

Bard College
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OBSERVER

Vol. 97 No. 23 March 23, 1990

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Volume 97, Number 8

Bard College, Annandale-on-Hudson, NY 12504

March 23, 1990

Bookstore to come under private management



Ruth Van Nest would continue to work at the bookstore,

by Edward Eigerman

The Bard College Bookstore may be run by an outside company as of the beginning of next semester, according to Dean of the College Stuart Levine. Levine said that he, the controller of the col-

lege, and the Library and Bookstore Committee have been investigating the option of having an outside company take over the bookstore since last fall.

The school considered proposals from five or six different companies at that time, but the field

has now been reduced to two: Barnes and Noble and the Brennan Company. The two companies will submit proposals to the Library and Bookstore Committee, which is headed by Professor Matthew Deady.

Barnes and Noble is the largest bookseller in the world, according to their own publicity, and runs over three hundred college bookstores around the country. Brennan runs bookstores at Smith and Mt. Holyoke as well as many other schools.

The bookstore will, in all likelihood, remain in the same space it is in now, but with modifications. Barnes and Noble has already had a team of architects look at the room in the basement of Stone Row and has indicated that with an estimated \$175,000 in physical modifications and new fixtures (provided at their expense), they could have an "all new" book-

store in place by the beginning of the Language and Thinking program next August.

Both companies have also indicated that there would be no change in the staff of the bookstore, though Barnes and Noble, which seems to be the favored candidate, has said that all the workers would have to be retrained to work with that company's systems.

It is hoped that outside management will address the growing problems both students and faculty have had with the bookstore over past years. Many students have had to wait on lines for more than three hours in the past to buy their books at the beginning of each semester, only to find that many of the texts had not arrived from the publishers or that too few copies were ordered. One professor was apparently forced to begin this semester with a class

that was unable to buy any of the required books.

In addition to facilitating the remodeling of the physical plant of the store, an outside management company will greatly ease the process of ordering books. A company like Barnes and Noble has, as Levine put it, "clout" with publishers, and if they cannot find particular volumes at the publishers they have the resources of all their other stores at their disposal.

The two companies are also prepared to put in place various systems that they have developed at their other stores that will speed up and ease the buying rush that happens at the beginning of every semester.

The college will receive proposals and make a final decision in the next few weeks. If all goes well, students can expect to return to an all-new bookstore next semester.

Proposed New York State budget to reduce funding to student aid

Governor Cuomo's proposed 1990-91 budget will have serious consequences for all higher education in the state, especially for the 139 independent colleges and universities and the 290,000 New York State residents enrolled in these institutions. For Bard, the Governor's proposals will have a very serious impact.

The Governor has proposed a ten percent cut in Bundy Aid, the state's long-standing program of direct institutional aid for independent colleges. If allowed to stand this would mean an annual reduction of \$21,610 for Bard. If the erosion of inflation is taken into account, the actual decrease since 1985 is \$64,068.

In addition, Governor Cuomo has proposed a ten percent cut in state funds available for college workstudy programs and a freeze

on funding for the Higher Education Opportunity Program (HEOP), the state's important but under-funded program for economically and educationally disadvantaged students who attend private sector colleges and universities. The Governor further recommends a reduction in the second-year funding for the new Liberty Partnership Program and the complete elimination of the successful Stay-in-School Partnership program.

The Bundy Aid program was inaugurated in 1969 to provide some assistance for independent colleges, many of whom were experiencing budget problems that manifested in annual deficits and deferred maintenance as they attempted to meet unfunded student financial aid needs. However, there has been no increase in

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Workstudy students are a vital part of the library's workforce

Workstudy students to protest for higher wages

by Jason Van Driesche

In an effort to persuade the administration to raise workstudy wages, the newly formed Committee for Better Student Wages is collecting signatures and support from both work-study students and the members of the faculty

and staff who employ them. The Committee, whose members have chosen to remain anonymous at present, was organized when its members learned that the college did not intend to raise student wages in conjunction with the increase in the federal minimum wage standard from \$3.35 per hour

to \$3.80, which will go into effect on April 1.

The Committee has drafted a letter detailing its complaints and possible courses of action, which it sent out to all workstudy students on Tuesday. It then held an open meeting in Kline Commons

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Our mascot: The Dead Goat



THE OBSERVER

Bard College's News & Arts Weekly

Fate of Annandale Road still in dispute

by Edward Eigerman

Bard College has long been interested in assuming control of Annandale Road, the principal route through campus. However, the College continues to fail to make any significant advancement towards this goal.

According to Susan Van Kleeck, Director of Special Projects for Bard, the college would very much like to reduce the speed on the road (also known as Dutchess County 103) in order to increase the safety of those walking along it. Van Kleeck pointed out that the only really effective way of slowing down traffic is to install speed bumps, which is impossible as

long as the state of New York controls the road.

The state would like to pass control of the road along to Dutchess County, but the county does not want the expense of keeping up the road. Bard could theoretically take control of the road; however, some of the people who live along 103 between Annandale and 9C do not want Bard to do so, perhaps because of the quality of the roads for which Bard is now responsible.

In theory, Bard could build speed bumps on the road without actually owning it, but this would require special permission from the state and county.

In an interview earlier this semester, Director of Security Art Otey also expressed an interest in seeing the road made private. His main goal was to be able to control access to the campus by closing the road off at one end and installing a guard post at the other. This plan too will be impossible as long as the state controls the road.

Whether or not the college takes possession of the road, changes to the road (including the addition of sidewalks along part of it) will be part of Bard's next "master plan." This master plan, which is submitted every ten years to the town of Red Hook, outlines the college's plans for future expansion.



Presently, there is little progress in the campaign to close Annandale Road to through traffic.

Coalition for Choice Active

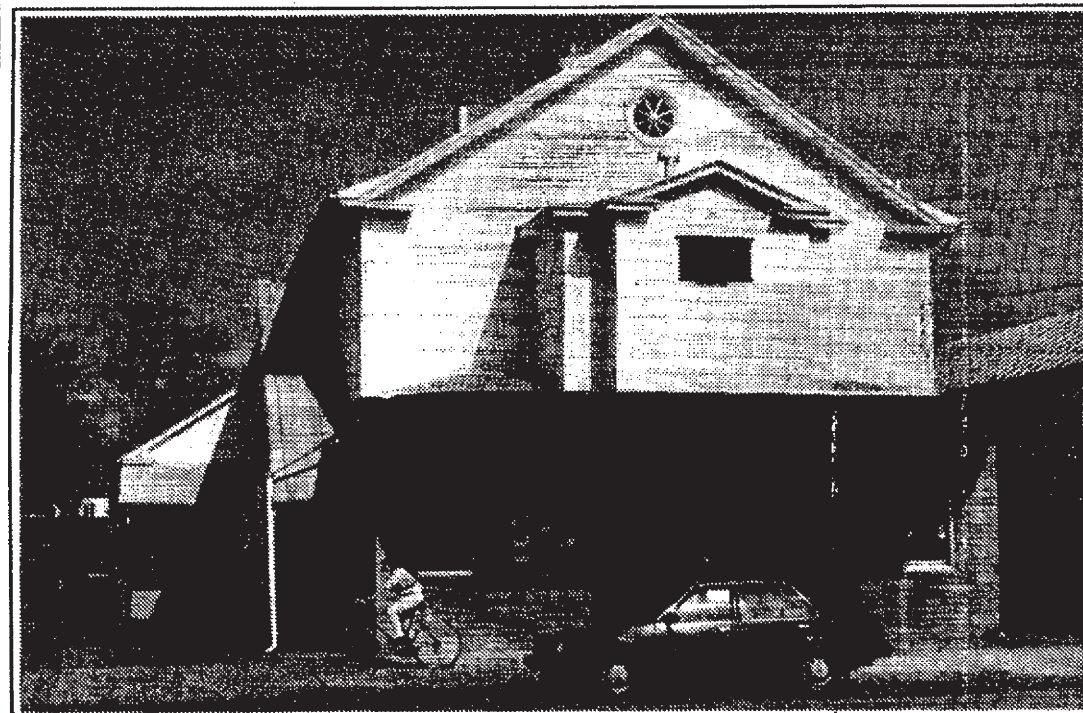
by Lisa Sanger

Almost daily, the access to clinics by women seeking safe abortions is endangered by the actions of right-wing opponents of the right to choose. In the Hudson Valley, that opposition is led, both monetarily and physically, by bishops of the Catholic Church (A. Vaughn of Newburgh and A. Mestice of Poughkeepsie) through participation in Operation Rescue and STOPP. On March 13, the Coalition for Choice sponsored Clinic Defense Training for those people willing to volunteer in the event of an attack on the Poughkeepsie Planned Parenthood. For two hours, a committed group of 17 watched videos, role-played and listened as Allida Block of Planned Parenthood/Dutchess-Ulster explained the importance of clinic escorts in the event of a Rescue. In the past three years, Rescuers have shut down clinics, not discriminating between women receiving birth control, women scheduled for abortions, and in the case of Boston General Hospital last year, women needing primary health care. The likelihood of an attack on the Poughkeepsie clinic is great, necessitating the need for escorts.

Those who were trained are now on call in the case of any emergency which may arise.

On March 15, the Coalition invited an independent filmmaker from New York, Lori Hiris, to show her film "With a Vengeance," a documentary of the reproductive rights movement. In the discussion following, Hiris explained the need to make this film. "Much of the early history is lost or being lost," she said, referring to the pioneer abortion advocates of the 50's and 60's who worked in small numbers trying to make safe, illegal abortions available to women regardless of financial status. Further, Hiris accurately portrayed the polarization which has occurred between women of color and the mainstream reproductive rights movement, stressing the need for coalition and cooperation in order to win this struggle and to keep the right to reproductive freedom. Hiris, whose film has been shown in the Netherlands and across the U.S., related to the audience that she hoped this film would "raise consciousness." The audience responded that they felt it accomplished that goal.

Coming plans for the Coalition
continued on page 9



Lyceum Theater plans for expansion

by Keightie Sherrod

Recently the Red Hook Planning Committee approved plans to relocate the Lyceum Theater and expand it into a six-auditorium facility. Now all owner Al Bulay needs in order to go ahead with his proposed changes is the approval of the Dutchess County Board of Health.

When asked to give a reason for the expansion of his business, Bulay remarked that "if I didn't do it, someone else would have, and would have put me out of business."

Bulay plans to build the new Lyceum, which was designed by architect Harvey Berg of Washingtonville, on 13,000 square feet of land behind Hoffman's market in Red Hook. The new facility will

raise the theater's capacity from two to six auditoriums and upgrade to include stereo sound in each (neither of the current theater's two auditoriums has stereo), and will also offer much more parking space than the present theater. It will seat a total of 958, making it "the smallest six-auditorium theater in North Amer-

ica," Bulay laughs.

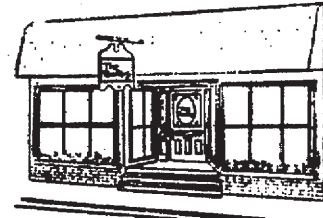
The move has raised some concern about the possibility of higher ticket prices; indeed, Bulay said that they will increase from the present \$2.50 to \$4.50. However, as Bulay pointed out, "that's still \$2 less than other area theaters. They are \$6.50 per show. We'll be offering more shows as well."

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Senior's project focuses on lesbian mothers

by David Biele

Lesbian mothers: the very idea is an eyebrow raiser to some. "Is that possible?" many may ask. And after asking that, "How?" is often the next question that springs to their lips. The issue is definitely intriguing, one with many aspects and repercussions, not only for the mother, but for the mother's partner, her family, the lesbian community, and, of course, the child. It is this issue that Senior Joan Mielke chose for her Senior Project, which will be presented at a conference for undergraduate research next month.

When deciding on a Senior Project, Mielke, an Anthropology major, was interested in researching pregnancy and alternative health care. Since, of course, that is an area too broad to be adequately researched as a Senior Project, she decided to focus on the sub-group of lesbian mothers.

The next step was presenting the idea to her advisor. "When I brought it to my advisor," Mielke says, "She said the idea of lesbian mothers is a 'contradiction in terms,' and my first reaction was 'No, it's not.' But that led me to researching one of the major parts of my project: the definition of motherhood and how it relates to Lesbianism." The second major part of her research centered around ideas of kinship and the differences created in a "two mother" family; the last area was the difficulty lesbian women encounter when seeking artificial in-



Joan Mielke (right) with her girlfriend, Tonia Goslett.

semination, (the method most often chosen by lesbian women) and why these difficulties exist.

When doing her research, Mielke read everything she could get her hands on regarding Lesbianism and Motherhood, everything from articles on African kinship and marriage, to plays and other works of fiction, to *Newsweek*, but soon discovered that there "isn't much." The bulk of her research came from interviews.

Mielke had read an article concerning lesbian mothers in *The Phoenix*, an alternative Boston newspaper, and she contacted the writer, who gave her the names of two people in the article. One of the women was involved with the Fenway Community Health Center, and through her Mielke obtained more names. The rest of the group was obtained using the

friendship network of these women, and finally Mielke ended up with eight couples who consented to interviews.

Mielke states that her "informers" were all from the Boston area, between the ages of 29 and 42 ("So they're all baby boomers, although they don't like to admit it"), and decidedly of upper middle-class standing. Their children ranged in age at the time of the interviews from three weeks to five years. "I was really impressed with the lack of prejudice these women felt for essential [traits], like the color of your skin or your sex," Mielke says. "However," she adds with a smile, "If you were a Republican, that's another story."

Because she was looking at lesbian mothers in terms of an anthropological perspective, Mielke had to look at everything—from

the social aspects of the issue, to the legal, to the economic. To obtain additional viewpoints, Mielke also interviewed several other people, including a health care provider, a childbirth class instructor, a psychologist, and a lawyer.

Mielke's project, along with that of Dawn Marlowe, a Senior psychology major, was selected to be presented at the Fourth Annual Conference on Undergraduate Research, which will be held at Union College at the end of April and during which 700 students will give presentations in all different fields of research. The conference was meant to provide a forum for undergraduates to present original work, and Mielke's work is definitely original—she knows of only one other person currently doing research on the topic, and Mielke is very skeptical about her conclusions.

Through her research, Mielke learned much that surprised her. "I was looking through a bunch of my notes the other day," she says, "and I discovered that many of my original hypotheses were wrong, but that's good."

Mielke discovered that the amount of problems that lesbian mothers experience is less than she expected. "There are a lot of theoretical problems, especially legally, but most people, on a day to day basis, respect the relationship," she says, having a baby "does and doesn't" make a lesbian couple more acceptable. "It makes you acceptable," Mielke says, "because you are having a

baby just like everybody else your age and you can share in common problems with other parents, but it doesn't make you acceptable because you are still a lesbian couple."

One of Mielke's major conclusions from her research is that a family headed by lesbian mothers "isn't really that different from those based on traditional American kinship theories." She feels that the biological parenthood of the child is not as important as who is raising the child. If the child is raised in a warm and loving environment, that is all it needs. And on the hot debate over the importance of a male role model in the child's life, Mielke feels that if the parents can find a man who is gentle and will be a good influence on the child, it is a "positive, but not necessary contribution."

The institution of motherhood is a very important one, and a central aspect of human existence. And one thing Mielke has concluded through her research is that this fact is not lost on lesbian mothers. "It's not something they take for granted," she states. "Which is different from many heterosexuals. Many straight couples take the ability to have children for granted, but because it can be so difficult for them to have kids, lesbian mothers are really grateful for, and have a lot of pride in their children. They really care about their kids."

And this, of course, is what any child, whether raised by a woman and a man, or by two women needs most.

Bard's sexual harassment policy: what to do

by Meadow Goldman

In consideration of the March 6 incident of sexual harassment at Simon's Rock, and the issue of vigilantism surrounding it, the question of exactly what Bard's policy on sexual harassment is becomes relevant.

Sexual harassment complaints are dealt with by the Sexual Harassment Board. This board consists of six members: two professors, two students, one dean and one counselor. The appointments for the board are ratified by the Faculty Meeting and the Student Forum, respectively, and last for one academic year. The board's main responsibility is to "to receive and mediate all complaints of sexual harassment by any member of the college community." The board is an investiga-

tional body whose function is mediation and conciliation; it is not disciplinary. Discipline is up to the Dean of Student and the Judicial Board. It is the purpose of the Board to make recommendations for either disciplinary body.

What constitutes sexual harassment? The student handbook defines sexual harassment as "In broad terms, it may be said that sexual harassment consists of behavior which is directed by one party toward another in significant part because of the recipient's gender, and which is unwanted by or damaging to the recipient." This definition is vague and left open to much interpretation. Generally, if one party feels intimidated by repeated overtures that are not wanted, then there are good grounds for sexual harassment. However, sexual harass-

ment could include anything from "sexists remarks, derogatory jokes, to various attempts to solicit or coerce sexual favors to physical assault." Because of the broad range of activities that could be considered sexual harassment, the board works on a case by case basis, thoroughly investigating the circumstances of a case in order to determine its recommendation. Fairness and protection for both the victim—from reprisal by the accused, and also the accused—from unjust accusations and abusive behavior, are the primary concerns of the board. Given the sensitive nature of the issue, confidentiality is strictly maintained by the board members.

If one needs to file a complaint, one can write up a formal complaint (the guidelines for which are found on pp. 76-77 of the Stu-

dent Handbook) or approach one of the board members informally. Note, however, that the board will not consider anonymous complaints. The board members need to know the names of both the accused and the accuser. They will also try to resolve the situation as fast as possible. (The Student Handbook states ideally in thirty days from the time that the full board knows of the complaint.) Complaints should be made no later than six months after the incident occurred. If you should have a question about procedure, need advice or want to make an informal complaint, contact any one of the board members and see the Student Handbook. This year's board members are Shelely Morgan, Carol Nackenoff, Susan Cianico, Susan D'Agostino, Bill Mulien, and Amara Willey.

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Worth the wait: First Sacred Concert postponed

by Kristan Hutchison

Breaking with their tradition of classical chorales, the Bard College/Community Chorus has been rehearsing a jazz piece. Professor Leo Smith arranged the score of Duke Ellington's *Sacred Chorus*, originally to be performed this week. It has been postponed until next year.

The idea for performing the Ellington piece developed last summer during a conversation between Smith and Luis Garcia-Renart, director and conductor of the chorus. Benjamin Briton was the most modern composer the chorus had previously performed. Usually they stick to old favorites, such as Mozart and Haydn.

Garcia-Renart agreed to do the Ellington piece without even hearing a tape. "Luis is very open to doing new things. Aside from really loving to work with people, he conducts chorus because he likes to get to know a new repertoire," says Megan Hastie, assistant director to the chorus.

"This music represents a new stage in music — of sacred music — and it is done by Duke Ellington who was important to music himself," says Smith.

Duke Ellington composed the *First Sacred Concert* when he was 68, at the very end of his career. *Creole Rhapsody*, which he earlier composed, was the first jazz piece longer than 2 or 3 minutes. That was just 15 minutes, but the *First Sacred Concert* is over an hour long, representing a peak in the trend Ellington began.

Ellington originally wrote the concert for a jazz band of 20 instruments and a full chorus. Only



a piano score remained, from which Smith rearranged the work for his six piece jazz ensemble, a string quartet, chorus, and a tap dancer. "I didn't try to translate it as he had it. The new version could stand on its own," says Smith. The new 98 page score uses mixed media, counterpoint, recitatives and improvisation, making it one of the more complex pieces the Bard choir has attempted.

The chorus, which traditionally meets once a week, rehearsed twice a week, on Sunday and Wednesday evenings, to overcome the difficulties in the piece and to be ready to perform it during midterms. Even so, the concert had to be canceled for this semester. "This is the first time I have had to cancel anything, ever, in my 44 years" said Garcia-Renart. "Leo's arrangement is really superb. That's one reason I didn't want it done badly or rearranged more simply. That would be like a reader's digest condensation of a

great book."

The reduced size of the chorus this semester was the reason most people gave for the cancellation. According to Smith, the music required a chorus of at least 40 voices. Most years the chorus has around that number in the spring and about ten more in the fall. This semester only 30 students signed up. Taking into account that chorus has a high drop out rate, they have been left with only 18 members. Because the voices split several times in the piece, with two differing lines of music for a section such as the bass, the chorus sometimes did not have enough singers to cover each part.

Nobody is sure why so few students joined chorus this spring. People may have thought they needed professional training or to be able to sight read. However, the chorus is a mix of people with all levels of ability. "If you want to learn to sing there is no better place to do it. Luis is very patient

at helping students pick it up by ear. If you listen and watch the score, eventually you recognize the music," says Hastie, who learned to read music that way. "We've never turned anyone away and chorus concerts are always successes."

Chorus members agree. "The chorus serves for some of us as a workshop. It trains your ear, it trains your voice, and you learn to read [music]," says Michael Von Der Linn.

Attendance has also been low and erratic, with some members attending Wednesday rehearsals and different members attending Sunday. "Some people took too much on and then dropped out of chorus later. For people like that chorus seems easy to drop because you're part of a group. It seems less crucial to them than dropping out of a play," says Josh MacDonald.

"Jazz music is no different from any other music. It requires the same practice and the same dedication and then it comes off well in the end," says Smith. Next year the chorus will rehearse with 15 to 20 trained jazz and gospel singers to fill out the numbers and add to the "feel" for the music.

It's also possible that many people were not aware of what the chorus was doing or of Ellington's work. "A lot of people weren't even aware that Ellington did that kind of thing," says Von Der Linn who first heard Ellington's music in chorus. "Ellington is fun, its challenging, but its like soul singing."

Another difficulty was that the score was particularly challeng-

ing and was not written out in time for the chorus to learn fully. Two weeks before the concert was to be performed Garcia-Renart received another piece of the score and still hadn't received the final two sections. "At the end we were suddenly faced with some very difficult pieces, very good, but very difficult. It just takes time to learn. Its like memorizing a play, only its not words, its music," explains Garcia-Renart.

"This happens very often with composers, that they lose track of the physical reality. When you learn a piece you have to take it into your body, into your soul, and that takes time," Garcia-Renart says. "I really needed it by December so I could learn it first and then teach it."

Union laws also required that he hire the string quartet at least two weeks before the performance, but he couldn't hire them without a finished work.

Since the cancellation, the chorus has returned to an old favorite, *St. John's Passion* by J.S. Bach. They will be reading through the chorales for the remainder of the semester.

First Sacred Concert will be performed next year, probably in the spring of 1991. Garcia-Renart is considering taking it on the road then. Smith has also offered the piece to some other colleges, which may perform it as well. Meanwhile, the music department is trying to gauge interest by sending a memo to the community. Anyone interested in joining the chorus for this or any other piece they may perform should send a note through campus mail to Megan Hastie.

Bard's support groups offer students chance to help themselves

by Tom Hickerson

During the past year, several new support groups have been initiated by the counseling staff for students in need. These new groups have been formed on the basis of student response, and are

primarily led by the students themselves.

Several of these groups — Alcoholics Anonymous (A.A.), Adult Children of Alcoholics (A.C.O.A.), and Narcotics Anonymous (N.A.) — are chapters that have been founded by Bard students work-

ing with the parent organization. However, other, more specialized support groups have been set up by Dean Beth Frumkin and counselor Dorothy Crane.

"We really are making a dent in meeting student needs in a responsive way," said Frumkin

Other support groups on campus include the Survivors of Sexual Assaults, two eating issues groups, and the newly-formed support group for male victims of sexual assault.


The Survivors group, facilitated by Beth Frumkin, was formed last

semester. It deals with women who have suffered a rape or other sexual attack and is designed to help them to cope with their injuries and to deal with trust and with relationships in general.

The eating issues groups will begin meeting after spring break, and will be facilitated by both Beth Frumkin and Dorothy Crane. One group will cover anorexia while the other will deal with bulimia. A group covering compulsory overeating may be started if enough students show an interest.

The support group for male sexual assault victims is still being formatted for after spring break. The group is based around the idea that ten percent of all sexual assaults are male victims, and that

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Max goes to Dance Theater I

by Max Guazzoni

Last weekend marked the start of a new decade, with a bang of a concert the students of the dance department had artistically created, devotedly sweated, and technically brought forth last weekend. The department presented Dance Theatre I, 1990, with a perhaps unprecedented number of student pieces. Thirteen totaled (Oh-oh, unlucky) and ranged from the wild and the crazy to the soft and the pretty, to the fun, and to the surreal.

I enjoyed last weekend's concert. With so much good energy going into these things, it's very hard not to. I only wish some of the pieces had gone on a little while longer. In their flashes of excellence, I felt cheated and teased by some that didn't allow me to bask in my awe.

Krista Boggs' *Wake the Witch* reached one very powerful peak in a crazily spinning circle, but then stepped back and waited for the music to end. Had the moment been sustained longer, the experience would have left me numb for a week. Excellent build to that point, great costumes, really a nice dance.

I saw a lot of active, real, and immediate response to music. Susanne Williams' fluid and energized performance in her own *Doing it Alone* as one witness, Andrea Rupp's wonderful *Watching the Clock* as another. Kelly Munn's *Simply Bananas* is further testimony of that great WOW! tapped when movement comes out of sound.

I was cheered by the humor in a number of these pieces, and here I can't help but mention Christopher Gillbert's *Personality Game '90*, a hilarious and somewhat

twisted battle of the personalities, with an eccentricity or two, including one all out and rude assault on the audience. Excellent piece, and if you are at all acquainted with the movie *Leathers*, you would describe this dance as being very, very. (Adverb, adjective.)

Aimee Gallin's *Commodity* also had me hee-hawing. David Nochimson can sure be a whole deck. Another excellent piece, I thought, with just the right stylistic portrayals of David's struggles with the commodity and Aimee's struggles with him to keep the piece on the cheery side of either tragedy or mellow drama.

Another piece that had me smiling was Kelly Munn's *Heartily Over the Hill*. This may be a misleading statement, because I wasn't solely smiling at the excellence of this piece, I was smiling because I realized that this girl not only is an incredibly energized dancer, and an amazing choreographer, not only does she allow her keen and sparkling sense of humor to come out in her work, but she is moderating in her first year here, meaning I for one am planning to keep a very sharp eye out for any of her future works in the next two years.

I was also very impressed with the tightness and completeness of a number of these pieces. Andrea Rupp's *Watch the Clock* was a short but sweet duet and made very successful use of traditional dance conventions. Starting in canon, then evolving, the two dancers would arrive together and hold momentarily at just offsetting angles, making for a very interesting visual experience. *Heartily Over the Hill* was also marvelously tight and complete, as was Chris-

tephor Gillbert's *Undercurrent*, an extraordinary quintet with a swelling of power and energy that came when the five had been stripped of all sexuality and elevated to the plain of dancing human beings. Except for that last thing with the hair, but, I don't think I quite understood that...

And, finally, I was most impressed with Eric Dyer's performed piece, *Lover/Loved Warrior/Warred Ruler/Ruled* (Loop for a Slipknot). Eric had promised his group the project would smell bad and be dangerous, and it may have been, but, if there be one word to describe it, I would pull for 'complete.' The piece attained a presence and set a mood to the point where it allowed it's own magic to happen. This can only be accomplished through the solid consideration and the putting to work of every aspect of a production as a whole. The costumes, the lighting, the stage, direction, text (by David Cote and Eric Dyer), and the choreography all had been used, sculpted in one way or another, to develop that vision behind it. That is what I think is great: the fact that something like this became reality is living testimony of the incredible energy within this department of people helping each other, offering their skills and labors, to achieve personal visions and goals. It's beautiful, it's amazing, I couldn't say this enough.

One final note: I liked the strings, it's hard for me not to. But, in all fairness, I'm afraid in the infinite realm of stringage Dyer's strings ranked an unenthusiastic eh at best, and even that just because I'm a nice person at heart. He could have done a lot more...with the string, that is.

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Ms. Fish: You are wounded. Snap! DOA. Sista, you wish you could attain fierceness! Ms. Thing, I wrote you. I need you and I am about to erase you. Double snap!

Amanda, KT, and Deirdre: I feel so enlightened about the female anatomy. Thanx.

Happy Birthday R.C. When you remember the date tell me.— the girl who wouldn't live in a box.

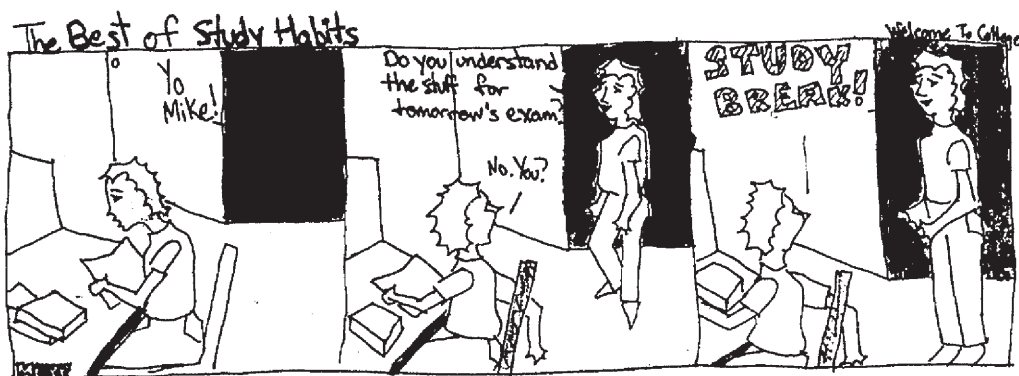
To my cute distraction: Thanks for the visit. The bomb shelter gets lonely at times alas. And by the way, the diminutive form is spelled with a "K" and an "8"

Tip, tip, tip: i'm coming to get you. See you in the Big C. (Can't wait to see D.C.)

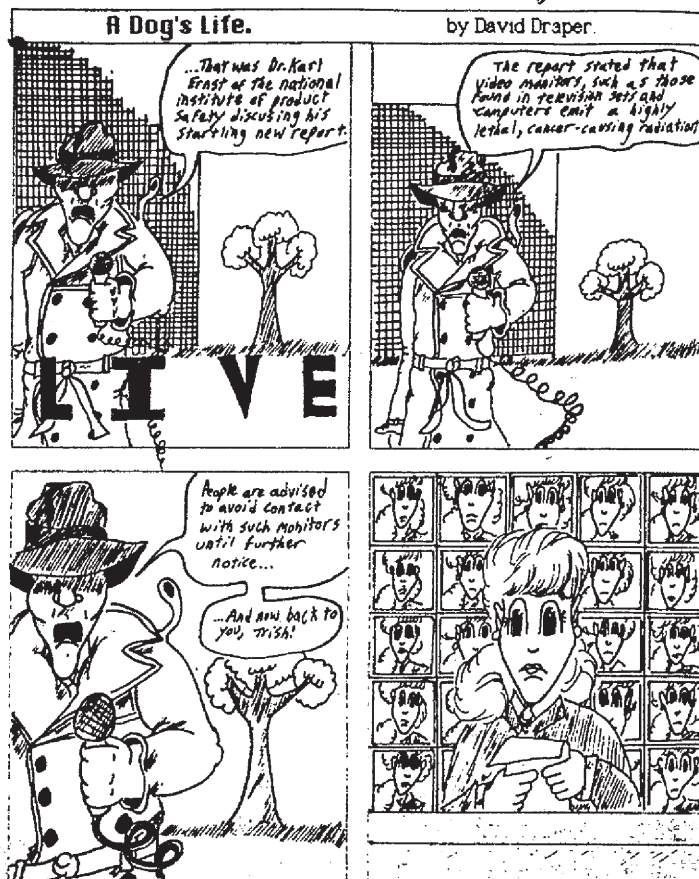
Vicious: Sid says don't let them take you alive. Give them hell if they can't sing to your tune — the other bad woman

HEY, ICK BROTHERS! Sorry I keep missing the games. It doesn't mean I don't love you all like my own sons—I mean brothers—no I don't. Sorry you died, Tom. Dave, look on this page!! *The "Ick Chick"*

Big Brother, you're the greatest... at least you seem to think so. Just kidding. Thanks for being there when I need you. Keep in touch. Love, your Little Sister.



HAPPY APRIL FOOL'S DAY! O YES



DIVERSIONS

Creativity of dance concert a dynamic success

by Karyn Kloumann

The first dance theatre of 1990, which ran from March 15 through March 18, was composed of two segments — the first of diverse dance pieces done by various artists, the second a performance art piece by Eric Dyer lasting approximately half an hour.

Opening the concert was a charming *pas de deux* choreographed by Andrea Rupp, and danced by Aimee Gallin and Rosie Getz to music by Kate Bush. It was followed by a piece titled *Canned Peaches*, choreographed by Rosie Getz and danced by Christophor Gilbert, Jubileth Moore, and Andrea Rupp. The piece was an inventive recreation of children playing, and the inevitable alienation of one child when three play together. It was set off with the monotonous ticking of a metro-

nome, and punctuated with voices.

Doing It Alone was danced and choreographed by Susanne Williams, who was very light on her feet, very fluid, and very much in sync with the music — excellent! Also notable in this piece was the lighting by Michael Wacks. The music had phrases of cool and hot; accordingly, the light melded from blue to red to blue again.

Krista Boggs evoked powerful emotion with *Wake the Witch*, which she choreographed and danced; it also featured Terence Brown, Beth LaGrange, Nicole Milazzo, Kym Mooney, Sativa Peterson, Andy Reynolds, and Amanda Rouse. The tension in this piece was elastic and spiraling, the energy vibrant and electric, with smooth transitions in composition. Well executed.

Simply Bananas was choreo-



graphed by Kelly A. Munn. Music was performed by Bobby McFerrin, and danced by K.M. Fernández, Rosie Getz, and Brenda Vogel. This piece had interesting ideas behind it, but it seemed a bit static in the beginning. Perhaps more motion...although the end had some good composition.

Retro, campy and a ludicrous commentary of artifice was Christophor Gilbert's *Personality Game '90*. With music by the B-52's, very white lipstick, frightening animal's nest wigs, and polyester dresses of heliotrope and sea foam green, Gilbert, Charles Rountree, Kari Rydju, and Sydney Saunders frou-frou'd their way through an offbeat performance, cooing at the audience, tripping, madcap.

A very simple but effective piece, choreographed and performed by Melina Mackall was *A Walk in the Rain*. With a backdrop of blue skies and clouds and music by the Bulgarian State Women's Choir, the piece had an ethereal element to it, and some dexterous compositions with the umbrella.

Heartily Over the Hill, choreographed by Kelly A. Munn, and danced by herself and Christophor Gilbert was marvelous — two elderly hill-billies with lots of spunk-dancing (albeit rather creaky) to twangy music: "Hot Canary" by Dan Crary.

Anne Shapiro choreographed and danced *Falling at the River*, a rather sentimental piece with music by Led Zeppelin. *Commodity* was choreographed by Aimee Gallin, and danced by herself and David Nochimson. With music by Tom Waits, it was funky, with some rubberlegged but very sure footwork. Suzan Alparslan danced and choreographed *Unused Piano: "Quadrophenia"* with music by Pete Townshend.

Then there was *Undercurrent*, choreographed by Christophor

Gilbert. Danced by Mallory Catlett, Gilbert, Ruth Keating, Rob Kistos, and Melina Mackall, music was "Battle in the Snow" by John Williams. The backdrop was black and studded with stars, and the costumes were white pajamas with sewn in jagged red streaks, as though they had been clawed. It was ponderous, weighty, a performance of exceptionally professional caliber.

An intricate web of rope. A girl in a long white satin wedding dress hanging in a wing, holding an apple. A real fish, which really smelled. A man in an oil barrel in whiteface eating rose petals with his carnival red mouth. Transparent red liquid dripping from overflowing champagne glasses, suspended at various heights forming puddles on the floor. A huge, vaguely arachnid creature with nail talons slipping slowly towards the audience from its rope. The sounds are radio static interspersed with text, with voices. When the radio should accidentally blare 40's swing music, the audience is momentarily blinded with bright lights. The pace is slow, exaggerated slowness. It is dark. The lover, the warrior, the

ruler, the loved, the warred, and the ruled wear disjointed wire crowns with bits of broken mirror and lights. A woman drags across in a lifebelt, her prom dress falling off; she is dragged back, rewound in the rope that she trailed. All of them wear whiteface with red lips, except for the golden acrobat who slides down a rope from the ceiling to the floor; upon reaching the floor he skirts the upstanding clumps of twigs.

This is a minute description of Eric Dyer's performance art piece, *Lover/Loved Warrior/Warred Ruler/Ruled (Loop For A Slip Knot)*. The text is by David Cote and Eric Dyer, and the roles played are as follows: Lover: David Blacklow; Loved: Caitlin McDonnell; Warrior: David Costello; Warred: Brenda Vogel; Ruler: David Cote; Ruled: Anne Shapiro, also Terence Brown. It was stunning and intimidating.

Written words have the capacity to reduce the visual to the mundane. There are so many nuances that can be caught in so many different ways. I would really encourage people to attend the Dance Concerts and to experience them first hand.



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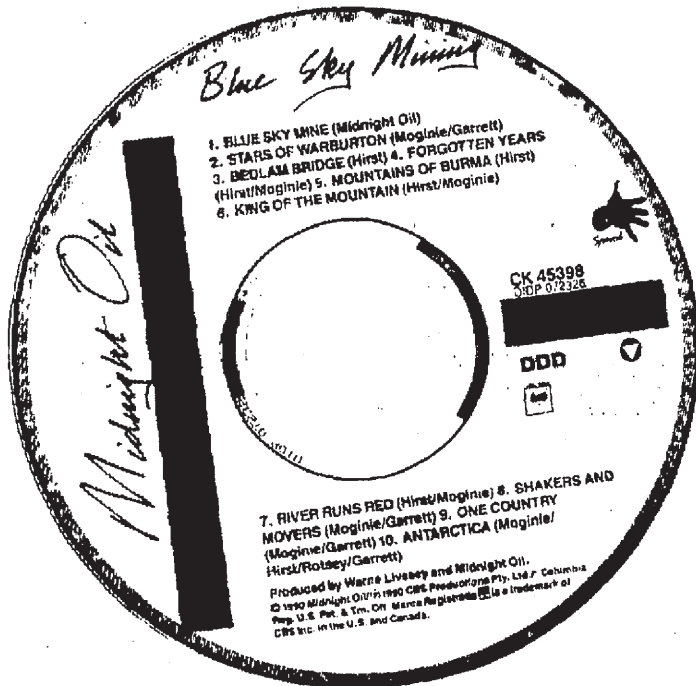
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Midnight Oil releases music for elevators



by Dan Hillman

Midnight Oil: *Blue Sky Mining*. Columbia. 47 minutes.

Once upon a time I was at a party at another college and the beer was flowing and the stereo was blasting "Free Nelson Mandela" and sweaty bodies were dancing all around and singing along and it was really cool until the end of the song when a bunch

of people admitted they didn't know who the hell Nelson Mandela was and didn't really care. Sure, it was protest music, but it rocked, so who cared what the words were?

There seem to be three schools of protest music: The whining, depressing school of Joan Baez, Tracy Chapman, Bruce Cockburn, Suzanne Vega, and other wet blankets you really wouldn't want to

invite to a party; whimsical, black humor, "let's chuckle all the way to nuclear Armageddon" folks like Tom Lehrer and Christine Lavin; and the unbridled anger of Midnight Oil, early U2, and (occasionally) Bruce Springsteen.

But unlike Springsteen's songs about hot babes in fast cars and U2's increasingly petty songs ("Desire"—like how deep, man), there's nothing trivial, whiny, or whimsical about the songs of Midnight Oil: Combine the visceral rhythms of drummer Rob Hirst and bassist Bones Hillman (my long-lost uncle; yeah, that's it), the guitars of Martin Rotsey and Jim Moginie and the wobbly shouting, singing, and wailing of Peter Garrett with words about ecological extinction and collapse, nuclear contamination, oppression of minority groups, and a few other staples of reality in the modern world and you've got socio-economic-protest music that screams out of your speakers like an F-16.

Blue Sky Mining gets off to a great start with "Blue Sky Mine," a song that gives a new perspective on people who have to mine uranium (or coal, copper or bauxite) for their day-to-day survival. It sounds like a Paul Kelly and the Messengers song with the initial

harmonica, but the words are pure Midnight Oil: "The sweat of my brow keeps on feeding the engine/Hope the crumbs in my pocket can keep me for another night."

The message is there in "Mountains of Burma" ("Bills fall due for the industrial revolution/Scorch the earth till the earth surrenders") and "River Runs Red" ("So we came and conquered and found/Riches of commons and kings/Who strangled and wrestled the ground/But they never put anything back"), but Midnight Oil's trademark rage and fury is gone, and they sound like rejects from *Red Sails in the Sunset*. "Bedlam Bridge" is spacey and quiet, and is almost like listening to Pink Floyd. If your fave rave tune from their 1987 release *Diesel and Dust* was "Arctic World" run, don't walk, and pick this one up. But don't get the idea that this album is a complete write-off. "Forgotten Years" and "King of the Mountain" sound like they're right off the old *Place Without a Postcard* or *10,9,8,7,6,5,4,3,2,1* albums, and make it all worthwhile.

With this release Midnight Oil wimps out on their usual peel-your-face-in-rockin'-angst style and performs quiet, thoughtful, melodious music that sounds like the Ramones (except for the "thoughtful") on a good day trying to do tender love songs—music no doubt coming soon to hip elevators, supermarkets and "lite" FM-stations near you. Perhaps most dissatisfying, this is the album where Midnight Oil actually takes that fatal pop plunge and does (ack!) a love song, "Shakers and Movers." Garrett croons, "I can shake/I can move/But I can't live without your love." But it comes across like the Indigo Girls

doing a cover of the Sex Pistols' "God Save the Queen." Sure, it's one of the more rockin' tunes on the album, but you're still left shaking your head in disbelief and wondering, "Why? Why in the world?"

Maybe it's so people will actually stop dancing and listen to the words. Shortly after *Diesel and Dust* made it into the college and (gasp!) pop charts, I had the misfortune to be scanning some American Bandstand show thing when they played "Beds are Burning," a song asking how people can just live their normal lives when the aborigines of Australia are getting screwed over, and all the kiddies smiled and danced and mouthed the words, "How can we dance when the beds are burning?" (I'll bet Midnight Oil saw this and banged their heads in disgust too.)

People should be wary of the effectiveness of "music with a message." Peter Gabriel can play "Biko" as many times as he wants and Simple Minds can do the cover until the cows come home, but not many will listen. Bruce Cockburn talks about what he'd do to corporate greedheads if he had a rocket launcher, but nobody cares.

If you really need a reason to be rude to your elders, to hang out at the shopping mall and just be scared shitless for your future and salvation, forget about that junior high school ooh-bay-bee-the-Devil-is-gonna-getcha garbage by Dio, Metallica, Ozzy, Slayer, and the rest of the leather and spandex crowd. Go to your local library, check out a copy of *We Almost Lost Detroit*, pick up a couple of Midnight Oil's albums, and learn about the stuff they won't tell you in junior high.

Henry V to play at Upstate



The acclaimed screen adaptation of Shakespeare's historical drama *Henry V* will be playing at Rhinebeck's Upstate Theater from March 23 to April 5. Garnering Academy Award nominations for Best Actor, Best Director, and Costume Design, the

film is sure to please lovers of culture and Oscar speculators alike. Kenneth Branagh directs the film and plays the title role; he has received raves for his work on and off camera.

A post-screening discussion of *Henry V*, led by novelist and

screenwriter Robert Seidman, will take place Sunday, March 25, at 2:30 p.m. For information regarding reservations for the discussion, call 876-4546; for showtimes, call 876-2515.

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Special Olympic training to be at Bard

Greg Bearaton is heading an effort to involve students with the Special Olympics in New York State with plans to hold training sessions and events at Stevenson Gymnasium.

By next fall, there will be sessions held at Stevenson to certify students or anyone interested in coaching Special Olympic athletes. For the time being the events that will be concentrated on at Stevenson will be swimming, volleyball and physical fitness.

On Saturday, March 10th, a group of students, led by Bearaton went to Wassiac Developmental Center here in Dutchess County to take part in their first training session. The group had hands on experience for the physical fitness event, and now need 10 more hours of training to be certified by the International Special Olympics Federation as coaches.

The physical fitness event involves many separate events which stress basic coordination without being excessively strenuous or tiring.

Bearaton has been involved with Special Olympics all his life. "My sister Gabby has been an athlete since she was 10 years old, so I've always been involved." Greg and Gabby are twins, with Gabby being older by two minutes.

He was an assistant coach while in high school in Philadelphia.

Price Mason, a junior, also participated in Wassiac. When asked about the day, he replied, "It was great; the athletes we were coaching were really enthusiastic, they had good attitudes and had a great desire to participate."

To become certified, Mason and the other prospective coaches must get 10 more hours of hands on experience under their belts, either at other training sessions, or by helping with athletic events.

Bearaton has been working for a year on organizing the program and is very appreciative of the

support and help of the administration, particularly Athletic Director Joel Tomson. "Joel has helped me immensely in figuring out what we could do here at Stevenson and when we could possibly run sessions. He is excited about the possibilities too."

When asked how this will improve Bard, Mason replied, "It will help get students more involved in the community, and will help bridge the gap between Bard and non-Bard."

Anyone interested in participating in the program should contact Greg Bearaton at Box 532. You will find it an extremely rewarding experience that cannot be compared to any other.

Volleyball finishes up with 4 wins

The men's volleyball team finished the season at New Paltz on Saturday on a down note, losing all four matches of the day. Oh well, we've lost before.

However, the season was successful on the whole with the team winning 4 matches on the season, as opposed to the 3 wins that the team has had in the last three years—combined.

Congratulations go out to graduating players Manny Lopez and Rob Kitzos. Also to coach Stacey Collier for building the team into a unit. The whole team would thank Carrie Eudaly for her help keeping score and keeping the morale up as we went through multiple game losing streaks.

Carrie Eudaly for manager of the year

Aerobics Schedule

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	Intermediate (Val) 12:15-1:00		Intermediate (Val) 12:15-1:00	Beginner (Jenny) 12:15-1:00	
Intermediate (Christine) 4:00-5:00	Advanced (Helen) 4:00-5:00	Intermediate (Christine) 4:00-5:00	Advanced (Helen) 4:00-5:00		Advanced (Helen) 4:00-5:00
Beginner (Jenny) 5:15-6:15	Intermediate (Christine) 5:15-6:15	Beginner (Jenny) 5:15-6:15		Advanced (Helen) 5:15-6:15	
Strength Stretch (Kristen) 6:15-7:15		Advanced (Helen) 6:15-7:15			

Aerobics shouldn't be intimidating

The aerobics program is running full swing now and wants to let the public know that all are welcome.

When talking about the difficulty of classes, Helen Cawley, an instructor, told me that people shouldn't be intimidated. "Just because a class is titled advanced doesn't mean that only super-fit

people can participate; all classes are for anyone."

She went on to explain that the classes are a much more relaxed atmosphere than one would expect. "People should come and do what they can, if it gets too hard, slow down. Nobody is going to come up behind them with a whip."

If you feel that you wouldn't be able to keep up because you haven't exercised in a while, don't worry, it will take anyone several classes to get back in shape. Staying away from the gym is the worst way to get fit enough to take a class without raising a sweat. If you're going to start sometime, why not make it now?

Self-help groups

continued from page 4
men are touched by sexual assault on their girlfriends, wives, sisters, or any people in their lives, and can have an impact on their lives. This group will be facilitated by Rich Stremme. Interested students should contact him before spring break.

Each support group is based around a small number of core members, and, while a facilitator runs the meetings, the members set the pace of the discussions. While A.A., A.C.O.A., and N.A. groups have open meetings, the other groups described require students to make a commitment to the group. However, this is not to drive interested students away; it merely maintains the group's confidentiality and consistency,

insuring that students in the groups will feel safe and comfortable at Bard that I've worked with," said Frumkin. "There's an opportunity to address any issue through a support group." If anyone wants to join one of the support groups described above or wants to start a group to discuss an issue not described above, they are encouraged to contact Beth Frumkin at her office in the Student Center.

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Publisher offers a way to write a "custom" text for every class

(CPS) Collegians may soon be buying "customized" textbooks that might include bits and pieces from different books, sections of articles and even writing by their own professors if a new concept introduced by McGraw-Hill, the nation's second biggest college text publishers, catches on.

The concept would allow professors to design their own textbooks, deleting unwanted chapters and adding items such as personal notes, study guides, and a syllabus.

"Textbooks," declared McGraw-Hill chairman Joseph Dionne when he announced his project, "will never be the same."

McGraw-Hill's effort effectively would make "professor publishing" legal. Students and professors already create their own texts often, assembling parts of other people's work to fit their classes and then reproducing and binding them at campus copy shops.

However, without proper permission, the practice is illegal. The Association of American Publishers has sued Kinko's Copies, a chain of copy shops, charging that the firm has helped professors to illegally reproduce copyrighted materials for their classes.

McGraw-Hill, on the other hand, would pay copyright holders and, using software and typesetting technology developed for the company by Eastman-Kodak, would produce better-looking, more readable texts than the homemade, photocopied versions assembled on campuses.

Under the plan, professors would scan a computerized data base for what materials they wanted from an original text, study guides and supplements, and related journal articles. They could then add their own class notes and syllabuses to create their own books.

The firm says it can ship out the customized book — which would include a table of contents and be bound in a personalized cover — within 48 hours of receiving the order.

The price, claims senior marketing director Sanjeev Rao, would be about the same as a regular textbook, no matter how few books a professor orders. Normally, publishers' prices drop only when bookstores order a lot of books.

McGraw-Hill would arrange all permissions and royalties for any copyrighted materials used.

For next fall's pilot program, only the supplements to one book,

Accounting: the Basis for Business Decisions, will be accessible.

Ultimately, McGraw-Hill hopes professors will be able to order custom books for any class in its data base.

"This is what professors have told us they want," Rao stated.

"Most teachers and professors complain that they can never find a textbook that really meets their class needs properly," said L. Mark Stone of Henry Ansbacher, Inc., a New York-based investment bank that specializes in media mergers. "This ability to customize textbooks seems to address that complaint."

Yet at least one professor complains that it violates his sense of what a book is. "Whoever came up with this has never read a book," said Peter Fritzsche, a history professor at the University of Illinois at Champaign. He called the idea, among other things, "obnoxious" and "disgusting."

"Books are to be bought," he said, "not packaged."

And to bookstores, which would have the job of ordering and stocking the customized packages, the idea isn't so thrilling either. "I can't think of one thing about it that wouldn't cause headaches," declared Hal Carpenter, an employee at the University of Rhode Island's student bookstore.

On a campus of 15,000 students, he said, a different title might be needed for every single section. Maintaining an ample inventory without over-ordering, Carpenter said, would be almost impossible.

Currently, most textbooks that are overstocked can be returned to the publisher, Carpenter said, but it would probably be difficult to return a customized book, meaning stores would order books that leave little or no room for changes in class size.

"If a professor decides to let five more students than originally planned into his class, they won't get books," Carpenter predicted.

The "complexity" of the ordering procedures, added Robin Bartlett, formerly with Prentice-Hall Publishers, leaves a lot of room for mistakes. "I think it's going to be a horrendous mess."

"The chances are slim that there would be any over-ordering of stock" because of the quick turnaround time, replied McGraw-Hill's Stewart Trisler, who added that the company hasn't come up with any kind of return policy yet.

Carpenter thinks it could work for some graduate level courses that require a lot of expensive texts.

One graduate class at Rhode Island, he noted, requires 13 books costing more than \$300.

The prospect of paying only for what the professor requires is somewhat appealing to students, but it's not without pitfalls, said Kyle Steadman, a junior at Washburn University in Kansas. "It's good in that you're losing some of the extra stuff," the political science major said, "but sometimes I want all the chapters of a textbook even though the professor doesn't cover it."

However, the American Association of Publishers (AAP), a publishers' trade group based in Washington, D.C., supports the effort. "The McGraw-Hill system is totally consistent with the AAP's position," declared Carol Rusher, AAP's director of copyright and new technology. The system "is a stark contrast to the illegal system that Kinko practices."

The AAP is representing eight textbook publishers in a copyright infringement lawsuit against Kinko's, claiming that its shops practice illegal "professor publishing." Under the "fair use" provision of copyright law, professors need permission to photocopy everything, unless they can pass a litmus test for brevity, spontaneity, and "cumulative effect" of the copying on the course.

McGraw-Hill's project, Rusher said, "shows there are alternatives to illegal copying."

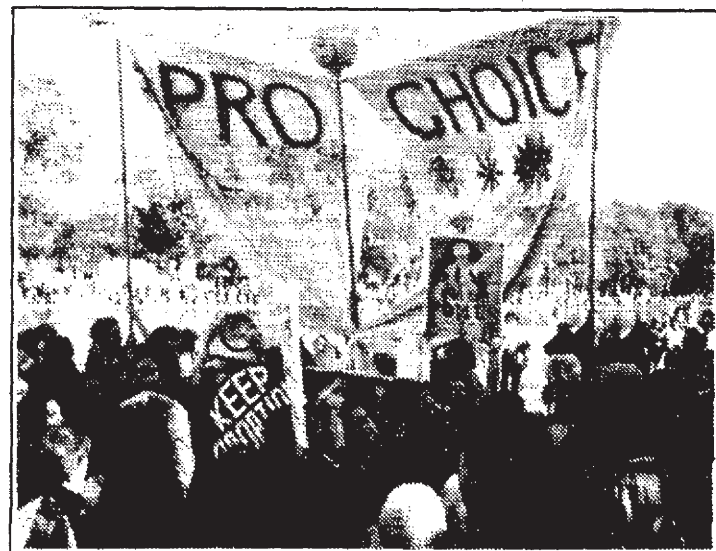
Kinko's, based in Santa Barbara, California, declined to comment.

McGraw-Hill's system may be the most technologically advanced, but customized publishing has been going on for nearly 20 years. And for the last three years, Ginn Press, a Massachusetts-based subsidiary of Simon & Schuster, has produced customized anthologies of textbook supplements for professors.

A new California company, Ximax, would let professors customize their course readings on a computer card, instead of paper. Students would need an "electronic book," a hand-held device with a screen and keyboard, to read it.

Each card could store up to 3,200 pages. "Instead of having 10 or 20 books, you'd have 10 to 20 cards," said Ximax's Mary Brackenhoff. "All your formulas, charts, and auxiliary texts would be combined on the same card."

The cost for the electronic book would be \$500, and each card, depending on how much it stores, would cost between \$50 and \$200, Brackenhoff said. Additional features, such as a dictionary, a book mark, and a built-in calculator make it "better than any book," Brackenhoff said.



Bardians participating in a pro-choice rally in Washington D.C. in 1989

Coalition update

continued from page 2

include a benefit concert by SkinnerBox, a rockabilly band from N.Y.C., with other groups on April 6, a new line of Coalition t-shirts designed by Dominic East, and a legal picket of Bishop Austin

Vaughn's church in Newburgh on April 8. Anyone wishing more information on any upcoming events should come to the weekly Coalition meeting held at 5:30 on Tuesdays in the Kline Committee Room.

Budget

continued from page 1

Bundy support since 1985, while state support for SUNY and CUNY has increased 26.1 percent during that period.

The danger, of course, is that enrollments may shift toward the public sector as the tax-supported tuitions of public institutions remain low and independent colleges' tuitions increase.

The proposed freeze of HEOP funding will have a negative effect of the program at 62 independent institutions of higher education in New York that are involved in the program. Failure to move the program forward will cause a serious problem when the number of students eligible to receive HEOP aid increases as a result of successes in the Liberty Partnership program (the Liberty Partnership Program's goal is to increase the number of disadvantaged students who complete high

school).

At a time when concern for the most disadvantaged of our students is at a peak, the Governor's budget overlooks the most successful program in the nation to recruit, retain, and graduate at-risk youth. HEOP is a potent weapon against the effects of poverty on educational achievement.

Since the first class to benefit from the program graduated in 1973, more than 13,500 HEOP students (nearly 62 percent of those who started the program) have succeeded in obtaining undergraduate degrees. Today, HEOP serves 6,550 students, which is less than the number of students it served ten years ago.

Students wishing to express their opinions on this issue are encouraged to write their local legislators, State Senator Jay P. Rolison and Assemblyman Glenn E. Warren at the State Assembly in Albany.

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3 Academy Award Nominations

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"THE BEST MOVIE OF THE YEAR!"
- Bob Mondello, Nat'l Public Radio

"A GENUINE TRIUMPH!"
- Vincent Canby, NY TIMES

OBSERVATIONS

Student strike planned for workers?

continued from page 1
to address the issue.

The primary complaint of the Committee is that the college has refused to raise student wages to keep pace with the minimum wage. Since workstudy wages are considered financial aid, they are not taxed and therefore do not have to conform with minimum wage laws. However, the Committee feels that even though the college has the legal right to keep wages at their current level, it is unfair for them to do so.

In addition, the Committee feels that minimum wage is inappropriate as an across-the-board level of pay for all student workers, as some jobs require a higher level of expertise than others. According to the letter sent out by the Committee, many colleges comparable to Bard in enrollment and educational philosophy pay workstudy students in different positions different wages based on skill,

ranging from minimum wage to \$5.45 per hour.

The letter emphasized the fact that "All the colleges we contacted offer at least the minimum wage." The colleges contacted included Bennington, Vassar, Wagner, Skidmore, Hampshire, and Mount Holyoke.

The group is trying to unite a large percentage of the workstudy students on campus in order to effect a wage change. It hopes to take advantage of the fact that the school would basically grind to a halt if the Committee were able to organize a successful work stoppage.

The Committee has proposed three actions to address the issue. First, it intends to circulate a petition among students employed on campus demanding at least minimum wage for all students. Second, it plans to get faculty and staff to sign a petition demanding that "each department be able to determine a fair compensation for

the work that students do." Finally, the Committee stated that "in the event that one or both of the above approaches is ignored or rejected by the administration, a non-violent work stoppage can be organized for a week-long period following Spring Break, during which time we, the student employees, would not go to our jobs, but would picket areas where administrators will have to see us and pay attention to our demands."

One of the organizers of the Committee indicated that he believed the conflict would be resolved before a work stoppage could take place. "The administration is afraid of the press coverage a student strike would get," the student said.

As the letter sent out by the Committee reached the *Observer* just before press time, it was not possible to contact any members of the administration about the issue.



Preventive care needed in Mental health

"Whether the problem is large or small, the Counseling Service is available to help," says a Bard Health Services brochure. This time, however, the problem is the Counseling Service, which is understaffed and inadequate to deal with the problems of nearly a thousand college students. If the administration is truly concerned about the health of the students, it should enlarge the counseling staff as soon as possible.

Four new self-help groups have been created, but they are all closed for reasons of confidentiality and trust. That is fine and good for anyone already in the group, but a student in crisis must wait at least three weeks before being admitted into the group. Until then, s/he is on her own.

A student in psychological crisis today would have to wait at least three weeks to get an appointment with a counselor, if s/he gets one at all. The appointment calendars for all three full-time counselors and the one part-time counselor are filled to the end of the semester. They will not see drop-in patients.

What they will do is refer students to "local mental health professionals." This means students must pay to see an off-campus

psychologist, in lieu of free on-campus counseling. Students without money and without cars to get to off-campus facilities are out of luck.

Students with immediate problems often talk to friends or peer counselors. Such untrained aid is helpful, but provides only a temporary "bandaid" solution for many of the serious problems Bard students are dealing with. The death of a loved one, flashbacks to childhood trauma, suicidal tendencies, sexual molestation, or rape can require professional help.

There have already been at least four known suicide attempts by students this semester. There is no record of other forms of self-destructive behavior, such as alcohol or drug abuse, low self-esteem, self-mutilation, self-deprecation, or involvement in abusive relationships. College life itself can create or aggravate emotional problems.

Before a student does permanent damage to him/herself or another, Bard should take the same step with mental health care that we all do with other "normal" health care—preventive medicine. The counseling service needs more staff and longer hours so that they really can listen to the problems of students.

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The Bard Observer is published every Friday while class is in session.

Editorial policy is determined by the Editor-in-Chief in consultation with the editorial board. Any opinions which appear unsigned are those of the Editor and not necessarily of the *Observer* staff. Letters to the Editor should not exceed 300 words and must be signed legibly. All articles, cartoons and photographs that are submitted by deadline will be considered for publication. Turn all material in at the front desk of the library by noon the Friday a week before the publication date. The Editor reserves the right to edit for style and space. Classifieds: 25¢ for Bardians; \$5 for all others.

Display ads: Contact Business Manager.

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Epistles from above

by Amara Willey

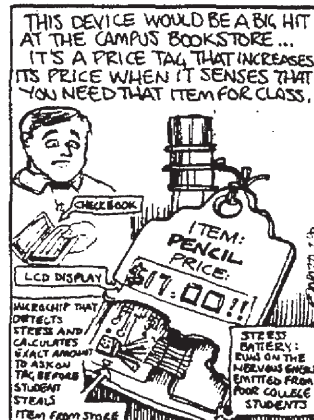
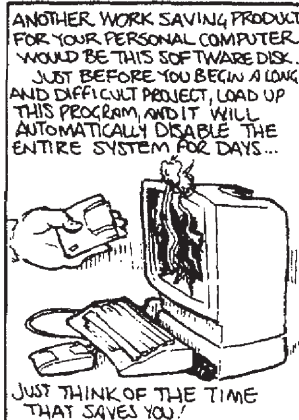
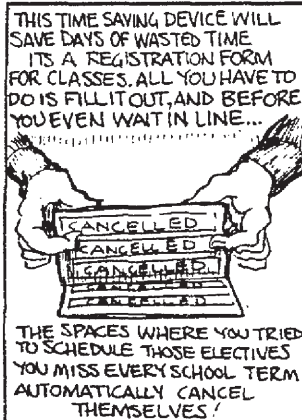
A year or two ago, students joked that printed "campus mail should come precrumpled for easier disposal." However, the college solved the problem of students throwing away printed campus mail without reading it in a different way. The Wall Of Campus Mail was created. Students no longer have to go to the trouble of throwing away campus mail since they never see it.

There is, unfortunately, still an unsolved environmental problem here: all of the wasted paper. For the most part, students don't pick up the printed campus mail because they don't see it or don't have time to go through the numerous stacks sitting on the white shelves to see if any might contain useful information.

Since removing the burden of printed campus mail distribution

from mailroom employees has made the post office run more smoothly, I suggest that the Wall Of Campus Mail be replaced by a bulletin board, or perhaps two. A couple of copies of each memo could be hung on the bulletin board(s) for students to read and then removed by a mailroom workstudy student when they were no longer pertinent. This would save the college the cost of printing a thousand copies of a memo when only 50 or so copies are examined (at most). It would also save paper, thus helping the environment. Recycling, although a very important part of environmental conservation, is not enough. We must also not participate in the tradition of conspicuous consumption.

I hope to see bulletin boards for printed campus mail adorning the walls of the post office in the very near future.



TOWNIES

by Tom Capizzi

Bard will be having a phonathon on April 10, 11, 12, 16, and 17.
If want to help Bard raise money, contact Teri at ext. 406

Gossip for fun and profit

To ALL members of the Bard Community (students, staff, and faculty):

I have been reflecting on the fact that stupid, mean, ridiculous, and cold things are done here every day. By every one of us! If pre-pubescent horse-shit bothers you, too, answer these questions:

1) Have you ever said, or heard, "Ya know who he/she is sleeping with?" or any other idle gossip that doesn't concern you?

2) Have you heard, or said, "What a geek!/freak!/asshole!/scumbag!" about someone you don't know personally?

3) Have you ignored or in some way put down: a) security guards? b) B&G? c) the book store ladies? d) the cleaning staff? e) Bard students? f) any other member of the community?

On the other hand,

4) Don't you get nervous about

saying hello to people you don't know?

5) Don't you wish people were sincerely friendlier?

If you did not answer yes to at least three of these, you are lying to yourself. I'm real tired of dumb shit — stuff I have done and stuff others have done.

I have a proposition. I propose that for one week — seven days — every member of this community try real hard to follow these guidelines:

1) Say hello to ten people you don't know every day.

2) Think twice about saying something negative about anyone else.

3) Say thanks to every one who does something to make your life better, i.e. security, B & G, cleaning staff, etc., every day.

4) If you see someone having

difficulty or in need of help, offer to assist. Don't wait to be asked.

5) Try to say at least one nice thing about someone you dislike at least once a day to that person.

If each one of us did these things for one week, we'd have a very happy campus, and maybe we'd get some ideas on how to be that way permanently.

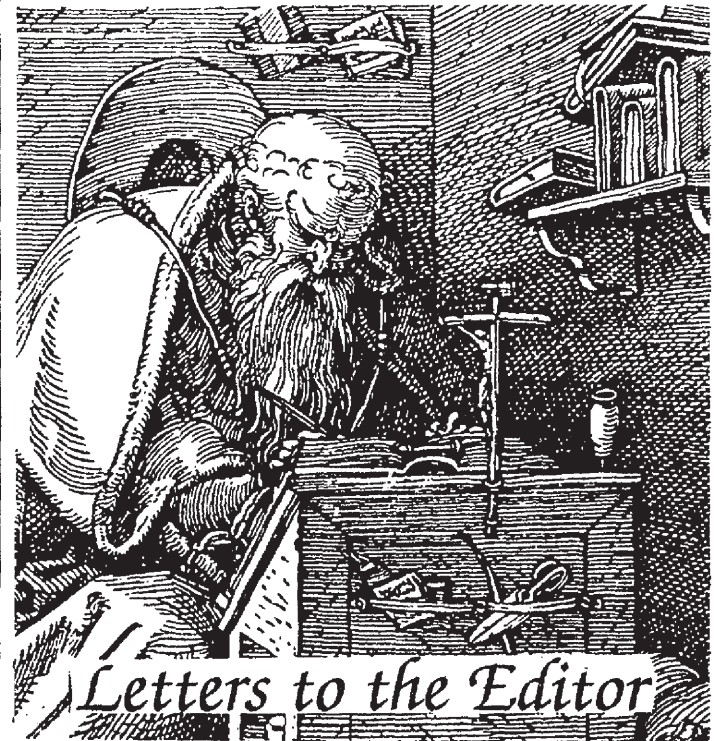
How do you feel about this idea? Please take the time to send an index card to box 141 with your name and a reply:

yes — I would do this for a week

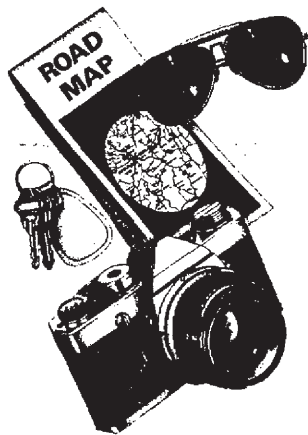
no — I wouldn't
Listen, before you say aw, shit, this is dumb, think about it for a while. We all might be pleased with the results. Help make Bard a friendlier place to be!

E.M. Regnier

T.A. Kenon



If you're going to Florida for Spring Break...



Over the past forty years, the City of Daytona Beach has become the nation's most popular retreat for college students during their Spring vacations. Planned activities and a genuine attitude of cordiality exhibited by the resident population, business community and public service agencies have been the major factors influencing this annual influx.

For the most part, the vast majority of Spring Break vacationers are disciplined, courteous and well-behaved visitors who make every effort to respect the rights of others. However, Spring Break 1989 manifested a different display of attitudes and behaviors among many of the visiting college population. Enormous property damage, littering, alcohol violations, indifference to parking and traffic restrictions, sporadic acts of random violence and

total disregard of private property rights characterized the overall period of Spring Break, 1989.

In an effort to curtail the behaviors exhibited last year by visiting students and to ensure that an environment exists for the enjoyment of all, public safety priorities will take the form of unbiased, strict enforcement of traffic and criminal laws, as well as City Ordinances. Those laws regulating possession and purchase of alcoholic beverages will receive special attention. In order to make your stay as pleasant and safe as possible, some of the more important ordinances and statutes are provided herein for your review. Please obey them.

"CAUTION" - over the past years, injury and death has occurred to some visitors who climb balconies at their motels. This practice is illegal and is considered DISORDERLY CONDUCT, an arrestable offense. Florida State Statute 509.143

Beach Safety

1. The speed limit on the beach is 10 mph at all times.

2. Driving in the water or soft sand on the ocean beach is prohibited.

3. A person can not sit or lie on the beach in a driving or parking area, except while in a vehicle. Sitting or lying between parked vehicles is prohibited.

4. Balls and frisbees cannot be thrown across traffic lanes.

5. Motorists shall at all times yield the right-of-way to pedestri-

ans on the beach.

6. Motorists must take precautions before parking or moving a vehicle to avoid injury to any person or property.

7. Animals are not permitted at any time on the beach, except seeing-eye dogs.

8. Camping or sleeping overnight on the Atlantic Ocean Beach is prohibited.

9. Driving on the beach at night is prohibited.

10. Swimming within 150 feet of the Ocean Pier is prohibited.

11. Changing tides place limitations on ocean beach parking. In order to avoid having your vehicle towed for safety reasons, always remain in the vicinity.

Ordinances

1. The carrying or consuming of an open alcoholic beverage (including beer) is prohibited on the beach and City streets. This applies to pedestrians and occupants of motor vehicles.

2. It is unlawful for any person under the age of 21 years to possess alcoholic beverages or to misrepresent or misstate his or her age to buy alcoholic beverages.

3. Hitchhiking is prohibited within the City limits of Daytona Beach.

4. Littering is prohibited.

5. Trespassing on Motel Property where you are not registered as a guest may result in your arrest.

For further information, contact the Community Relations Section of the Daytona Beach Police Department at (904) 255-1431, ext. 498.

Paul Crow

Chief of Police, Daytona Beach

1990 applications for podiatry school, medical school entrance exams now available

Health Professions Adviser John Ferguson (Hegeman 303, Ext. 300) now has available the standardized American Association of Colleges of Podiatric Medicine Application Service (AACPMAS) application materials for the 1990 entering class. Anyone interested in applying to schools of podiatric medicine for admission in September of 1990 should fill out the materials this spring (1990); the central application deadline is August 1. By completing the single AACPMAS application, you may apply to one or all of the seven podiatric medical colleges. It is necessary to pay only the appropriate AACPMAS

fee, since the colleges do not charge a separate application fee.

Ferguson also has registration materials for the 1990 Medical College Admission Tests (MCATs). Applications for the April 28 test must be postmarked by March 30; applications for the September 15 test should be postmarked by August 17. Students interested in entering medical school in the fall of 1991 should take one of the two 1990 tests, preferably the earlier one on April 28. Information of various MCAT review courses as well as in-house computer-aided-instruction are available through Prof. Ferguson.



The news wasn't truth and the truth wasn't news

by Kristan Hutchison

Glasnost has removed many restrictions on the press in Moscow, but Alexander Shalnev, New York bureau chief for *Izvestia*, finds limits on his journalistic freedom coming from other places. Speaking to a full room in Kline on March 14 he answered questions about his profession and other aspects of recent Russian life.

Shalnev came to the United States in 1982 to cover the Reagan White House. In 1986 he was moved to New York, from whence he covers much of the U.S. and Canada for *Izvestia*. With a circulation of 10 million, *Izvestia* or "News" is one of two leading papers in the Union of Soviet Socialist Republics. Their competition, with 6 million readers, is *Pravda* or "Truth" and of course there were many jokes that the news wasn't truth and the truth wasn't news.

Though there are still press laws in the USSR, they are being revised and are not enforced now. In the past, Russian journalists could present only the worst parts of America, the crime and corruption, poverty and homelessness. "Until five years ago we tried to present everything going on in the United States in black," says Shalnev, who is not assigned ar-



Alexander Shalnev, New York Bureau Chief for *Izvestia*, spoke at Bard.

ticles by an editor but must choose them himself based on what he thinks readers will accept. "Now we show it only in white or pink. This kind of unbalance is the result of what we, the reporters, wrote over the past years. If we wrote that there is still crime in the cities, that there is still corruption in the White House, the readers would say 'Come on, we heard about that. Give me something new.'"

As the rest of the world watches Russia and Eastern Europe, readers within the USSR focus on the recent changes. "There is a shift to domestic news... We're much more interested in what is going on in our country [than in the rest of the

world]," says Shalnev.

Due to the shortage of paper, *Izvestia* comes out daily with only 6 pages, half the length of our own *Bard Observer*. Two of the pages are reserved for international news, which means that the 42 foreign correspondents cannot each appear daily. American correspondents are able to print two or three articles a day.

Access to information is now more difficult for reporters in the United States than in the Soviet Union. Shalnev had to wait a year for an interview with President Bush, though he was able to get an interview with Dan Quayle in just two days. "It does not help me at all that I have no access to high

officials," said Shalnev, comparing it to Moscow, where Gorbachev gives interviews to foreign correspondents almost weekly. Ideally, Shalnev would like the "access to all briefings and deep background briefings" he had as a White House correspondent in the Reagan era.

A few western publications are available in Moscow, but at exorbitant prices. The *Harold Tribune* cost around 1.5 ruble, which is expensive for the average Russian budget. *US News and World Report* is the only American publication available there. Before Glasnost, the American press was slanted to write only "reports on the KGB and drug dealers in Moscow," which Shalnev attributes to a response against the only source of information, TASS, the Soviet government press bureau. Current American coverage of the USSR is very good, even though most American foreign correspondents in Moscow do not speak Russian. "It is typical for American reporters to be always moving from place to place, looking for information," comments Shalnev.

Shalnev is amused by the frivolity of American press in cases such as Donald Trump's divorce. "I can imagine that if Donald Trump lived in Moscow some paper would have picked up sto-

ries for a few days," he admits.

A movie review of *Hunt for Red October* turned out to be one of Shalnev's biggest scoops. That film was based on an actual occurrence in the Soviet Union in 1975 which was never officially acknowledged. When *Izvestia* confronted the government with the information Shalnev had found, they obtained the first acknowledgment of the incident from the General of the KGB, which was then included in the article.

Hiring practices in the Soviet press have not been effected by Gorbachev's reforms. Women have not obtained equality in the Soviet press or in the USSR in general. There are very few in the media, compared to the US media which is 50% women. Only 2 or 3 of the Soviet foreign correspondents are women and none are placed overseas. In the USSR in general, women have lower salaries than men and are not given equal raises or promotions.

Shalnev is pleased with the new freedoms of the press in the USSR under glasnost, but he is most hopeful for the promises of perestroika. He looks forward to the same luxuries as all Russians. "To get the same kind of housing you have, to get the supermarkets you have. That's what I expect to get from perestroika," says Shalnev.

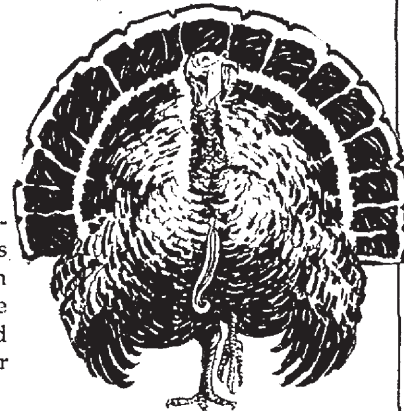
Students help accident victim on Route 9G

In last week's *Observer*, this news article was inadvertently left uncontinued. The *Observer* regrets this error. -ed

any serious injuries. His left hip was injured, and he had a small puncture in his knee and several lacerations and contusions on his leg. Becker added that "if he had not been wearing his seatbelt, or if he had not been pulled away, he would have died. He was too disoriented to get away."

Becker treated the driver's injuries on the scene. The driver was then transported to Northern Dutchess Hospital at 1:55 by the Red Hook Rescue Squad and treated for his injuries and for shock.

Police and rescue squads were on the scene until approximately 2:30. The road was closed off from the intersection with Route 199 to the south end of Annandale Road until that time.



The Weekly Community Information Newsletter

does not appear in this issue of the *Bard Observer*. It will return in the next issue on April 6. March 31 through April 6 will be covered in a supplemental edition. The deadline for that edition is March 29th at 12:00 NOON in the Dean of Student's office. This is also the deadline for the April 6 edition.

Worried About AIDS?

For referral or assistance, call the N.Y.S. Health Department's AIDS Hotline
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