

Bard College
Student Newspaper Archive
(1895-1999)

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OBSERVER

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Page 1	Students Upset Over Room Draw Organize for Change Jason Van Driesche Corrections Stress Work-Study Wages Constitutional Reform Tom Hickerson
Page 2	Chinua Achebe Speaks at Bard Rebekah Klein Just Another Earth Day Angela Janicus
Page 3	Fathers and Sons Greg Giaccio What is This! B&G Garage Shelters Sheep Greg Giaccio
Page 4	Personals
Page 5	People With Eating Disorders Not Alone The Beer Column Bard's First Annual African American Cultural Festival Ame'e Ptah
Page 6	Carter Deserves the Applause Kristan Hutchison Art and a Little on the Side Kristan Hutchison
Page 7	Someone Tell Crichton, the Dinosaurs are Dead Jonathan Miller Kill Uncle is a Requiem to Morrissey Christie Searing The Madness of Lady Bright Anthony Van Wagner
Page 8	Bard Bans Beer During Softball Games Kristan Hutchison Intramural Policy on Alcohol Tennis: A Small Blaze to Beat the Damp Kristan Hutchison Sports and Earth Day Kristan Hutchison
Page 10	Outlook From the Editor's Sanctum Earth Day Starts Small Jason Van Driesche Classifieds
Page 11	Letters Where is the Afikomen? Rachel Smith Rebekah Klein Hypocrisy? David Steinberg Please Ignore Fiona Lawrence Thanks a Lot, Smokers
Page 12	Calendar

Fluff it.

Students upset over room draw organize for change

by Jason Van Driesche

About twenty students who felt they had been shortchanged by inequities in the room draw process gathered on Monday to voice their concerns and form a plan for further action.

Most of those present were sophomore II's who had had no choice but to take a single in Tewksbury or Robbins. Some did not even get rooms. "As juniors [next year], we deserve better than this," one student said.

Though room draw is a difficult and confusing process every year, many believe that this year it was made even more difficult by what they see as a disregard for the policy itself. "It's not only that there is almost no policy, but this year, that policy has been violated," said Keri Dunbar.

The students voiced a number of specific complaints about the way in which it was handled this year in particular. These included:

- The fact that freshmen who had moved to singles as a result of roommate disputes are allowed to squat them, thereby shutting upperclassmen out of rooms in which they should, by seniority,



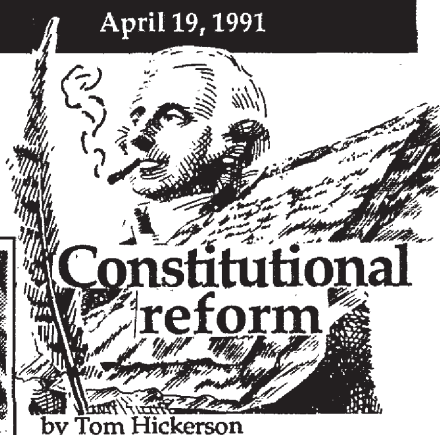
Students wait outside the Old Gym in testament to the chaos of room draw.

have first priority.

- Accounts of numerous abuses of the medical housing policy. This policy, when properly used, allows students who have bona fide medical problems to request a certain type of housing.
- Allegations that theme hous-

ing was used by some students to circumvent the seniority system, giving an unfair advantage to those who participated in theme housing. According to many of those present, some students who wanted theme housing, but were

continued on page 10



by Tom Hickerson

After almost two semesters of revision and addition, the new Constitution of the Student Association of Bard College is ready to be ratified at the next Forum meeting on May 7. The Forum appointed Lisa Sanger, Secretary of the Student Association, to update the constitution on October 19, 1990, and later an Ad-Hoc Constitutional Committee joined her.

The revised constitution is, according to Sanger, "an accessible means of self-governing." It is "logical and consistent... [and] makes more sense" than previous versions.

While Sanger added all the amendments ratified over the past two years and cleared up all the grammatical mistakes, the Constitutional Committee, made up of David Rolf and Olivier te Boekhorst, reorganized and added basic rules to the constitution.

"Bard has a great oral tradition, but it was about time we were writing things down," said te Boekhorst. Te Boekhorst volunteered to rewrite the constitution after Sanger was officially appointed by the Forum to do so.

continued to page 6

Corrections:

Stress

The article called "Stress? Take a deep breath" in the March 8, 1991 issue incorrectly described the deep breathing exercises taught by Barbara Phelps. It should have read "To create the Relaxation Response you begin by exhaling a first deep breath from the abdomen as fully as you can to evacuate the stale air resulting from your shallow breathing. This full exhale automatically brings a full next exhale. Continue full, deep, abdominal breathing while imagining inflating and deflating a balloon in your tummy."

Work study wages

The article "New organization rises out of minimum wage chaos" in last week's *Observer* contained an error. In reference to Bard's handling of work study funds, a portion of the sixth paragraph read "...while Bard offers a lot of work-study aid to attract students, very few people earn the entire package allotted to them. Bard pockets the rest at the end of the year."

According to Gerald Kelly, Director of Financial Aid, there is never any Federal work-study money left over. Bard's Federal allotment has only increased by 24% since 1980-81, while the minimum wage has almost doubled in the same time period. At present, Federal funds account for only 55% of the total amount of money allotted for work-study wages. The other 45% is made up by Bard.

Since students use an average of 75% of their work-study allotments, said Kelly, the Federal work-study funds are always used in full for student wages, and a good deal of Bard money is used as well.

The *Observer* apologizes for this error, and for any confusion it may have caused.

INSIDE

Achebe speaks	page 2
Earth Day	pages 2, 8, 10
Personals	page 4
Alumni in arts	page 6
Dinosaurs	page 7

by Greg Giaccio

The second movie, *The Great Santini*, was based on a novel written by Pat Conroy which was somewhat autobiographical. Conroy's father was supposed to have loved the movie even though it portrayed him as very cruel. The clip showed a father and son conflict on a basketball court and the father's failure to cope with losing. Barker explained that in many father/son relationships "the only way they can make any

Field of Dreams dealt with the same idea of a filial bond being made through sports. The main character of the movie was a son whose biggest dream is to make a connection with his father after he has died. He finally does this in a surreal game of catch. While it has been called corny, the movie dealt with some important issues

All relationships are mediated by someone else. In father/ son relationships, it's mediated by the mother.
—Alan Spivack, C.S.W.

Barker pointed out that fathers can be so caught up in dealing with emotional baggage left over from their own fathers that they forget to deal with their sons. This was showy in the movie *I Never Sang for My Father*, in which the character playing the son says

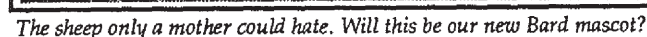
"Death ends a life, but it does not end a relationship." Survivors keep trying to reach a reckoning in themselves even after their loved one has passed on, according to Spivack. Barker related a story of one of his clients who couldn't come to terms with his own son because he had never come to terms with his father. *I Never Sang for my Father* also showed how fathers and sons react in the absence of a mother. "All relationships are mediated by someone else. In father/son

relationships, it's mediated by the mother," said Spivack. While the mediator is a very important role, it also stands in the way of a real connection. In the movies *Dad, I Never Sang For my Father* and *Ordinary People* the father and son make a connection only once the mother as a mediator is removed.

Ordinary People was released in 1981 and contains one of the first scenes of a father and son hugging, telling each other, "I love you." Barker said that similar scenes have become more common since then and even commercialized to a point. Still, the movie showed a rare moment of a father and son bonding outside of a "battle-field" setting.

The movie *Dad* showed another important issue in father and son relationships and that is what happens when the son must care for the father. In the movie, the son took the responsibility, but Barker pointed out that it is usually left up to either the son's wife or sister to take care of the father in real life.

Spivack and Barker have tentatively scheduled another talk for May 2 on the same topic due to the fact that so many people missed this one because of room draw. The discussion was interesting and offered a lot of insight on the way things work between fathers and sons.



B & G Garage shelters sheep

by Greg Giaccio

March is said to go in like a lion and out like a lamb. While this saying is usually meant to describe the meteorological conditions of the month, it had a slightly more literal meaning for Bard College as the end of March brought a lamb named Molly to the garage of Buildings and Grounds.

The lamb belongs to the Buildings and Grounds Director, Chuck Simmons, who raises livestock at home. This particular lamb was one of a set of twins. Unfortunately, it is not uncommon for mother sheep to reject one of its offspring when it does have twins. This is what happened to poor Molly. As if this wasn't bad enough, Molly's mother also stepped on her leg and broke it.

"That to bottle feed it and mend its leg," said Simmons. The lamb also had to be turned over frequently since its injury prevented it from turning itself and lying on one side can give a sheep pneumonia. Simmons brought it to work where he could watch over it all day. It was kept in a makeshift pen behind the garage. While it was originally there just for health reasons, it soon became a

"I'll be its mother," Simmons joked. The B&G employees who worked in the garage offered to help out in caring for the lamb and soon became attached to it. They are even the ones who named it Molly.

The lamb is doing fine now and should be out in the pasture with its sheep friends by the time this sees print. But it will still hold a special place in the hearts of all the employees who cared and felt for it.

This is also another instance of the strong mystical connection Bard has for animals. Maybe Molly should be our school mascot. Imagine, Bard College, home of the "Lame Lambs," or the "Baaaaard Black Sheep Squadron?" I think it's a good idea and I wouldn't pull the wool over your eyes.

Bard Emergency Medical Service is fearlessly saving lives and binding wounds thanks to Andrew Molloy, Supreme Commander Allied Forces of Annandale.

continued from page 2
and savagery is a condemnation
of the continent, and is racist.

After Achebe's lecture, the packed auditorium filed out into the night discussing the event passionately. A huge crowd on the steps of Olin had to be navigated through in order to leave the site. The comments ran that Achebe was to be highly respected, but that he was rude to people who asked him questions during the discussion period, both on the videotape and in Olin.

Achebe seemed to have a prepared answer for any question that might be thrown his way. After all, he has been answering the same questions about his interpretation of *Heart of Darkness* since the publication of his famous essay in 1977. No matter what the question, he could fit it into a category of answers which could

then be reiterated.

There seemed to be a lack of communication during the question and answer period, with a student telling him "That's not what I asked!" and Achebe responding, "You're not listening to my point!" When everyone finally understood each other, it seemed Achebe had had one point to make, made it, and just wanted to make sure that we knew it. 🍀

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Paul Carter, beating the odds with a Bard degree AND a successful career

Carter deserves the applause

by Kristan Hutchison

If you judge by his smile, Paul Carter is a success story. He has held many different jobs in the entertainment industry since graduating from Bard with a drama/dance major and religion minor in 1984, all of which he speaks of as positive, if not lucrative, experiences. Most recently Carter returned from a six month tour of *Hair*.

"I've worked at both the business business side of entertainment and as an actor," said Carter. He worked as a special events coordinator for the City of New York Parks and Recreation, as an agent's assistant at Elite talent agency, and played the fox in a national tour of *Pinochio*.

Currently Carter is working at Condié Nast, a publishing house for magazines such as *Vogue* and *Vanity Fair*. "It is kind of the flip side of the model business. Where I was working for Elite was the selling side and Condié Nast is really the buying side," said Carter.

However, he may soon be on tour with *Hair* again, this time in Europe. Though he would like to see Europe, Carter said he will go on the tour only if the pay is sufficient. Since tours last only a matter of months, with no guarantees of further employment in the current economic situation, Carter said he must earn enough on the tour to sustain himself for the next year.

Carter believes that he learned a great deal during his years at Bard. "A lot of my most valuable learning experiences I didn't realize until years later," he said. While at Bard, Carter ran into some difficulties. His advisor told him in his second semester "If you are serious about being an actor, leave this place because the people in the department who could make your life either pleasant here or

miserable don't like you. Therefore, instead of being damaged by that I think you should leave," remembers Carter.

Carter stayed at Bard despite, or perhaps in part because of, the warning. "My day really doesn't start until someone tells me I can't do something," he said. "If I am not challenged then I get bored and if I get bored I get in trouble."

Carter not only stayed during the normal semester, but he spent several vacations at Bard. He credits a January workshop in his sophomore year with Shakespeare and Co. for really sparking his interest in acting. "That is when I got the fire behind my eyes," said Carter. "They let me know that there is a much greater responsibility to being an artist today than ever before."

Three things about Bard had a particularly strong effect on Carter. First, he learned "what it really means to have the freedom to make a mistake...learning that there is no such thing as a mistake," said Carter.

At Bard he also had the opportunity to "be as wild and as incredulous and as individualistic as I could be."

Finally, Carter discovered that "the only thing I owed an audience was a good performance and I could be true to myself and still do that."

Since then Carter has continued to perform well in all his roles. ♣

by Kristan Hutchison

Is an arts degree practical? Will I make it in the arts world or should I be improving my typing skills? After three years of suppressing fears and questions, senior art students must suddenly face the answers.

Six alumni who survived the transition from Bard to the so called "real world" of the arts spoke with students after brunch on Saturday, April 13. All of them have worked as performers in the arts and also on the business side of the arts. The consensus was that a student can make it in the art world, but it will take a lot of typing.

Resumés, not just one but many, are the first thing a student should type up, according to the alumns. They all keep several different resumés which each include only their background for a specific job. For example, Ellen Barker, '76, excluded her acting experience on the resumé she used to get a job as a grant writer for American Ballet Theater in New York City.

The alumni found that they switched jobs several times and have balanced between one job that makes money and another that satisfies their artistic needs. "You get further if you do juggle jobs," said Michael Bloom, '73. "You also get further if you appear as a person who is buying into a structure, even if it is not true."

Overcoming prejudices of employers is an added challenge for art students. Many employers believe an artist will be an unreliable employee because the artist may be distracted by their "hobby" or even leave if they get a break in the arts world. The solution suggested by the alumnus is simply not to mention outside interests to employers.

"I've learned to lie a lot on my resume," said Paul Carter, '84.

"You realize that there are certain things about ethics and artists that have to change...As long as employers are getting what they are paying for they don't have to know your entire life's aspirations."

However, it is important as a person to know your own aspirations and to find an appropriate balance between your art and other work, stressed the alums. "This is a very personal question about how much each of us feels like doing and how much of the 'real world' we want to let in," said Sue Bodine, '72. After danc-

Constitution

continued from page 1

Rolf joined the committee about a month ago to work on the articles of the constitution concerning referenda. Rolf added several other clauses as well.

According to Rolf, the new constitution completes four tasks. The document is "clear and well-ordered," and includes all the amendments passed over the last two years. It includes all current practices used in the current Forum meetings, and details all the rights and duties of the heads of standing committees.

The new constitution also introduces the concept of the permanent committee. "These are committees that should be continuing, but don't receive a stipend," said Rolf. "They [are in control of] necessary ongoing functions."

The new constitution is organized into six sections: a preamble, a definition of membership, the legislative bodies and processes, most of the permanent committees, permanent student representatives to college committees, and an outlined method for amending the constitution.

According to Te Boekhorst, the original constitution was less than five pages long. The triple-spaced draft that is to be handed out for consideration is 57 pages long. Te Boekhorst also said that the constitution is still missing a few permanent committees, which will be added through amendments to the constitution in the future. In addition, the Student Life Committee, the Student Judiciary Board, and the Sexual Harassment Board are revising their own guidelines, which will be included (or amended, in the case of the SHB) as soon as pos-

ing for several years in small New York companies, she decided to go back to graduate school to become an entertainment lawyer.

Some alumni temp, getting short term office work through an agency, in order to earn a sufficient side income. Others feel more comfortable with a full-time job that is related to the arts. "If I wasn't going to be making art, at least I would be doing something that is part of the art world," said Barker. "At least I would be helping art happen."

sible.

Te Boekhorst said that the "students' association has been made more assertive" through the changes made to the constitution as well. For example, in article III.A.4., added to the sentence, "No member of the Student Association shall be denied entrance to, or ejected from, a meeting of the Student Forum," is the phrase, "except in cases of unruly or disruptive behavior. In such cases, a vote of 2/3 may remove the member in question from the duration of the meeting."

According to te Boekhorst, "unruly or disruptive" means that a person is out of order three times. Being out of order includes speaking out of turn or speaking on a totally unrelated subject to the one at hand.

In addition, the Student Forum has the "sole power to create or dissolve" Student Association Committees or "to send student representatives to other college committees."

However, te Boekhorst added that "accurate as it is, people should never be shy to amend it." He went on to say that one of the problems of the old constitution was that there was no clear way to amend it. "I think this is a good base... and people with new ideas should feel free to amend it."

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Someone tell Crichton, the dinosaurs are dead

by Jonathan Miller

For something dead 65 million years, dinosaurs are awfully hard to get away from. Every kid loves them, every museum features them, almost everyone secretly wishes they were still around. That nobody made up the reptilian nightmares, that they were once real, makes them a cryptic source of fascination.

Hence Michael Crichton's novel *Jurassic Park*. In the past, imaginative writers had to depend on isolated and unexplored parts of the world to have a semi-logic behind living dinosaurs. Today, with the wonders of biological science, Crichton summons up genesplices, computer generated genomes, and the intriguing possibility that cloneable dinosaur genes might be retrieved from fossil records to conjure up his contemporary monsters.

In an island near Costa Rica, a mysterious project is going on. Millions of dollars are being sunk into no-one-knows-exactly-what by an overfed entrepreneur named Hammond, who just happens to have an obsession with dinosaurs. In Montana, a paleontologist named Alan Grant, (after having been besieged for months with questions from Hammond's men about what baby dinosaurs might eat, and what kind of environment they might live in), is invited to the island to aid in finishing the mysterious island project.

From DNA taken from prehistoric mosquitoes frozen in amber,

Kill Uncle is a requiem to Morrissey

by Christie Searing

"Ouija board, ouija board, can you help me? Because I still feel so terribly lonely..." Morrissey crooned on last year's single "Ouija Board," proving that in the middle of experimentation with all these strange new ideas, he still has to add an anthem of misery somewhere.

What would a Morrissey song be without some form of dejection? For the past nine years as the voice of the Smiths and as a solo artist, Morrissey has made angst his specialty. Many a devotee has emotionally identified with him on some astral plane or other, and many more a critic has winced at what seems like pure self indulgence and a whole lot of whining. To me, the Smiths, featuring

Hammond's scientists have cloned real live dinosaurs, and he has built an amusement park to display them in.

It all seems a little too perfect. Living dinosaurs, and a place where all may see them. Dinosaur-

Nothing besides sex is more interesting than dinosaurs, yet Crichton's saurians are disappointingly dull.

saurians can't swim off an island right? They're all the same sex so they can't reproduce, right? Sink millions into a security system and nothing will go wrong, right?

It does seem perfect, and it is this first third of the book that is best-written. However, the book, and the situation rapidly worsen.

When a disgruntled employee breaks into the lab to steal dinosaur embryos for which he has been promised millions, he accidentally shuts down the security system keeping the dinosaurs separate from each other. All hell breaks loose. These dinosaurs have somehow been reproducing, despite the fact they are supposed to all be sterile and female.

It becomes clear that these monsters are more mobile, rapid-moving and intelligent than anyone expected. In-between scenes of helpless humans being chased all over the amusement park by towering iguanas, a handy mathematician named Ian Malcolm provides doom-crying lectures from his sick-bed about the fool-

ishness of scientists meddling in things man should leave alone.

Crichton at least shows a little originality in his choice of monstrosities. Although the compulsory Tyrannosaurus Rex makes his appearance, Crichton's real

villains are the Velociraptors, lightning-like dinosaurs who stand seven-feet tall, with razor-sharp teeth and claws. They quickly learn to open doors and invade the main complex of the island. Crichton's attempt to build up a tense scientific thriller fails.

The best way to describe Crichton would be calling him the Tom Clancy of science. This is not a compliment. In his earlier books, such as *The Andromeda Strain* and *The Great Train Robbery*, Crichton took his meticulously researched subjects and built up compelling thrillers with vivid characters and believable storytelling. *Jurassic Park* isn't anywhere near as good. Much like Clancy, Crichton takes modernistic hardware jargon, paranoia-inducing futurism, and slam-bang action to cover up the lack of imagination or characterization in the language or story.

To begin with, none of the characters are made to seem living and real. Crichton decorates his books with a panoply of cliches:

the spot, yet deserves brownie points for sheer kookiness.

At first I was surprised by the archaic ambiance that runs straight through it. Now I wonder why I was surprised. This is Morrissey, after all, who has always stubbornly kept on the tried and true path of rock: sixties pop and seventies new wave. When the music is right, combined with Morrissey vamping his favorite female singers or punk frontmen, you have a winner. But that is not *Kill Uncle*.

Okay, I must admit, after a few repeated listenings I still get a kick out of it. I needed a Morrissey fix I guess, but the first time I listened to the lurching ditty "Asian Rut" I found myself shouting inside, "How can he sing a song about
continued to page 10

the heroic scientist, the doom-crying scientist, the villainous scientist, the villainous millionaire, and the two cute kids. It's only with the children that Crichton attempts any level of characterization, and then only with the most cliched play-their parents are getting divorced. As bland and one-dimensional as scientists and millionaires seem in real life, it's hard to believe that Crichton couldn't come up with more interesting characters.

There's a credibility gap with the characters also. Malcolm's moralistic lecturing on how the human race is destroying itself feels sycophantic so soon after the reawakening of environmental concerns. Similarly, making the millionaire the bad guy directly after the death of the eighties comes off as cheesily suspect. Most people would want to cheer the environmental good-guy and hiss the business-suited bad guy, but they're not worth one's time.

The Madness of Lady Bright

by Anthony VanWagner

Exposed in the stagelights, students watched pieces of their own lives last week in "The Madness of Lady Bright." The student production held a mirror to the audience, showing the loneliness familiar to all.

Written by Lanford Wilson, the play was chosen and directed by Jubileth Moore. "This was the first play that really hit me. It was prominent in my life when I read it, and still is. I felt like I really understood what it was saying," she said.

"The Madness of Lady Bright" hit a powerful emotional blow to the audience as well. We saw the habits and actions of the distressed Leslie Bright, almost as our own. As Gilbert stares at his own image, we are left to look at ourselves.

Crichton's greatest failing is that the book just isn't interesting. Nothing besides sex is more interesting than dinosaurs, yet Crichton's saurians are disappointingly dull.

The novel is written in a simplistic, monosyllabic Dick- and Jane style which keeps any trace of intrigue from creeping into the book. Crichton's *The Great Train Robbery* ranked with Frederick Forsythe's *Day of the Jackal* as one of the best thrillers of the seventies, yet *Jurassic Park* is devoid of drama or interest. Even in the climax, (neatly stolen from *Aliens*) there is a distinct lack of menace to the carnivores invading the hotel. Crichton's novel is the quickly-explained, high-concept type of novel that the movies love, (Steven Spielberg already bought the movie rights), but *Jurassic Park* is a tragic waste of an excellent idea.

(*Jurassic Park* ©1990 by Michael Crichton is published by Alfred A. Knopf inc. for \$19.95)

Thoughts of loneliness drift into dreams and memories. I, personally, felt the truth of this watching Moore's version. How many times have I, and for that matter anyone, been in a similar situation?

Credits go to all the actors, and to Moore especially for her first time direction. "First of all I wanted to direct for a long time," said Moore. Working with peers made it a more enjoyable experience. As she said, "we put it on together."

Indeed, fairly strong acting by Christophor Gilbert (as Lady Bright), David Costello, and Sara Khambatta made the piece work.

The play, presented on April 7th and 8th by the Bard theater of drama and dance, was a student creation, and up to par with, or even better than, some of the faculty run pieces.

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Bard bans beer during softball games

by Kristan Hutchison

Intramural softball players are up to bat and swinging with a bat, a ball, and a beer...Whoops, no beer this year. Stricter rules prohibiting the use of alcohol and other drugs while participating in intramural sports at Bard were introduced in January, but have only created unrest as spring softball players realized those rules include their traditional thirst quencher.

Since January, all intramural rosters have included the sentence "By signing this roster, I agree not to use alcohol and/or other drugs while participating in an intramural event." Men's and women's basketball players, as well as participants in the volleyball tournaments, had to sign the form.

"Drinking has been more of a tradition with softball than with any other sport, mostly because it is outside and springtime," said Kris Hall, Director of Intramurals.

The new rules came out of an ad hoc meeting which Joel Thompson arranged so the student services staff could meet Kris Hall and discuss issues in which the different administrators could work together, such as health. Included at that meeting were Dorothea Crane, Beth Frumkin, Shelley Morgan, Harriet Schwartz, and Gladys Watson.

The issue of alcohol arose because the past alcohol policy for intramurals has been unclear and inconsistent with the college's

Intramural policy on alcohol:

15. Individuals participating in any intramural event are prohibited from consuming alcohol and/or the use of drugs. Those individuals violating this rule will be warned once. If the individual breaks this rule a second time he or she will be dismissed from the game. Team forfeiture may result if a number of individuals are in violation.

16. As part of the Bard College alcohol policy, kegs and multi-user containers (containers that serve more than one person) will not be allowed at intramural softball games. Security will confiscate such containers at these events and the individuals involved will be dealt with by the Dean of Students office. Alcohol will not be allowed on the playing field, including team bench areas.

general alcohol policy. Also, there were concerns about safety and the college's liability if someone were injured at a sports event. "This is due to a change in some attitudes on the campus in general, changes in the legal statutes in New York state, and changes in liability law," said Thompson.

"The point is not that we are trying to be police at softball games, or that we are trying to impede people's enjoyment. The basic reason is safety," said Hall. She has the responsibility of going over the rules and the reason for them with all the team captains before the games begin.

Though there have never before been any alcohol related injuries during Bard sporting events, Hall considers that just good fortune. "Alcohol does effect people's motor skills, and as a result of that people's judgement may be impeded and situations may occur that wouldn't come up if people hadn't been drinking," said Hall.

According to Hall, most colleges have similar rules. "This is a basic rule that any intermural program follows if they want to run a safe

program," said Hall. "I really don't think asking people not to drink for one hour a week is that big a deal...Intramurals is just not the time for drinking."

Softball players still thirst for a beer. "There are things to be done at certain times," said Fred Baker, who plays for the Screaming Kostabis. "You don't drink beer at 6:00 in the morning...You drink beer while you do something that is fun and recreational."

Softball Results for the Week of April 8th

Cunning Linguists def. Fiddle Heads	forfeit
Ground Zero def. Senseless Datin	17-11
Last Temp. of Brutus def. Mostly Uncoordinated Nerds	17-3
The Phers def. Grand Funk Enema	25-6
My Little def. Wig Hat on Your Head	12-1
The Stoolies def. The Screaming Kostabis	19-3
Please, God, Don't Let Them Hit It To Me def. SPSoc	13-3
Sobxant Nuef Anne Erotique def. The Andes	10-5
Gonna Get Our Butts Kicked def. Capitalist Pigs	10-2
The Bure Marsupials def. Masuginalke's	forfeit
Bard Emissions def. Margret & The Meatbangers...	15-6

Tennis: A small blaze to beat the damp

by Kristan Hutchison

Wet weather put a damper on the men's tennis matches this weekend, causing forfeits on Saturday and Sunday. But the Blaz-

ers still have a hot 4 to 1 record.

The one game the Blazers did play, against Manhattanville on Friday, they lost 7-2. Halpern kept the spark alive in his matches, winning No. 6 singles and third

doubles with Noah Samton.

Rumors of rain kept Castleton in Vermont on Saturday, causing the forfeiture. On Sunday, Webb Institute followed suit with another forfeit.

Scores from Friday's Game

Marcello Pizzimbono (M) def. Lou Ilic	6-2 and 6-1
Dave Tyree (M) def. Chris Lennen	7-5 and 6-3
Ted Boesky (M) def. Matt Phillips	6-1 and 6-3
Jay Levin (M) def. Henri Ringel	6-3, 3-6, and 6-3
Dan Halonkas (M) def. Noah Samton	6-1 and 6-4
Issac Halpern (B) defeated Dwayne Gosselin	6-3, 4-6, and 7-6
Pizzimbono-Levin (M) def. Lennen-Ringel	7-5 and 6-4
Tyree-Boesky (M) def. Phillips-Ilic	7-5 and 6-1
Samton-Halpern (B) def. John Park-Paul Cummins	8-3

This week's matches:

Tuesday 4/16
Marist College Away
Wednesday 4/17
College of St. Rose Away
Friday 4/19
Sarah Lawrence College

Next home match:

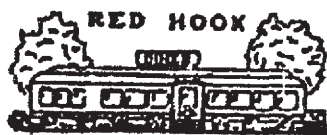
Wednesday 4/24
Albertus Magnus College



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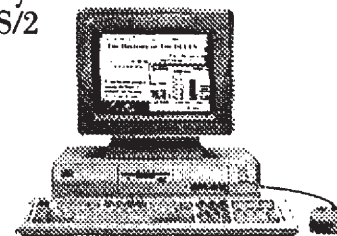
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BARD COLLEGE APRIL 20 TO 26, 1991

WEEKLY COMMUNITY INFORMATION NEWSLETTER

Brought to you by the Dean of Students

Gamelan Concert:

A performance by Gamelan Son of Lion, an ensemble playing hand-made replicas of traditional Indonesian instruments. Now in its 14th year of performing, the group will play works by members Barbara Benary and David Demnitz as well as works from their repertoire of traditional and modern Indonesian pieces. 7:00 PM in Brook House on Friday, April 19. Sponsored by the Musical Activities Group, The Bard College Center, and Meet the Composer.

Levy Lectures:

At 4:30 PM on Friday, April 19, Dr. Thomas Karier will present a lecture entitled *Accounting for the Decline in Private Sector Unionization: Representation Elections, Structural Change and Restructuring*. The lecture will take place in the conference room at Blithewood and is open to the public free of charge. Dr. Karier is currently a Resident Scholar at the Jerome Levy Economics Institute and Visiting Associate Professor of Economics at Bard. He has written extensively on issues in labor economics, including a study of *Trade Deficits and Labor Unions: Myths and Realities*, published in 1990.

Also, on Monday, April 22, a lecture will be given on *The Time of Our Lives: The Uses of the Clock and Modernization* by Dr. David S. Landes. Dr. Landes is Coolidge Professor of History and Professor of Economics at Harvard University. His current research interests include the relations of time measurement to society, culture, science and technology, technological change and the organization of work, and the historical origins of the inequality of nations. 8:00 PM in the Conference Room of Blithewood.

Drama and Dance Performance:

The Bard Theatre of Drama and Dance presents *The Secret Rapture* by David Hare, directed by John Psillakis. Performances will be on April 20, 21, 22, & 23 at 8:00 PM, with a matinee on

April 21 at 3:00 PM in the Scene Shop Theatre. They will include Senior Project performances by Jason Holloway, Kari Rydju, and Rebecca Weiss. Please call the Theatre for reservations.

Spring Blood Drive:

The annual spring blood drive will take place on Tuesday, April 23 from 9:00 AM until 3:00 PM. Appointment sign-ups will take place on April 10 and 11 during Room Draw in the Old Gym and on April 15 and 16 in front of Kline Commons during lunch or dinner. Although we do appreciate walk-ins, signing up for an appointment in advance will help the process run more smoothly and quickly. If you wish to help sign up donors, please contact Gladys Watson at Ext. 445.

Faculty Music Concert:

Two World Premieres by Leo Smith and Richard Teitelbaum. Other works by Daron Hagen, Joan Tower, Murray Schaefer, Claude Debussy and Igor Stravinsky. Performed by: Luis Garcia-Renart, Joan Tower, Leo Smith, Richard Teitelbaum, Sara Rothenberg, Frederick Hammond, Daron Hagen, Patricia Spencer. 8:00 PM on May 8 in the Olin Auditorium.

Attention Residence Hall Students:

Please remove all furniture and other personal belongings (including bicycles), out of the hallways, stairwells and lounges. Blocking these areas could impede exiting the building in the case of an emergency. Bicycles found in any of these areas run the risk of having the chain cut and the bikes removed.

Intergenerational Seminars:

Bard is offering three intergenerational seminars this spring:

- *Abrahamic Religions: Islam in Relation to Judaism and Christianity*
- *Obedience to Authority: Personal Responsibility and the Development of Morality*

Recent Issues in Eastern European Progressions

Pre-registration is necessary, and there is a \$20 fee. Call 758-7424.

From the Dean of the College:

I still have not received a number of academic and administrative department budgets for 1991-92 and 1992-93. Please submit these to my office as soon as possible.

Art History Lecture Rooms

On behalf of the Art History Department Faculty, may I ask the cooperation of all members of the faculty and campus groups who use either Olin rooms 201 or 301 for classes or special events:

- If shades are raised or lowered, please be sure they are kept in the tracks. The shades are getting out of shape; as a result, the light which enters makes it difficult to view slides.
- Please return the lectern and blackboard to the place you found them.
- Please turn off the lectern light.

Thank You.

Dances, Shows and Movies:

Films are shown in the Student Center at 7:00 PM and 9:00 PM. 7:00 PM is non-smoking. Other events are at the times listed in the Student Center.

April 17: *La Confrontation* (Women's Center Film)

April 19: *Total Recall* (Movie)

April 21: *Alice/Bros. Quay* (Movie)

April 23: *La Beau Mariage* Olin 107 at 7:00 PM

April 26: *Prick Up Your Ears* (Movie)

April 28: *Burroughs* (Movie)

Calendar of Events

Saturday 20	Sunday 21	Monday 22	Tuesday 23	Wednesday 24	Thursday 25	Friday 26
<p>Morning Bard van shuttle runs to Rhinecliff, Red Hook, & Rhinebeck</p> <p>5:45 to 10:30 PM Trip to Hudson Valley Mall, Kingston</p> <p>8:00 PM <i>The Secret Rapture</i> Theatre</p> <p>All Day Earth Day events See articles on pages 2 and 8</p>	<p>6:00 PM Ecumenical Worship Service Chapel</p> <p>7:00 PM Alcoholics Anonymous Aspinwall 302</p> <p>8:00 PM Levy Lecture (See Above)</p> <p>8:00 PM <i>The Secret Rapture</i> Theatre</p> <p>9-11 PM Writing Tutors Albee Annex 103</p> <p>Train Pickups: 5:15, 7:14, 10:15 PM Rhinecliff Station</p> <p>7:43 PM Poughkeepsie Station</p>	<p>6:30 PM Women's Center Meeting Student Center</p> <p>6:30 PM Environmental Club Committee Room Kline Commons</p> <p>7:00 PM Observer All Staff Meeting 3rd Floor Aspinall</p> <p>8:00 PM <i>The Secret Rapture</i> Theatre</p> <p>9-11 PM Writing Tutors Albee Annex 103</p>	<p>9:00 AM-3:00 PM Spring Blood Drive</p> <p>3:00 PM <i>The Secret Rapture</i> Theatre</p> <p>5:30 PM French Table Committee Room Kline Commons</p> <p>6:00 PM Amnesty International Olin</p> <p>8:00 PM <i>The Secret Rapture</i> Theatre</p> <p>9-11 PM Writing Tutors Albee Annex 103</p>	<p>5:00 PM Spanish Table, Kline Commons</p> <p>5:30 PM Italian Table College Room, Kline Commons</p> <p>7:00 PM Al-Anon, Aspinwall 302</p> <p>7:00 PM Christian Meeting, Bard Chapel Basement</p> <p>9-11 PM Writing Tutors, Albee Annex 103</p>	<p>6:30 PM BBLAGA Meeting Albee Social Room</p> <p>7:30 PM Narcotics Anonymous Aspinwall 302</p> <p>9-11 PM Writing Tutors Albee Annex 103</p>	<p>5:00 PM General deadline for submissions to <i>The Bard Observer</i></p> <p>Train Runs: 4:15 PM for the 4:51 Train 6:36 PM for the 7:36 Train 8:00 PM for the 9:11 Train Leaves from Kline Goes to the Rhinecliff Station</p> <p>6:00 PM for the 7:13 Train Leaves from Kline Goes to the Poughkeepsie Station</p> <p>12:00 NOON Deadline for all calendar submissions for the issue covering May 4, 1991 Through May 10, 1991 due in the Dean of Student's office.</p>