for those who don't wish to develop one.

Several support groups have been formed and alternatives to social drinking are being explored.

Shelley Morgan is the Chairperson of the Alcohol and Other Drugs Committee, which is in charge of reviewing the college's drug and alcohol policies, party regulations, and students' needs. She is looking for alternative ideas to recreational drinking, such as comedy nights. If anyone has suggestions, they are encouraged to tell them to Morgan.

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# Arts and Entertainment

## Lighthearted exploration of Dante

by Robin Cook

The fourth and last Irma ande is lecture of the semester is given by Serge Hughes, ofessor of Italian at Hunter ollege. The talk was entitled Dante and a Sense of Humor."

A work as spiritual and r-reaching as Dante's *Divine medy* would not normally be amined for instances of humor. et Prof. Hughes did so--and oved to be very humorous mself.

The audience in Olin 102 was parse due to Room Draw. isitors from outside the Bard omunity were expected to sign waiver because of the measles ert on campus. At 8:10, the talk egan.

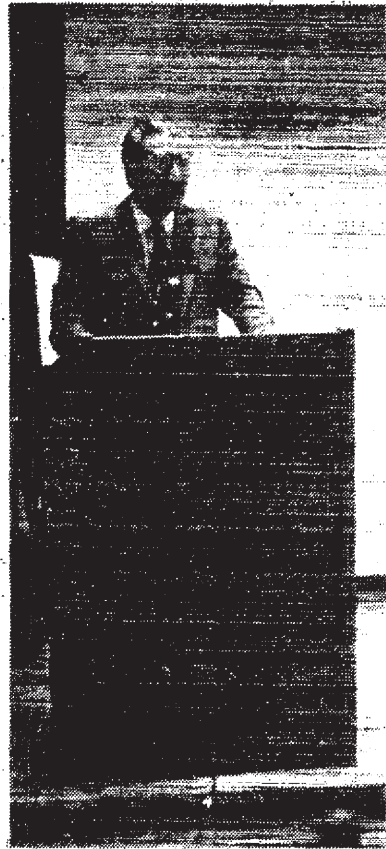
"Measles otwithstanding, here we are," aid Michele Robinson.

In his lecture, Hughes insisted, Dante has a very fine sense of humor." He said that humor acted is a form of "double vision," in which Dante examined himself, his own strengths and weaknesses, and the ways in which he was both a poet destined for greatness and a human being.

*Hughes insisted, "Dante has a very fine sense of humor."*

For example, Hughes read from a passage in which Dante and Virgil met other poets of the classical period in Limbo, and Dante professed to be "sixth" among their rank. Hughes used this as an example of Dante poking fun at his own narcissism. Michele Robinson also pointed out that "sixth" could refer to military rank, and that Dante was perhaps making a pun.

Virgil too was an object of Dante's humor; originally he is seen as Dante's mentor and guide, but soon he appears to Dante to be as human and flawed as any other individual. For



Serge Hughes

instance, he is shown during some lines of the *Inferno* as being just as afraid of Hell's horrors as Dante is.

Hughes stated that Dante uses humor as a purification process, overcoming his character faults by confronting them through humor. Much of Dante's purification, said Hughes, took place in Hell, and it is in the *Inferno* where Dante utilizes his humor the most.

However, humor is apparent in the *Purgatorio*, where Dante and Virgil confront Cato, a Roman diplomat, now keeper of the entrance to Purgatory. Virgil sends a word of goodwill to Cato from Cato's wife Marcia, still in Limbo. Cato is a Stoic, however, and is indignant at the mention of something which does not involve duty.

Dante's meeting with Beatrice, meanwhile, is compared to Hughes with a confrontation with one's mother-in-law, as Beatrice makes note of all Dante's flaws.

Hughes concluded his talk by saying that he had spoken long enough and asked for questions. He had expressed hope at the beginning of presenting a lecture which was not long or totally serious. The talk was a brief, almost lighthearted exploration into an oft-unexplored aspect of Dante's work.

## Visual aids in Olin

by Ana Checo

LASO brought AIDS awareness to the Bard community last week by bringing up a Puerto Rican theater group. On Friday the 21st, they performed in Olin auditorium.

Pregones, the group, performed two skits. One called "The Engagement," and the other "Not in my Family."

In the first skit "The Engagement," a young woman was working in the AIDS section of a hospital. She was engaged to be married, but her fiance didn't know where she worked. The conflict began when he found out.

The unique style of the Pregones theater called for members of the audience to pick out the most oppressed character

and then become that character. It was difficult at first for the students to actually get on stage. But with the help of the cast, and the first participant Adonis Morgan, other Bard students soon followed and took on the role of the oppressed character.

The second skit, "Not in my Family," is about a family who finds out that a friend of one of the family members has died of AIDS. This skit was a bit more difficult to handle, being so much closer to home. But as usual, the students dealt with it marvelously.

After both skits there was a discussion about AIDS, including the need to use condoms not only as birth control, but as a way to protect ourselves from AIDS.

## Bad Movie of the Month

by Jenny Bach

Tony Danza, star of "Taxi," "Who's the Boss," and *Cannonball Run 2*, has finally gotten his own feature film, with top billing and all.

Danza plays a single parent who comes back from a business trip to discover that his once plain daughter has changed into the sex bomb of the 9th grade. Danza then takes it upon himself to fight off all her prospective dates, and with the help of his psychiatrist's book *Daddy's Little Girl*, remains in total control of the household. Of course, in the end they both learn a little about each other and themselves.

This movie is really bad! Siskell and Ebert threatened to retire after seeing it.

The ad in the paper quotes Michael Pellecchia of the Fort Worth Star Telegram as saying "it's one 'hot button' after another." I don't know who the hell this guy is, or what he means, but he must be the only reviewer in the country who liked this dog.

Except for me of course. I was impressed by the amazing acting of Tony Danza in this movie. Sure it seems like it is the same dumb guy he always plays. But there are many subtle differences in this movie. First of all, in this movie he is rich. Secondly, his character went to college for two

years.

Probably most impressive, this is the first time Tony Danza has played a character who's name wasn't Tony. Amazingly, he responds to all his cues and seems natural as a guy who's name isn't Tony. Bravo, an oscar for Tony.

But this was by no means a one-man show. There are two Oscar quality supporting roles. Wallace Shawn, who played the smartest man in the world in *The Princess Bride*, turns in another stellar performance as the annoying and troublemaking psychiatrist.

Unfortunately, I think his performance was far outshone by a charming cameo role by Willis, from "Different Strokes." Contrary to reports earlier this year, Willis is not dead. He is in jail though, for shooting his crack dealer eighteen times, after a week-long crack binge. We all hope he'll be out in time to pick up his oscar next year.

This movie is at the forefront of a whole slew of movies that promise to be really terrible, and "must see"s, due out this summer.

My picks, judging from the previews, are *Big Man On Campus*, about a hunchback at Notre Dame University, and *Speed Zone*, a repeat of ever popular *Cannonball Run* formula, starring Brooke Shields, and the Smothers Brothers.





## DANCE REVIEWS

### "You make me feel like dancing"

by Amara Willey

Three choreographers presented their work last week in Dance Theater I, 1989.

Christophor Gilbert was a candidate for moderation to the Upper College. His first piece, "Chance Meeting," was not especially memorable. However, "Study: Blue Canadian Rocky Mountains" was a powerful, compelling piece.

The choral music added to the open, connected facial expressions of the dancers, which made for a moving and somehow uplifting piece. The dance steps served to create and transmit the dancers' joint experience.

"Safer Here," choreographed by Janine Williams had an eerie, almost surreal tone reminiscent

of the cover of U2's "War" album. Combining shadows cast by the dancers and the set with a background grid, the dance subtly invoked a safe, inner world for the precise yet variegated choreography.

Though a creative use of space, "Secrets: A Needy Paradox," also choreographed by Janine Williams, was not as cohesive as her first piece. For such a highly interactive scene, the dancers often didn't watch each other and needed more direction.

The costume choice also detracted from the piece. One was left wondering if the scene was intended as some bizarre medieval tribal dance complete with Tarzan-like vines and chain mail, or if the black fishnet was supposed to have some kinky sexual connotation. Perhaps the rather esoteric title, which remains a secret from me, could shed light on the subject matter.

Susan Hamburger's choreography was professional and stirring. The tableau suggested a 1940s black and white movie. The disunity of the four dancers in "Riverside, NY" evoked the bleakness of the city.

Decked in baggy overalls covered with pictures of animals, Beth Ann Finisdore made for a very amusing Noah in "Mount Ararat." A fantastic dancer, Finisdore also possesses obvious dramatic skill; her facial expressions were a delight.

Hamburger danced the last segment herself. "Berlin" seemed an appropriate tribute to Germany, the country where Hamburger spent the previous semester. She danced the more difficult steps with feeling though the impact of the dance might have been stronger if her posture and countenance had been more open during its entirety.

### "Wild Thing, I think I love you"

by Amara Willey

"Where The Wild Things Are" was an imaginative representation of the children's classic by Maurice Sendak. Portraying Sendak, Matt Sideman provided narrative links between the dance vignettes, an old theater trick that worked particularly well here.

Sideman's monologues drew the audience into the dances, which seemed to be a combination of Sendak's psychological life and illustrations from his books.

Although he focused his attention on a little girl in the audience during the production I saw, Sideman was quick to remind that "You never really grow up, you just grow taller." From the enthusiastic response that the piece received, the audience seemed to agree.

The scenes were mainly choreographed with simple but very playful dances, giving the

feeling that children could dance them as well.

Jubileth Moore as Max, a bad little boy who was sent to his room, managed to be graceful and expressive despite the clumsy dance steps and the constraints of her costume, which she acknowledged and used rather than trying to work around them.

Kathleen Morgo also did an excellent job as Jenny the Dog. Jenny was puppy-like, but mature and sexy as well.

When the production began to get too serious during the section entitled "Sarah's Room," wild things frolicked onto the stage to frighten Sarah (Merrideth Chartier) out of her complicated classical dance.

In fact, Laura Rizzo, who wrote and directed the piece, simultaneously conveyed the world of children while designing a mature production thoroughly interesting to and enjoyable for adults (at least those of us who are only tall children).



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## A baron to love from high branches

Italo Calvino, perhaps the most famous Italian author today, is truly at the forefront of Italian fiction. He is one of the few writers whose works (the most famous of which being *If on a Winters Night a Traveller*) get published and modestly well-read in this country, and for a reason.

His latest, if not so new book, became available here recently, *The Baron in the Trees*. It is a book for everyone who ever wanted to climb up a tree and never come down.

The story begins with Cosimo, oldest son of an immensely self-important Italian nobleman, in the age when noblemen did nothing but get flustered about public opinion. His father is a ridiculous, pompous joke, his mother just wishes she were a man so she could hit the battlefield and shed some blood (instead of simply doing

needlepoint representations of it), his sister cooks rats and slugs for dinner, and his little brother, the narrator, is too young to be of any help to him at all.

What the rest of us would never have had the guts to do, Cosimo did. When he first climbed into the trees and said he was never going to come down, everybody laughed. But fifty years later, no-one was laughing at the tree-bound Baron who was in regular communication with, and highly respected by, Voltaire, Rousseau, and Diderot. He pioneered into the field of hydrolics, averted fires that would have destroyed the entire village, and yes, had the love affair of the century, all from high branches.

Perhaps the most interesting aspect of the book is the way Calvino so expertly combines some of the greatest satire I

have ever read, a story line you have to read to believe, experiences that make you want to cry, adventures that easily beat anything Robin Hood ever did, and some interesting discussion of eighteenth century philosophy. Nothing seems out of place or odd as Calvino switches from one direction to another, and Cosimo has, in no time, become one of the realist characters to grace the type-written page.

If it sounds scary and pretentious, it's not, and if it sounds like low-brow slapstick it's not. If you are looking for something good to read, that you'll not only enjoy, but not feel too guilty about taking time out of your busy collegiate schedule, try Calvino's *The Baron in the Trees*.

Don't wait for the movie, though, because there probably won't be one.

## Hudson Valley Events

### FILM

Upstate Films, 26 Montgomery St., Rhinebeck, 876-2515.

May 4--"Another Woman," 7 p.m.; "Fillellette," 9 p.m.

May 5-11--"Welcome in Vienna." Call for times.

May 7-11--"Cannibal Tours."

May 12--"Superstar" (the Karen Carpenter story) with filmmaker Todd Haynes.

May 13-16--"Voices of Sarafina" and "Law of Desire."

May 17--"Lightning Over Braddock" with filmmaker Tony Buba, 8 p.m.

### MUSIC

May 13--Rossini's *Cinderella* performed in English by Syracuse Opera, Bardavon, 35 Market St., Poughkeepsie, 8 p.m. 473-2072 for tickets.

### POETRY

May 5--Poetry readings by Ed Sanders, Mikhail Horowitz, Janine Vega, Max Schwartz, and ex-Greenhaven prisoner Jerome Washington, Woodstock Guild's Kleinert Arts Center, 34 Tinker St., Woodstock, 8 p.m., \$3. 179-2079.

"The only musical of the season that sends us home on air." - NEW YORK TIMES

## my ONE & ONLY

*MY ONE AND ONLY* brings the intoxicating songs of George and Ira Gershwin back to the stage in a dazzling new musical. *MY ONE AND ONLY* is a star-spangled fireworks display of music and dancing that leaves audiences humming the tunes and longing to get into a pair of tap shoes.

This "new Gershwin musical" features such favorite songs as "S Wonderful," "He Loves and She Loves," "Strike Up the Band," "My One and Only," "Kickin' the Clouds Away," "How Long Has This Been Going On?" and "Nice Work if You Can Get It." *MY ONE AND ONLY* is also one of the dancingest shows around, with some of the most spirited and inspired hoofing ever seen on a stage.

*MY ONE AND ONLY* is a delightful boy-meets-girl story set in the glittering Art Deco era of the 1920's. Captain Billy Buck Chandler, a barnstorming Texas pilot, wants to be the first American to fly nonstop to Paris. His plans are sidetracked when he falls in love with Edith Herbert, world famous English Channel swimmer and current water ballet star. Edith, however, is under the watchful eye of her jealous manager, an unscrupulous Russian prince. Add a bootlegging bishop, a love-struck female mechanic, a "fairy godfather," a bevy of aqua-maids, and a tap dancing chorus and you have a bewitching show filled with romance, enchantment, and enormous fun!

"The hit of the season! . . . Totally delightful!" - NEW YORK POST

"I've never loved anything more." - REX REED

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# Calendar

## Thursday May 4

Narcotics Anonymous, Aspinwall 302, 7 p.m.

Humorous film portraits and narrative spoofs presented by filmmaker Joe Gibbons, Preston, 7 p.m.

## Friday May 5

Film: "For a Few Dollars More," Student Center, 7 & 9:30.

Da Capo Chamber players present New Music and Literature from Eastern Europe and the USSR, Olin Auditorium, 8 p.m.

Dance concert at Simon's Rock, Arts Center Theatre, 8 p.m.

## Saturday May 6

Elvis Presley Fan Club, Committee Room, 5 p.m.

Play: "Ring Round The Moon," Scene Shop Theatre, 8 p.m.

Dance concert at Simon's Rock, Arts Center Theatre, 8 p.m.

Coffee House, Student Center, 9:30-11:30 p.m.

## Sunday May 7

The Fiction Series: final reading by novelist Harry Mathews, Simon's Rock Student Union, 2:30 p.m.

Weekly discussion of mass, Chapel, 7 p.m.

Film: "To Have and Have Not," Student Center, 7 & 9:30.

Musical: "Cabaret," Simon's Rock Arts Center Theater, 7:30 p.m.

Play: "Ring Round The Moon," Scene Shop Theatre, 3 & 8 p.m.

## Monday May 8

The Bard Observer meeting, Presidents Room, 6 p.m.

Final rehearsal for choral concert, Chapel, 7 p.m.

Discussion: "Sexism." Does it affect you? What is sexual harassment? Is sexism still a problem? Women's Center, upstairs in the Student Center, 7 p.m.

Play: "Ring Round The Moon," Scene Shop Theatre, 8 p.m.

## Tuesday May 9

AL ANON/ACOA, Aspinwall 302, 7 p.m.

Lecture: "The Crisis of Communism in Eastern Europe, Outlook for the Future" by Miklos Haraszti, Committee Rooms, 8 p.m.

Play: "Ring Round The Moon," Scene Shop Theatre, 8 p.m.

Choral Concert with music by Faure, Chapel, 9-10 p.m. (Rescheduled from April 23)

## Wednesday May 10

New Beginnings, Aspinwall 302, 7 p.m.

## Thursday May 11

Narcotics Anonymous, Aspinwall 302, 7 p.m.

Lecture and film with Tom Gunning, film historian. Olin Auditorium at 7:30.

Lecture: "Loving and Hating Literature" by Prof. Virgil Nemoiami, Kline, 8 p.m.

Lecture: Photographer Carl Chiarenza talks about his work.

## Friday May 12

DEADLINE for The Bard Observer is noon at the front desk of the library. (Last issue of the semester)

Film: "Polyester," Student Center, 7 & 9:30.

## Saturday May 13

Elvis Presley Fan Club, Committee Room, 5 p.m.

Play about Hudson Valley (see announcement, this page), Student Center, 8 p.m.

## Sunday May 14

The Poetry Series: Lynn Hejninian reads, Simon's Rock Blodgett House, 2:30 p.m.

Weekly discussion of mass, Chapel, 7 p.m.

Film: "The Brother from Another Planet," Student Center, 7 & 9:30.

## Tuesday May 16

AL ANON/ACOA, Aspinwall 302, 7 p.m.

Women's Center planning meeting for Fall '89, upstairs in the Student Center, 7 p.m.

## Wednesday May 17

New Beginnings, Aspinwall 302, 7 p.m.

## Ring Round the Moon

The Bard Theater of Drama & Dance will present Ring Round the Moon by Jean Anouilh in the Scene Shop Theater, the weekend of May 6-9. Originally titled L'Invitation Au Chateau, the play has been translated by Christopher Fry, and will be directed by faculty member Deborah Nitzberg.

Cast members include Candice Coney, who will be appearing in partial fulfillment of her Senior Project and moderation candidates Garrett Kimberly, Jubilith Moore and Kwami Reynolds.

## American Bandstand: The show that wouldn't die

This spring's hottest traveling concert, Dick Clark's American Bandstand Concert Tour, is stopping at the Mid-Hudson Civic Center on May 18 at 8 pm.

Described as "The History of Rock 'n' Roll 101", Dick Clark's American Bandstand Concert Tour includes live performances by music's greatest legends; The Spinners, The Association, The Guess Who and The Drifters. The audience will take a journey, via videotape, through a Rock 'n' Roll time capsule using rare footage of Dick Clark's "American Bandstand."

The audience will also be invited to join the American Bandstand Concert Tour Dancers as they demonstrate the steps of four decades in a salute to television's longest running

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The unsung story of the Hudson Valley's struggle to release itself from the shackles of the Manorial system will be told. In a play form written and directed by Kathleen Morgo (Assistant Director: Francaisca Spinotti, Production Assistant: Jennifer Poitras, Stage Manager: Allison Silverstein)

RECEPTION FOLLOWS

PERFORMANCE

Performances begin at 8 p.m. Saturday through Tuesday, with a Sunday matinee on May 7th at 3 p.m. There is no admission charge, but reservations are recommended. To reserve tickets, call 758-8622 weekdays between 10 a.m. and 5 p.m.



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