

Bard College
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OBSERVER

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"The alcoholism of scholarly youth perhaps does not constitute a question-mark in regard to their erudition...where does one not find that bland degeneration which beer produces in the spirit!"

--Friedrich Nietzsche

BBSO forum on racial injustice



Photos courtesy of New York Times

These photos show the aftermath of the rioting that took place as a result of the Rodney King verdict.

Michael Poirier
News Editor

Last Wednesday evening the Bard Black Students Organization sponsored a panel discussion concerning the recent outcome of the Rodney King trial and the repercussions which led to riots in Los Angeles and other cities across the nation. Fourteen months ago Rodney King, a black man, was severely beaten by four white police officers and the incident was taped by a spectator on his video camera. The trial over a year later saw a mostly white jury declare the officers innocent, enraging the Watts community in L.A. and leading to 44 deaths, over 17,000 injuries, and millions of

dollars in damage. The panel, consisting of students, faculty and administrators, viewed the crisis as indicative of race relations in the United States and tried to discuss their feelings and expectations for the future.

"Rodney King is a victim...(he shows) how an African's man life in America is worthless. There is a rage that has been felt for over four hundred years, and it is inhuman to have survived slavery and still face Jim Crow laws," said one B.B.S.O. member. "It is time to stop the rhetoric and start implementing actions!"

Considering their reactions to the verdict, Higher Education Opportunities Program Coordinator Donna Ford remarked, "The verdict shocked me and I'm a hardened cynic...I thought the

evidence would be enough, but in this country we could all carry around cameras, and justice would still be determined by the color of your skin." Many members remarked that they expected racial tensions to erupt into violence long before this particular incident and noticed that the country is moving back into the anger and violence that characterized the beginnings of the civil rights movement.

History professor Myra Armstead commented that, "(This crisis) represented a deeper problem in this country...Rodney King was treated as a symbol of black male crime; the police saw him as a brute, a monster, because there is a real fear in this nation that black men are all dangerous criminals." Panelists asserted that

these stereotypes of African-American men are the result of fear and ignorance and must be changed if racial strife is to ever end.

Anthropology professor Mario
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Student Forum: Government by default

Michael Poirier
News Editor

The final Student Forum of the 1991-92 academic year was held Monday night with the intention of electing twenty-one committee members in addition to the Film Committee. Ironically, only an hour and a half later, three positions were left unfilled, and only two real elections had taken place.

The Educational Policies Committee had eight seats open for two moderated students in each division of the college. For Social Studies Max Brown and Kate Car-

nevale ran uncontested as did Maja Brotic and Suleiman Sobani for Science and Mathematics. Maise Veder was the only representative nominated for Language and Literature while Gabe Wardell was the sole Arts member. The elections for the remaining positions in those divisions will be held in the fall. The new EPC chair for next year Cramer also won her election by default last week.

The three seats of the Planning Committee were received with no competition by Javed Jahangir, Jesse James, and Ahmed Radif. The chair of the Planning Committee for next year will be Dara

Silverman (who also ran unopposed last week).

The Student Judiciary Board needed to elect four regular representatives and one alternate, all for which only five people ran. Jennifer Boskang, Jeff Rhyne and Christa Shute were elected, and Farasat Bokhari was re-elected to continue his work collecting data for the Ad-Hoc Security Committee which must report to the federal government by the end of the summer. Jason Van Driesche maintained his post as an alternate to the SJB.

An actual election was held for the Student Life Committee seats, as the Forum had to choose four

out of five candidates. Jason Patch, Imram Aftab, Farkuh Khan, and Malia DuMont were elected, and as Patch commented in his speech, "The whole community of the campus has really bothered me... anyone who knows me from my work with the magazine knows that I am trying to make the community tighter and this would allow me to do that in an official capacity."

The closest election of the night was that for the Film Committee, which was decided by only two votes. The Film Committee selects and projects the films in the Student Center every weekend, and the two groups which were run-

ning shared many ideas between them such as strict enforcement of the first movie being non-smoking and interaction with other clubs to coordinate movies around campus cultural events. The team of Gabe Wardell, Maryann Hult, Beth Waden, and Sarah Nielson were elected, and some of their proposals included a survey of what the student body wants to see, a telephone hot-line with a message detailing that week's features, a John Hughes festival, a showing of The Human Condition, and more short films to enliven the times before and between movies.

Discussion on racial justice continued

Bick viewed the violence from an economic and social perspective: "Racism is not the only issue here... the riots were the result of the increasing inequality and political/economic disenfranchisement that has taken place in this country over the last twelve years." Other panelists agreed that the rioting reflected the anger over the alienation minorities must suffer and that people will not want to destroy a system if they are treated as an equal within it. "I do not advocate violence, but as an African-American, I don't feel obliged to be a pacifist," continued Ford.

"The same things have been happening in every city in this country except on a more gradual scale," explained Social Studies professor Joel Kovel. "The riots were like normal life only speeded up as the violence and destruc-

tion which would have happened anyway as a result of social conditions exploded all at once." Kovel went on to view the riots as revolution that has not yet fully been realized: "the real issue is to take this disaster and learn from it to begin a radical change in this society."

In discussing what can be done for the future, one proposal was the need for the government to focus real attention on the problems of the inner cities and make the money go in new directions to foster growth and cooperation. However, first the attitudes of many Americans will have to undergo a dramatic transformation before any significant progress can be made.

"Stop feeling guilty about the past," was the advice given to white Americans by one student from Africa. "Guilt renders you

ineffective, and you will respond defensively. How can you feel guilty about history when you have the power to change the present?" Greater communication is required on both sides and white people should not be afraid to take the chance and make friends, commented Rabbi Jonathan Kligler.

"Racism is the underbelly of our society," commented Kligler. "We need to have a shared purpose of eliminating racism... of increasing the human bonds and being courageous enough to make friends."

"Our society is not moving in a healthy direction," observed Kovel. "The Rodney Kings of this world have been living under fascism for hundreds of years. The

fundamental structure of our society created these problems, and it must be changed to reverse it. As students you have to resist the deadly pacification of young minds and try to raise the collective consciousness about these problems. Bard is terribly isolated, and you have an obligation to go out into the real world to make a change."

For some African-Americans though, it is too late for any real change to be made. Commented one student, "The only place George Bush has set aside for black males is prison, and those of us in college are only the token few. I hope to God I never cast a ballot in this country because I don't have any part in this country."

Someone you know may be a survivor of rape or another form of sexual assault. The facts are that:

- Most sexual assaults are committed by acquaintances;
- You have been sexually assaulted when you are forced, coerced or manipulated into having sex against your will—whether you "fight back" or not, and regardless of whether or not additional physical violence or a weapon are used against you;
- You are guilty of sexual assault if you force, coerce or manipulate someone into having sex whether or not additional violence is used;
- Rape is not sex. Rape is an act of violence motivated by an assailant's need to dominate, control and humiliate. It is the sexual expression of aggression, not the aggressive expression of sexuality.
- 1 out of 3 women and 1 out of 7-10 men will be sexually assaulted in her or his lifetime;
- Victimization rates are highest for women ages 16-34;
- If you are assaulted/harassed, it wasn't your fault:
 - ...even if you previously trusted the person who assaulted you;
 - ...even if you had consensual sex before with that person;
 - ...and even if you think you may have used "poor judgment"
 - it wasn't your fault.
- The shame and responsibility for sexual assault/harassment belong to the perpetrator.

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...shy about calling a student run hotline? BRAVE Program Director, Joani Unger, is available Tue. & Wed. call x557

Movies for the Week:

Friday, May 15, Double Feature: Freaky Friday followed by The Fish that Saved Pittsburgh

The Senior Class Presents:

with a little help from the Entertainment Committee

Basehead

at the Tent Party
Friday, May 22 at 11 pm
Beverages available

Sorry folks, but this is our last issue of the year.

All the letters that didn't get printed will go in next year's first issue.

Good luck to the Class of '92, especially K8E, Kristan, Andrea, Fred, Kim, Karyn, Missy, Ben, Jose, Bill Van, Dave, and Jon.

Any graduating seniors who want a subscription for next semester should drop a note with your name and address in the *Observer* box before it costs you a stamp.

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Libertarians: The other party

Gregory Giaccio
Editor-in-Chief

So, you think you're pretty politically aware. Take this little quiz: Which one of the current presidential candidates is willing to legalize drugs? Abolish taxes? Eradicate the draft? Abolish the NEA? Eliminate regulations on gun ownership? You say there is no such candidate. Well, you're wrong. Andre Marrou is running on this platform and is a Libertarian candidate.

The Libertarian party is the third biggest party in America, which is like saying it's the third largest

city in New York State. Their philosophy can easily be summed up, according to Dottie-Lou Brokaw, the Libertarian candidate for Lieutenant Governor in 1990: "live and let live." Dottie-Lou Brokaw spoke at Bard on Thursday, May 7 in the third floor lounge of Olin about the Libertarian party.

The Libertarian party advocates as little government intervention as possible. Brokaw quoted George Washington's farewell address as the Libertarian position: "Government is not reason, it is not eloquence, it is force. It is like fire, a dangerous servant and a fearful master." They only believe in using the government to prevent crime which they define

as "the initiation of force or fraud on another person."

By this token, taxes are immoral. Taxes are basically the government taking money from its citizens by force. The Libertarian party advocates user fees instead of taxes to fund what few government programs they would install, mostly just a court system and a smaller police force.

Despite what some might think, the Libertarian party is not a bunch of pie-in-the-sky idealists. They are practical; as Brokaw said, "Not only is it right, but it works."

While they may believe that "Utopia is not an option," as David Bergland, their presidential candidate in 1984 said, they must be

dreaming if they think that they can get into the White House. However, they have made some progress lately. The Libertarians made their first bid for President one year after their founding in 1971. While they lost, it was Toni Ntah, the Libertarian candidate for Vice-President that year, who won the first electoral vote for a woman in the history of the United States.

This year's electoral success story was that Andre Marrou was actually the front-runner in the presidential election for a short while. The town of Dicksville Notch, New Hampshire is always the first town to get their results in. When they did this year, they

had voted for Andre Marrou, even though George Bush had personally called each and every voter in the town asking for their support.

Libertarians will have a hard time topping these minor successes until third parties are accorded more recognition in America. People like Ross Perot are slowly opening the door for independent candidates, but there is still a long way to go. For more information about the Libertarian Party you can call Dottie-Lou Brokaw at (914) 679-8340 or write her at Box 66 Mink Hollow Road/Lake Hill, NY 12448. Or, you can call the Libertarian party at 1-800-682-1776.

Bard can be proud of Sexuality

Jeana C. Breton
Features Editor

In 1989, the University of Chicago approved a proposal submitted by Bard Professor John Fout to publish a scholarly journal dealing with issues of sexuality. Professor Fout knew that, for many years, scientists and humanists in many fields (social, history, gender studies, anthropology, art history, etc.) had been examining the history of sexuality. It was an increasingly popular field of study, but had no recognizable means of publication. This, along with the desire to publish his own material on the

subject, inspired Professor Fout to begin *The Journal of the History of Sexuality*.

The University of Chicago was even convinced, because of Fout's connections, to have the editing offices of the journal be located at Bard. Already, the journal has achieved acclaim because usually academic journals are centered at big research universities. Bard, of course, is not one of these, but this did not inhibit the journal from becoming a world-class publication. The current issue is the journal's eighth and its authors come from all around the world. Its distribution currently stands at approximately fifteen-hundred subscriptions which, according to Professor Fout, "Is quite good for

an academic journal, especially a new one."

The Journal of the History of Sexuality has certainly become more popular and has been considerably more successful than even its originator expected. The Association of American Publishers just presented its prestigious award for Best New Journal in the Social Sciences and Humanities to the *Journal*. The journal was meant to be a serious intellectual and entirely academic examination of sexuality in human history; it was not meant to be popular. The award, therefore, was a surprise, but not an unwelcome one; it simply establishes what many had already suspected — the *Journal* is an important and worthwhile new publication that will be around for some time.

The *Journal* is a quarterly that is also responsible for the publication of several issues dealing with specific geographic areas. The first of these was on Europe, the second on Africa, and the third (to be published next year) will be on America. They are meant to be useful for courses and will appear in the bookstore accordingly.

Classifieds and Personals

Help Wanted!

The Library will need a number of students to work 25 hours per week, for about four weeks, sometime in June. If interested please contact Karen or Jane in the Reader's services offices, x149.

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Student seeks trustworthy student to share a storage space in Kingston. Plenty of space and only \$25 for the entire summer. Respond to box 1239 or 758-2780.

Are you looking to sell your bike? I want to buy one if it's reasonably priced and not too tall. Please contact Box 1239 or call 758-2780.

Quiet couple seeks apartment or room in house for fall (Sept. - Dec.) only. Must be reasonably priced and pretty close to Bard (Tivoli, Red Hook, etc.) We are non-smokers, responsible, have no pets (but don't mind them), and are vegetarians. Please contact me before May 20th at Box 1239 or 758-2780.

I have to share my story. Let the record show:

- Pepto Bismol=interest in Rocky Road. (How very P.C. of you.)
- Rocky Road appeared to be Black History Month.
- Rocky Road fell for "50% of..." nothing! (overlooking the stretch marks.)
- Dark Turkey on the children's plate.
- The night of the Drags...(observation has its rewards.)
- Rocky Road too rich for the upsetting nausea.
- Dance your way to Africa, (you're already 50% there).
- Enough flavors to last a 1930's dance career!

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Spyglass Tree describes race in the South

Jon Miller
Book Reviewer

Albert Murray, the author of *Stomping the Blues*, *South to a Very Old Place*, and *The Hero and the Blues* has produced a sequel to his autobiographical *Train Whistle Guitar* called *The Spyglass Tree*. *Train Whistle Guitar* was a tale of his boyhood in the 1920s, growing up black in the deep South. Murray dubbed himself "Scooter" and painted a picture of high intelligence imprisoned within a social climate designed to repress it. With *The Spyglass Tree*, Murray takes Scooter to college and unfolds his growth from a young adult into man.

The author takes his own drawn-out time getting the story in motion. The first half of the book (entitled "Benchmarks") introduces us to Scooter, his college and his friends, swinging back and forth, chapter by chapter, between the school he attends and his hometown of Gasoline Point. Murray roots his characters deep in the jazz-sung legend of the

south, with such characters as Creola Calloway, Miss Slick McGinnis, and Little Buddy Marshall.

Murray's prose sings with a Whitmanesque style. Sentences as long as a north-bound freight train skate, slink, and pirouette artfully around themselves. The words embody a sing-song quality that demands to be read out loud. In his sly, winking, stylized writing, he evokes the style and attitude of the would-be hipsters he writes about. Albert Murray has written just as much poetry as he has prose, and his poeticism occasionally slows the book down. Particularly in the first half, the author feels no compunction about drifting on in very pretty language about nothing in particular.

As his work attests, Murray is fascinated with music. *The Spyglass Tree* sings with a wild, frenzied jazz, slow, mournful blues and cool improvisatory jazz. Scooter and his lover, Hortense Hightower, play hot jazz records as a preamble to making love. This is back in the 1930s, when "Sweet

Georgia Brown" was a sensual, pagan, "race" record, and we see how clearly Murray's characters derive identity from the music they carry like a shield of honor:

"So I said, What about Ma Rainey, and Besie and Clara and Mamie and Trixie? What about Jelly Roll and Papa Joe and Sidney Bechet and Freddie Keppard and young Satch, and she just nodded smiling, and said, 'Well, no wonder I noticed the way you listen. Because you listen like somebody already on some kind of real time. Because I can tell, and let me tell you something else. When you're already on some solid time, you don't have to go around worrying about being up-to-date.'"

Music appears everywhere in the book. Intense afro-rhythms permeate the novel, weaving funky jazz between each sentence of the text. This book swings in

every sense of the word; it rocks with fiery music, rolls with the sunny-side intricacies of colloquial dialect, and puts Murray firmly in place as one of the foremost modern prose stylists.

We don't start getting a real plot until part two: "The Briar Patch." Scooter's friend, Will Spradley, gets caught in between two small-time white hoods. Through no fault of his own, each man is determined to get a usurious share by cashing Spradley's paycheck for him. When they start to collide, it's Scooter's friend whose life is in danger. Scooter is brought into conflict between his own hard-won opportunity to "advance" himself and the plight that he shares with the rest of his race.

The Spyglass Tree is a bildungsroman, examining the contrast between Scooter's pride in excellence at academics and the

working-class life his hometown is mired in. We know already how Scooter advances to poetry and writing, but now we are presented with the failed dreams and impoverished lifestyles of those with whom he grew up. Murray takes memory and unfolds it into a fourth dimension of legend. While the reader's interest is not always maintained, the book still works as a chronicle of the transition to manhood. Without ever romanticizing the past or glossing over the darker sides of life in the thirties, Murray writes with enormous depth of feeling, creating a mythicized, but genuine, South of the 1930s.

(*The Spyglass Tree* ©1991 by Albert Murray is published by Pantheon books and is available in the bookstore for \$21.00)

New Horizons Concert

Anne Miller
Staff Writer

The Hudson Valley Philharmonic Chamber Orchestra's highly acclaimed New Horizons series closed its 1991/92 season with concerts Friday, May 1 at Bard College, and Saturday, May 2 at Vassar. The New Horizons Series concluded the year with a program including two world premieres, one by composer Peter Schickele, of P.D.Q. Bach fame, and the other by Ulster County composer George Tsontakis. Pianist Blanca Uribe was guest soloist and Leon Botstein conducted.

One of the world premieres was Schickele's *Elegy for String Orchestra*; and the other was Tsontakis' *Perpetual Solitude* (Prelude to Four Quartets). The rest of the program included Max Schubel's *Superscherzo* (1992 revision); Niels Gade's *Symphony No. 1 in C Minor*, Op. 5; and Frederic Chopin's, Pi-

ano Concerto No. 1 in E Minor, Op. 11, with soloist Blanca Uribe.

Of his *Elegy for String Orchestra*, composer Schickele explains: "The subtitle of my second string quartet is 'In Memoriam,' dedicated to the memory of a dissident Soviet writer who, after emigrating to the United States, married my wife's sister. The second movement of the quartet reflects, in my mind, his sense of humor, which was sometimes a bit wicked if not downright demonic, and the last movement seems to me to have that peculiar combination of dark resignation and passionate affirmation that I associated with him and other Russians I have known or know about."

Another piece that is worthy of attention was Max Schubel's *Superscherzo* (1992 Revision). According to Schubel, "Superscherzo is an oxymoron. The source materials might be called 'super scherzi.' They are the lengthy fast movements of Anton Bruckner's 7th and 9th sympho-

nies. What I have done is to reduce the basic motifs of both works to brief statements, and to layer them on each other in a precis-like humoresque. Bruckner's large and regal orchestras are also scaled down in *Superscherzo*." Frightening, bold and quick, *Superscherzo* was an interesting experimental piece. Yet, with the separate harmonica and zellophone sounds played when the orchestra would stop abruptly, it sounded a bit silly, as if the composer did not want the audience to take the work seriously. Although it was lively and energetic throughout, it was difficult to know what exactly to make of *Superscherzo*.

George Tsontakis' *Perpetual Solitude* (Prelude to Four Quartets) had a misleading title. This innovative piece was anything but solitude; instead, it was chaotic and disruptive. A weakness in the piece lies in the fact that its disruptiveness was unable to capture a pleasing affect as *Elegy for String Orchestra* had.

Though Chopin's *Piano Concerto No. 1 in E Minor*, Op. 11 and Gade's *Symphony No. 1 in C Minor*, Op. 5 were both lovely and evocative in their separate characteristics, neither was quite as provocative or riveting as the rest of the pieces on the program. This could be due to the lack of variation and incredibly long length of each, in which case that is not neces-

continued on page 8

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Reactions to a poster concerning date rape

by Sara Babel and Terri Valerio

We recently posed this magazine ad concerning date rape outside our door:

No. Come on. No. Please. No. What's wrong? Nothing. Then come on. No. It'll be great. No. I know you want to. No I don't. Yes, you do. No. Well, I do. Please stop it. I know you'll like it. No. Come on. I said no. Do you love me? I don't know. I love you. Please don't. Why not? I just don't want to. I bought you dinner, didn't I? Please stop. Come on, just this once. No. But I need it. Don't. Come on. No. Please. No. What's wrong? Nothing. Then come on. No. It'll be great. Please stop. I know you need it too. Don't. Come on. I said no. But I love you. Stop. I gotta have it. I don't want to. Why not? I just don't. Are you frigid? No. You gotta loosen up. Don't. It'll be good. No it won't. Please. Don't. But I need it. No. I need it bad. Stop it. I know you want to. No. Don't. Come on. No. Please. No. What's wrong? Nothing. Then come on. No. It'll be great. Stop. Come on. No. I really need it. Stop. You have to. Stop. No, you stop. No. Take your clothes off. No. Shut up and do it. Now.

When the man of your dreams becomes your worst nightmare.

A person in our dorm then put up this response:

"What does this poster say?

"That a man can be a selfish brute? That a woman can be brutally victimized? That the man of a woman's dream can be a brutal nightmare? That the state of relations between men and women is brutal?

"As a rhetorical device, which serves merely to incite emotion, this poster is quite an accomplishment. In the fashion of the feminist project, this poster portrays men (in general, right?) as uncaring, insensitive, brutal abusers. It portrays women as total victims, as innocent sufferers of the animal lust of men. Good job. I applaud the poster's accomplishment to present a specific picture of the nature of the relation between men and women. Okay, you've done well to make things appear to be the way Feminists want it.

"What does this poster not say?

"That this situation is next to meaningless given it is stripped of any context? That the woman is repetitive and redundant even when it is obvious that the man is not listening? That the man is so uncreative as to not be able to come up with any more convincing persuasion than 'I need it'? That the woman is a stutterer and the man is devoid of imagination?

"More than anything this poster merely shows a lack of communicative skills on the part of the couple. But it does not address or allude to any of the myriad of conditions which are involved in such a situation. First of all, may we ask why the man is so insistent upon having sex? May we inquire as to why he chooses the advance that he does? What does the couple's prior relationship entail? You may scream that this is irrelevant, that all that matters is the bold-printed 'NO!' However, you are wrong. These questions and others do matter. Otherwise, without asking for the specifics of the situation, the most this poster could be is hot wind being blown—all words with no substance. After all, it doesn't refer to any real situation but a Feminist's ideal crime.

"What other questions might we want to ask... Why is the woman's vocabulary so limited? Why does she not simply answer the man? If this is a couple with a previous history, it seems a bit odd that they come to this impasse. Let us imagine a situation, the woman is sitting at the couch watching T.V. The man comes in and says rather brusquely, 'Let's have sex.' The woman answers, 'No.' Huh? Oh, she wants to watch T.V. Okay, here then is a stupid situation. But can't we ask what reason the woman has for not wanting to have sex? A man and a woman have sex regularly. Make it more extreme: A man and a woman never go a few hours without having sex. Then one day the man says, 'No.' The woman pleads, 'Oh, come on.' The man still says, 'No.' What gives? Don't you want to ask, 'WHY?' You've had sex before, guy. Why won't you have sex now? That's a pretty good question. And usu-

ally, the person *would have a reason*. The poster, however, being as far from reality as a shadow is, doesn't even realize that this is a question.

"What other questions might we want to ask... Does this man have a history of multiple personality disorder? Why do I ask? Well, this is supposed to be the man of her dreams. This would tend to imply that the woman likes the man and likes him, for some reasons as he is nice, handsome, rich, understanding—what have you. I mean, we're not going to think that the woman considers him the man of her dreams because he is a brute? Are we? See what I am getting at? For the person who is the man of someone's dream (even for another guy), he sure is acting rather strangely. What, what do you say? Ah, *this is simply the man's true nature revealed now that he has seduced the woman into a numbing security*. All men are mindless animals at heart. Their display of courtesy, kindness, sympathy is all a sham. Okay, seriously, is this serious? If you've read some Aristotelian Ethics, you'll realize that this poster portrays a very strange, queer situation. How much sense could we make of the poster if we really think about, get past, the rhetoric? The man is enough to be someone's dream. But he turns into something completely opposite. I guess it could happen. But it would be a very particular situation and I'm sure that all these 'personality' transformations would be different.

"What does this poster really say?

"Not much. At least, nothing helpful or instructive. Just rhetoric.

"In the end, this poster has absolutely no epistemological value (look it up). It tells us nothing about the real problems, about what we really need to do. It simply serves to get women mad and antagonize men, to hide what the authors of the poster do not know nor care to know.

"Ask yourself, 'What does this poster tell me that will help me improve myself and my relations to others, whether sexual or platonic? How does it make me a better person?' If you have an answer, I'm willing to hear."

We are commenting on this response because we would like Bard students to realize that there is still ignorance about date rape, even at this "liberal" school.

Firstly, the responder, judging by his first statements, seems to have misunderstood the intent of the ad. We feel that its purpose was to inform people about how easily date rape can, and how often it *does*, occur. The situation portrayed is obviously not meant to lead the reader to make generalizations about the relations between all men and women. Instead, it is an attempt to create a plausible dialogue between the rapist and the one who is raped.

Our second point refers to the responder's comment that this dialogue describing date rape is the "Feminist's ideal crime." Rape is not something that feminists "make up." It is a fact. One in four women are sexually assaulted by the time they are twenty-five years old. Rape is not a "Feminist" issue, it is a human issue.

The responder also seems to have a problem with the dialogue presented. Now that you have read it once, reread the dialogue. The first time you read it, perhaps its unfamiliarity made it seem a longer conversation than it really is. It can actually take place in less than a minute and a half.

The responder emphasizes the importance of the "myriad of conditions" in the date rape situation. "NO" is not enough for the responder. What is? The clothes that she is wearing? Do short skirts justify rape? If you see a person on the street with money hanging out of his or her pockets, does that mean you have the right to take it? After all, isn't the owner of the money tempting and teasing you?

Finally, the responder asks, "Why does she not simply answer the man?" She does. 44 times. One does not need to have read Aristotelian Ethics to figure out that she does not want to have sex with the man. After all, what did Aristotle know about dates?

What if there were no more trees to climb?

by Vanessa Haye

During the first weekend of May, A.W.E. (Bard's environmental club) went to a three day environmental conference at Cornell University entitled, *EcoCommunities: Toward Global Sustainability*. Most of the lectures discussed how to create a small-scale community in which human activity "nourishes and perpetuates the historical fulfillment of the whole community of life on Earth" (from *The Ethics of Sustainable Development: Global Challenge and International Response* by Ron Engel). In addition, there were some very pertinent lectures

concerning social justice in relation to eco-communities and the state of the planet and its people.

It seems that many people here at Bard compute "environmental issues" with being a "hippy" or being an unrealistic dreamer, but these issues should not be perceived in such a narrow minded manner. You may ask then how they should be perceived, but it is hard to put the environment into context. It is even more difficult to conceptualize the real danger of its demolition in face of an immediate crisis like, say the Rodney King trial and the riots in L.A. Yet, even this crisis is

intrinsically tied to the environment.

In one lecture, Jay MacDaniel (religion and philosophy professor at Hendrix College) stated that, "The environment is a context not an issue." He also said that there is a tendency to see the environment as one of twenty-six important issues that you should be concerned about, instead of seeing the earth and its environment in a social context with humans as an integral part of the concern for it.

You cannot separate the two. We are from earth, we affect it and in turn are affected by it! Notwithstanding, when speaking about "the environment" one's

inner environment must be taken into account.

In his lecture on socio-justice, Don Edwards (Executive Director of Panos Institute) stated that the design of urban areas is a sign of the state of relations between the environment, human relations, and justice. Taking this another step, one can say that the way in which people and the environment they are forced to live in are treated will be reflected in the peoples' actions towards each other and upon their physical environment. This was seen in L.A. We can now understand

continued on page 6

Finnegan's Wake

This beer column is especially sad not only because it's our last one, but also because of a tragic accident that happened on the way back from Bev-Way. We were crossing that huge tract of [farm] land when Finnegan thought that he saw a keg by the side of the road. Fin had been drinking long before we started driving; but as his tolerance is so high, I thought nothing of it. Now, I know that Phantoms do not let Finnegan's Drive Drunk, but hey, it was for a good cause- we had to get beer from the 'Way'. Anyway, one of those big cows that they have in that farm just broke right through the fence where Fin thought the Keg was, and trampled him. Finnegan did not look too bad, but he was dead. Just plain dead- nothing that I could do for his heart stopped when he hit the pavement. And he never got to try our beer- Pete's Wicked Ale and Pete's Gold Coast Lager. So I brought him back to his room and called all his friends and associates for a wake; Finnegan would have wanted it that way.

I put the Wicked Ale on ice, but broke one open for myself. The Wicked Ale has a nice dark color like a deep Red Killians. The flavor however is distinctly American. (Yes, I know that Killians is made in America, but it's from an Irish recipe, thus the European taste) The flavor lies somewhere between New Amsterdam and Sam Adams- but better than both. It's about as smooth as a beer gets. Crisp flavor with a short pleasant aftertaste. Finnegan would like this beer. It's certainly the best American Ale I've ever had and rivals most of the English. Unlike stronger Ales, I feel this deserves to be sipped and enjoyed, but

I would have no problems drinking it in massive quantity. But I should stop drinking and tidy up Fin's room 'cause his friends will be arriving soon for the wake. His girlfriend was first to show up, followed by classmates and some professors. Garry Hagberg stopped in, as did Terry Dewsnap and others. And there was Finnegan, laid out on a white sheet, a fine corpse. As a matter of ceremony, I placed the drinks by his head and people were using them in quantity. It was a wake, and people were enjoying themselves- even if they were upset. One of Fin's professors- Julie; I think, had one too many (probably just one) and knocked over a bomber of the Pete's Gold Coast Lager- all over Finnegan. It looked awful- as if he didn't stink enough already. I had just grabbed a towel to mop him up when he began to sputter- "This is good stuff" was the first thing he said "Jumpin' Jesus, didja think that I was dead!?" was the second.

I had a response to both. I think that the "you're right, this is good" was lost in the scream of the assembled. After that, I did not have to say "yes, you fool, I thought you were dead." He simply smirked and began to wax on about the recuperative powers of Beer, specifically the Gold Coast Lager. There's definitely a relation, he said, recalling the time that we got blasted on the Ale at La Parmigiana. "It's very smooth with a kind of Honey mead taste and a sweetish aftertaste that melts on your palate. Overall, not as good a brew as the ale, but much smoother and far more suitable for mass consumption. So let's turn this into a real party." As usual, I

agreed. The taste is well balanced, like a fine wine. But it lacks the sumptuousness of the Ale. The Ale is like a good steak while the lager is more akin to a good burger. Lets get on with the party, you stiff.

And now, with this review put to press, the legacy of Finnegan and the Phantom must end. We've tried almost 150 beers apiece and you can remember us and our

favorites by these top 5 categories.

We would like to thank the *Observer* for granting us space every week, the guys at Bev-Way for everything, and each other for fearlessly drinking anything in a bottle.

Fred Baker; Finnegan
Jim Frank; Phantom

Top beers of the Beer Column

Phantom

1. Bass
2. John Courage
3. Pete's Wicked
4. Brooklyn Lager
5. New Castle Brown

Finnegan

General:

1. Elephant Malt
2. New Amsterdam
3. Winterfest
4. Whitbread
5. Sam Adams

Ales:

1. Bass
2. Pete's Wicked
3. New Castle Brown
4. Whitbread
5. Double Diamond

1. New Amsterdam
2. Whitbread
3. Bass
4. Sam Adams
5. Pete's Wicked

Beers

1. John Courage
2. Brooklyn Lager
3. John Courage
4. New Amsterdam
5. Dos Equis Especial

1. Peroni
2. Brooklyn Lager
3. Pacifico Clara
4. Albany Amber
5. Kroenbourg

Responsibility is maturity

Whenever I have free time, I like to walk around Bard's campus, which I think is very beautiful. The campus is only one of the reasons I decided to come to Bard, a reason which I've heard also influenced students who wanted to get away from the suburban or metropolitan scene. The big reason I came here was because I was told that students, and Bard in general, were liberal, open-minded, and tolerant. After two years at Bard, however, I have discovered that not only does Bard has its own definition of the above terms of endearment, it also has its own meaning of the word "responsibility."

As an example (and there exist many of them- examples, I mean), after the Menage a Trois (which everyone nows just calls the Menage) on Saturday night, someone managed to knock over a light along the path to Tewksbury. Not just the light, but the entire light post, out of the ground. B & G, who have to put up with a lot of unjust criticism from students, quickly installed a new light post, once again cleaning up our

mess. Now, you'd think that the students here at Bard, the ones who want to be treated with equal rights like adults in the real world and all that, would actually behave like mature, grown-up human beings. The problem, of course, is that a large percentage of the Bard student populace takes pride in doing whatever the hell they damn well please, paying no heed to the consequences of their actions. Responsibility is what the pro-life (or anti-abortion) issue is addressing, or should be addressing, and the letters that have appeared in the last few issues of the *Bard Observer* have proven that no one has yet to pick up on this.

The pro-life contingency believes abortions should never be desired, which most people I know would agree with. Some pro-lifers (a term which I hesitate to use because of its connotations) believe that the act of sex should be reserved solely for the purpose of procreation, which many people believe is simply a ridiculous proposition. However, not everyone who

is anti-abortion is against the use of contraception, and not everyone who is anti-abortion is anti-choice either. It is also not true that everyone who is against abortion is a "religious fanatic," or even religious at all. Anyone who has taken a philosophy course knows that ethics and religion are not necessarily interconnected.

It is a fact that every action has a result, and that the only way to avoid the possibility of an unpleasant result is to avoid the action. In the case of sexual intercourse, the only one hundred percent guaranteed safe way not to get pregnant is to abstain. Of course, we all realize that everyone has sex

continued on page 11

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● Pepsi
\$1.09/ 2L



Still more senior project interviews

Slice of Circle, art by Ezra Chasin

"I like to think that there's a real balance between visual and conceptual. That's part of the reason I took on this project," explained Ezra Chasin about his senior project, a series of paintings with construction entitled *Slice of Circle*.

Chasin's project is an unusual combination of the traditional with the innovative. He intends for all of the pieces to provoke an interaction between the viewer and the work, adding, "Motion is intrinsic to this project—the motion of the object and the motion of the viewer." For example, one painting is covered with a bag that has a large hole in the center. To see the image, the viewer must

move the circle across the canvas. Another painting is covered with a wooden cylinder that has a knob on top, and the viewer must turn the casing to see the painting.

"I pride myself on these objects being non-reproducible," said Chasin, and he was exactly right. Not only would a photograph of them seem inappropriate, but words are almost as futile in describing them. If Chasin seeks an interaction between the work and the viewer, he has accomplished this. It is impossible to render these pieces two-dimensional; in order to have any sense of the work, one must actually see and touch it.

Unfortunately, the most interesting aspect of Chasin's art also

threatens to undermine it; if a viewer realizes that it is necessary to touch the art, the viewer's response will be one of fascination; it is still intriguing to be able to touch art after a lifetime of visiting museums in which DO NOT TOUCH signs are everywhere. Unfortunately, there is a great possibility that one will not touch the work, or if one does, it will be touched 'incorrectly.' (I say this because, when I saw the painting covered with a bag, I pulled the bag towards me rather than pushing it—the probable response of most viewers—and as a result, I saw none of the painting. Only when Chasin directed me did I

see the images.)

Another piece was a more traditional painting of a formally dressed man, but this man was wearing over his face a wooden knob attached to a string. The painting itself is very beautifully and intricately done, and, with this piece, the viewer has one prominent option for how to move the knob: to uncover the man's face. Although the knob is, in some ways, distracting, it does force an interaction with the painting and draws the focus to the subject's face.

The most impressive piece in the show consists of portraits of two faces cut in half vertically and

then hinged to swing back and forth like shutters over a window. The paintings are wonderful, and the construction makes sense, truly enhancing the paintings.

Overall, Chasin's project has an interesting and original theme; however, the show would probably be more successful if the viewers' intended movements and the reasons for some of the constructions were more clear. The paintings are beautiful, and if the constructions do not deter the viewer, they accomplish Chasin's purpose precisely.

Slice of Circle by Ezra Chasin will be on display in Proctor from May 16th-23rd.

Luna interview

"Just because I'm not composing with sounds, but with visions, doesn't mean I'm not a composer," said Carlos Luna of his senior project, a multi-media art installation entitled *Rhythm, Ritual and Icons*.

Luna, who described his project as "a composed, controlled environment of several pieces dealing with issues of musical knowledge and issues of validity," has received many questions from puzzled viewers asking, "But I thought you were a music major?" He explained that he prefers to think of himself as a composition major and chose to do a visual art project because it seemed more challenging: "If one is not careful with knowledge, one can end up using it as a system of formulas." Luna felt that by working with a "language" unfamiliar to him—visual art—that he would compose more deliberately and creatively.

Luna's installation consists of a variety of objects including clippings from magazines, feathers, pieces of *The Bible* and other sacred texts, Buddhist pendants, Wiccan designs, and fragments of musical scores. Describing these

composed objects as "boxes with visual designs and texts which appeal to their inherent symbolic nature," Luna was interested in seeing how people would react to icons, even those which were personally 'meaningless' to them. He explained, "When you see a cross, and even if you're not a Christian, it still means something to everyone."

Luna commented that the title of the show, in many ways, refers to the process of its creation. "I took a very ritualistic type of approach to it—listening to the same music consistently... Also most of the pieces are burned; I guess it represents inner fire and energy."

Getting back to music, Luna said that he had been influenced by medieval music and Baltic pagan music, as well as heavy metal.

He felt that despite his choice of medium, he succeeded in transposing his "personal system of beliefs onto a visual surface." He also mentioned that the most intriguing aspect of the project for him is "not what is right now, but the evolution process that will take place over the next 10 years. I know the core of what I am won't

change, but I'm sure the imagery will."

Now that his project is officially completed, Luna said, "It's not done. I'm just starting out. I've been very disappointed with music—especially playing guitar—because if you have long hair and play guitar people think you should come and entertain them... I want to compose without being judged by any of these things."

Rhythm, Ritual, and Icons was displayed at Brook House from May 4th-9th.

**We humbly apologize!
Due to unforeseen
circumstances, not all of
the art reviews have
accompanying photos.**

**All interviews/
reviews by Tatiana
Prowell except the
Rankin interview,
which was by Jeana C.
Breton**

Rankin interview

"I wanted to do something more involved than painting...and, I've liked to build stuff ever since I was little," says Jennifer Rankin of her senior project. Her show is on display in Proctor and is entitled *Reproductions*.

The show consists of six installations each composed of several mediums. There is painting, sculpture, found objects, made objects, and even music. Rankin insists, however, that it is not just the construction of her pieces that is interesting, but the atmosphere as well. This aspect "is very important," says Rankin; such things as lighting are necessary for emphasis and overall affect.

Her pieces show "an interest in the past times of the Victorian era." This idea came from looking at Victorian paintings and realizing the symbolism involved. Rankin feels that her work can be interpreted at different levels "from pretty stuff to a narrative." Indeed, her pieces do tell some sort of story; they are incredibly believable settings one probably would have been able to find in a Victorian home. Most are inclosed in a box composed of antique

windows, giving the admirer the opportunity to look in on a fragment of another time and place.

Rankin says that the Cornell box constructions were a big influence on her installations. "Someone familiar with Cornell's work would probably even be able to tell which of his pieces I [Rankin] like best." There were no people, however, that influenced her work. There was simply her desire to construct. "I thought I had no talent, but tried and found it exciting and fun," she says. "I also got enough positive feedback to make it worth doing."

So far the comments on her show have been positive; people are impressed and Rankin is very happy about how it turned out. "It was a lot of work, but so enjoyable," Rankin says she wouldn't have changed a thing and is very glad she was able to incorporate a lot of skills into her work (sewing, woodburning, etc.). "Creativity is what's important," says Rankin "and it feels good [to know that her pieces are thought provoking ones]." She feels there may be a female point of view portrayed that was picked up through her background in psychology yet if so, the affect is fascinating not intentional.

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Cotton interview

"I am interested in objects and clothing that confine or constrain the female body," explained Glynis Cotton about her senior project, *Moulders of the Form*.

Cotton's project is a sixteen piece installation and assemblage containing corsets and girdles made of plastic and straight pins/nails, painted stockings, tutus made of screen and silicone, as well as a "guide book" to the show made from metal and wallpaper.

Much of the inspiration for Cotton's work came from a book entitled *Anatomy of Ballet* which contains "photographs of 'the correct body type' and 'the wrong body type' for girls [studying ballet]." Cotton found the message of this book "a good metaphor for all kinds of control over women's bodies."

Although Cotton said that her paintings last fall "had the same conceptual meaning [as this work]," she explained that she "felt more comfortable" with the medium of sewing and crafts than with painting. Commenting that her mother used to teach home economics, Cotton said, "I think that has a lot to do with it. I preferred to use a typical female medium—sewing and craft-making—to do this."

Cotton definitely seeks to communicate a feminist message with her project, commenting that she "wanted to show contradictions

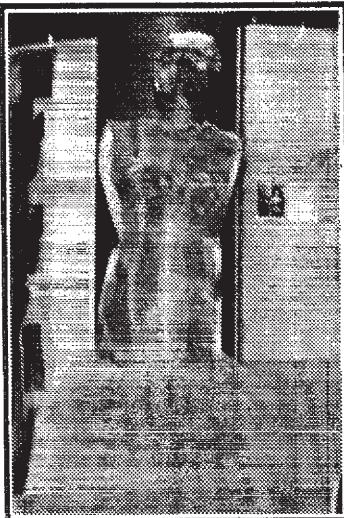
between the real body and these objects." However, she explained, "My professors have said that I usually arrange things compositionally and that I don't push the conceptual—the political, feminist meaning—enough, and I agree with that."

She hopes that the guide book on display will help to explain her work

and make the conceptual meaning more apparent. The wallpaper pages are covered with reproduced images and patterns of constricting female garments. Also on the pages is text by Angela Carter, a modern feminist writer: "On this burning morning after breakfast and the performance of a few household duties..."

Unfortunately, Cotton's project can no longer be viewed in its entirety. Four pieces of her work were chosen by the Minority Arts Resource Council for an exhibition in Philadelphia's Levy Gallery, and they have already been sent to Pennsylvania. Even incomplete, Cotton's show is definitely thought-provoking and worth viewing.

Moulders of the Form by Glynis Cotton is on display in the atrium of Olin from May 9th-15th.



Masuda interview

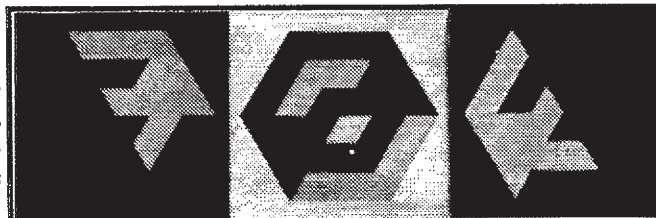
"I am trying to trick the brain with these paintings, and your brain will trick you," said Hideki Masuda of his senior project, a series of paintings entitled *Seeing is believing*.

Masuda's project is composed of four large sets of acrylic on paper paintings, as well as 10 smaller paintings and possibly some drawings. His work, which is characterized by bright colors and complex interlocking of shapes, is a study in visual manipulation through the use of optical illusion.

Influenced by optical illusion artist, Victor Vaserari, Masuda said that he had been "planning to work with optical illusions all along—just the trick—but then I

decided that I wanted logic in my work." Taking optical illusion a

he planned in some ways: "I always have a complete image in my mind when I start painting, but even still [the finished product] can vary from this image," he is pleased with it. He also feels that professors and friends who have seen the work find it interesting "because no other senior



art majors use logic as I do." Masuda is uncertain of his future plans, but said, "It would be great if I could make a living out of the type of work I do now, but it's too risky." Explaining that painting could become "a hobby" for him, Masuda expressed interest in attending an American graduate school to study industrial design.

Seeing is believing by Hideki Masuda will be on display in Proctor from May 16th-23rd.

step further, he began to experiment with the sequencing and rotating of colors and patterns. He found that this better enabled him to "translate real objects onto a two-dimensional canvas." Masuda explained that, for example, "by using three colors, I can suggest a cube, but if you view this cube from a 45 degree angle, suddenly it becomes an imperfect hexagon."

Masuda said that although his project turned out differently than

Uceda review

"People want everything swallowed and digested for them...these photos explore issues and reactions. They're as subjective as anything you'll see," said Francisco Uceda of his senior project, a series of color photographs entitled *Natures Mortes*.

Uceda's work, as he describes it, consists of "things you're not used to seeing put right in front of you." His photographs were taken at a fish store and a slaughterhouse—his subjects being animals and organs/body parts, almost all "a complete deformation of the objects."

Uceda was successful with his choice of a very difficult subject. Not only does one photographing such objects encounter the response: "Why do you take pictures of this grotesque stuff instead of something beautiful," but the photographer must also avoid the pitfall of relying upon shock effect alone.

Uceda accomplishes this beau-

tifully. Though the photos are likely to have a great impact upon vegetarians and animal rights activists, Uceda explained, "I'm pro-animal, but that's not the point I'm trying to make. I'm trying to deal with life and disrespect of it." Uceda's provocative work demands viewer interaction, and one feels a cycle of emotions which seem to be what the photographer likely experienced in making the photographs; immediately, the viewer is stricken by the beauty of the images and colors; then comes the curiosity—staring at these grotesque objects, and trying to identify them; finally, there is a sense of guilt, perhaps immediately for this perverse curiosity, but, more profoundly, because of the disrespect of non-human life which can no longer be ignored.

Uceda seems to have avoided the lure of shock effect by photographing intelligently and sensitively; essentially he did in photo-

graphing what he hoped the viewer would do in viewing. The images are original, and whether or not he intended beauty when he photographed intestines arranged and painted gold, they are strikingly beautiful.

This beauty and originality salvages the few frustrating photos in which Uceda—who recognized the object in the photo because he already knew what it was—was so abstract that he prevented the viewer from seeing anything but a mass of colors. On the whole, however, Uceda's photographs and prints successfully capture the intensity of the subject matter, and the show is definitely worth seeing.

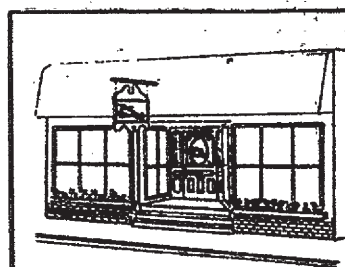
Natures Mortes by Francisco Uceda is on display in Kline Commons from May 10th-15th.

Horizons Continued

continued from page 4

sarily a negative factor in terms of its value to the classical world, but perhaps in the modern era ahead of us. It is clear that in this program alone, modern composers are turning away from the classical styles of their predecessors and looking for a new style that they can call their own and individually mark their era.

Why not work for the Observer next year?



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Art and Photo openings

Pam Teitelbaum	Olin	May 9-15
Vivian Page	Olin	May 16-23
Christine Gobbo	DeKline	May 14-20
Elizabeth Champ	Kline	May 15-20
Bromwyn Cotton	Proctor	May 9-15

These students were unavailable for comment at time of publication.

The dying gasp of the Tewksbury mud flats

Matthew Apple
Sports Editor

The regular softball season finally ended on Monday after the first playoff games were played in the Athletic League. Photo Flo were knocked out of playoff contention in the Recreational League by Margaret & the Meatbangers 17-10, and We'll Go Pass/Fail, Thanks defeated Slut Trash 12-4 to ensure themselves the sixth spot in the playoffs. Meanwhile, two hours earlier, Gym Rats defeated Duckrabbits 10-6 to advance to the semifinals, and the Black Sox barely avoided a shutout as they lost to Cunning Linguists 10-1.

The Recreational League playoffs began Tuesday, as Margaret & the Meatbangers walloped the leader-less What's Our Name? 15-0, the first game and only game this season to use the 15 run rule, automatically winning after three innings. E. Coli defeated Flaccid Suzuki 11-5, Simon's Sluggers defeated Slut Trash 15-4, and the People's Film Front Softball Liberation Army narrowly beat We'll

Go Pass/Fail, Thanks 11 to 9 to advance to the semis.

Gym Rats will play Sexual Cannibals in Wednesday's only game at 6:30, while DaLuvaghs square off against Cunning Linguists Thursday at 6pm in the Athletic League's other semifinal game. In the Recreational League, Margaret & the Meatbangers plays E. Coli Thursday at 4pm, while the People's Film Front Softball Liberation Army plays Simon's Sluggers immediately afterwards at 5pm. The semifinals will feature two umpires to yell at and lots of great Bard intramural softball action, so come on over to Tewks and watch the games!

Game of the Week

What's Our Name was 1-2-1. They had but one chance to make the playoffs: beat E. Coli, who was an infinitely superior team. When the two collided, E. Coli, who, too late, tried to reschedule the game, could only scrounge up seven players. The rules state that the minimum numbers of players allowed is eight, seven if the opposing captain agrees to allow it.

The opposing captain did not agree in this case, knowing full well that much angry shouting would result. He was right. E. Coli protested, but to no avail: no amount of name-calling would change the resolutely stubborn mind of the captain of the most annoying team in the league. Stubbornness prevailed, as What's Our Name wound up 2-2-1, placing seventh in the playoff draw, and played a pickup game anyway.

Play of the Week

The play of the week would have been a certain first baseman of the Gym Rats whose pants split in a strategically placed spot during the Gym Rats-SPS game, but the ever-present antics of Albert Height once again stole the show. With two out, his team losing by over ten runs, their backs to the wall, Albert was standing on first base. He jumped off the base with the pitch, stopping in his tracks and falling down twenty feet from the base when the line drive was caught by the shortstop. However, the shortstop threw the ball wildly into the wild blue yonder, and Albert immediately ran to second. However, he failed to tag up at first base, so with his teammates and the omnipresent fans yelling at him to go back, Albert ran back to first. The throw came in to first, but that didn't stop the speed demon Albert, who took off for second. At first base, the pitcher whipped the ball to the second baseman, who unfortunately was nowhere near second base. Albert rounded second and was heading for third as the second baseman threw it to Laurie McCarthy at third. Intimidated by the scarlet

Playoff games that we can't cover*

Wednesday

Gym Rats vs. Sexual Cannibals - 6:30pm

Thursday

Margaret & the Meatbangers vs. E. Coli - 4pm
People's Film Front Softball Liberation Army

vs.

Simon's Sluggers - 5pm

DaLuvaghs vs. Cunning Linguists - 6pm

Monday

Recreational Finals - 4:30pm

Athletic Finals - 6:00

*All the semifinals and finals will last seven innings. Winners get their pictures in the Stevenson Gym Walk of Fame for Eternity (or next year, whichever comes first)

**We need a
Sports
Editor for
next year**

fury that was Albert, Laurie dropped the ball. Albert did not know this, and instead of sliding, he put his arms up and rammed into Laurie with the intention of continuing full-speed towards home plate. When the umpire, Brad Richman, immediately called Albert out for his over-aggressive base-running, Albert tackled Brad and playfully wrestled him to the ground. Egged on by the crowd's chants of "Go, Albert, go!" Albert chased Brad around the field for a few minutes. Unfortunately, Albert failed to catch the erstwhile umpire, much to the fans dismay, thus ending the game.

Looking for a workstudy job for next year?

Positions available:
intramural referees,
scorekeepers, and
umpires. Also accepting
applications for
intramural supervisors -
experience in sports
organization necessary.

Contact Kris Hall,
Dept. of Recreations
and Athletics, ext. 530

You've seen 'em once...

The Dixie Caps

"King" Olivier te Boekhorst- tenor sax

Matt Apple- trombone

Robin Leebardt- clarinet

Bill Dechand- standup bass

Mike Adams- acoustical guitar

Chris Turbett- drums

May 15th at 9:30 in deKline

...why not see 'em again?

Congratulations to all the Coach's Award winners!

Christa Shute - Women's Tennis

Henri Ringel - Men's Tennis

Tami Sloan - Women's Volleyball

Jody Apap - Men's Volleyball

Mabs Potter - Women's Cross-country

Enrique Lopez - Men's Cross-country

Todd Hefner - Men's Fencing

Dave Snyder - Men's Basketball

Chris Turbett - Men's Soccer

Karen Whitfield - Women's Soccer

Bhaves Ladwa - Men's Squash

Sex and alcohol don't mix

by Greg Giaccio

This year's Menage a Trois sent out two different messages. The first one said, and I quote Ephraim Glenn Colter, "The Menage is about remaking questions towards one's own responsibility, in one's own image. Therefore, there will be no alcohol served." This said that students knew that sex and alcohol don't mix. This said that students could exercise self-control and common sense without it being enforced from above. This made us look responsible.

The second message appeared on the doors of Kline Commons. These signs of the times said to go out and buy your booze before the liquor stores closed at 7:00. They said that the Menage was dry because the Menage organizers couldn't foot the bill. (I find that harder to swallow than Jack Daniel's whiskey, considering that they blew \$1000 of our Convocation money on that party. Where did this cash go to? Tin foil and porn mags?) They said it was for the benefit of us "lusers" and "alcheys" (obviously, the P.C. sensitive terms for people with substance addictions) who don't like to wait in line.

Well, which is it? Did the Menage organizers not provide alcohol because they were worried about sexual harassment or because they were being cheap? Or was it a little of both? The Menage organizers proved two things with their stupid signs: 1) They are lousy graphic designers, 2) They mix their messages as well as they mix your vodka and their orange juice.

A word about jobs

To the Editor:

There are thousands of different kinds of summer jobs for college students. In the summer, college students from around the country will be doing everything from becoming lifeguards to driving 18-wheel trucks. Some jobs are significantly better than others. This essay is about those "others." Whether you have already found a job or are currently looking, I hope you will give this some careful thought.

Because college students represent "seasonal" help for many employers, there also exists a strong possibility of being taken advantage of. Employers may ask you to do something that is ethically questionable, or possibly even illegal. For example, you may see advertisements that boast earnings of \$500 to \$1000 per week by selling all kinds of things, from ice cream to books. What they don't tell you is that you will have to subtract the cost of the stuff itself from your paycheck. Let me give you an example to illustrate this point. Suppose you see an advertisement for a summer job that will pay \$600 per week. A little research reveals that you will be selling hot dogs for the summer. Okay, the job itself isn't so great, but the payoffs are worth the hard work. So you sign on the com-

pany and soon you find you have \$600 in your pocket after a week of selling hot dogs. This is what some employers want you to think.

But think twice about this. Whether you were told up front about it or not, you'll have to pay \$300 to your manager for the hot dogs and buns, plus another \$100 for rental of the hot dog stand, plus \$50 in vendor licenses and uniforms. Thus you take home \$150 per week, which is actually less than the minimum wage! (Don't forget to subtract taxes from that...)

Now not every summer job is like this. Most are legitimate, paying the legal minimum of \$4.25 per hour or more. Some employers will even throw in a summer health insurance policy and a paid training period.

What can you do to check on your employer? First, ask the employer for the names and phone numbers of a few students who worked for them last summer. Then call them and find out what the job is like from an employee's perspective. Next you should also ask your employer exactly what expenses you will incur with this job. Hidden costs can be found in many jobs that involve selling things. You can also call the local Better Business Bureau and ask for a check on the company's background. And finally, you should talk to other students about what you are planning to do. Chances are that no "red flags" will pop up from any of these. But if one does, think about another

job.

I hope every Bard student has an enjoyable and meaningful summer experience!

Jefferson Huang
Assistant Dean for Student Development

Abortion law is pregnancy law

Dear Editor:

Let us suppose for a moment that legislation has been passed that outlaws abortion on the basis that it is murder. Any woman, then, who has an abortion is a murderer, and subject to any and all punishment as befits a murderer. By this legal precedent, women must carry their pregnancies to full term. They are responsible for the life that they must carry within them.

But accidents happen. If you will allow a brief analogy: A person may not intend to run someone else over with his/her car, but must still be held responsible for their actions. Manslaughter is what they call it in our legal system. So, since women are responsible for delivering a living baby, any miscarriages or stillbirths are cases of manslaughter.

Then there are other cases where women find themselves in unhealthy environments (i.e. their workplaces while trying to earn money to support their responsibilities) which damage their infants-to-be and cause defects or stillbirth. Here is a case of murder through negligence, or where the baby is nevertheless born alive, attempted murder. And we mustn't forget the father, also known as accomplice to murder, if he helps pay or arrange for an abortion, or has anything to do with damaging the baby.

In the United States, the rate of miscarriage per capita is the same as in most third world countries. Are these millions of would-be mothers and fathers to be held for manslaughter? or murder through negligence?

The logical extensions of this anti-abortion theory include needing to keep women in check: Every woman must be checked for pregnancy in order to keep her from aborting, either through negligence or intentional physical means. We would need to make, for example, home preg-

nancy tests, illegal. If women could find out that they were pregnant in privacy, they might do something to harm their fetus. Worse yet, without mandatory monthly doctor visits, a pregnant woman who is ignorant of her pregnancy might accidentally hurt the fetus and face charges of negligence. Fetuses must be protected—women must not climb stairs (lest she fall and harm the fetus), nor can they expose themselves to any possible harm, like driving a car or taking the subway. In short, they must stay in a safe environment for their entire term, until a healthy baby is born.

These are the logical and legal actions which follow from law which outlaws abortion on the grounds that it is murder. To make abortion illegal on that basis implies that women are to be held responsible for all pregnancies, degrading women to incubator status. Under that law, women must have their babies—and it creates a terribly complicated mess.

But there is a solution, which is consistent with our nation's emphasis on personal freedom, and the separation of church and state. Keep your personal beliefs personal. It is perfectly legal to urge yourself and your friends to "give birth a chance." But it is inconsistent with human liberty to make this into law governing every pregnancy in the United States. Although you might not like abortion itself, it is the lesser of two evils, the greater evil being the enslavement of women on the basis of their baby-producing capabilities. It is safe to say that no woman who has ever had an abortion liked the way it felt, or enjoyed making that agonizing decision. But that decision must be available to make, or else our nation will be one where a woman is a slave to her body.

Pamela Chaplin

Kudos to BBSO

Dear Editor:

Congratulations and thanks to the Bard Black Students' Organization for their timely and well-organized forum on Rodney King/Los Angeles. When the *Daily Freeman* is made to pay attention, something was done very right. There is no doubt that it is

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The Bard Observer

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The Bard Observer is published every Wednesday 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 editorial board and not necessarily of the Observer staff.

Letters to the Editor must 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 Friday a week before the publication date. The Editor reserves the right to edit all articles (except those intended for the *Another View* page) for style and length.

Classifieds: Free for Bardians, \$5 for all others. Personals are free.

Display classifieds: \$5.00 for local, \$10.00 for national.

Display ads: contact the Ad Manager.

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legitimate and important to treat the cruel happenings as symptoms of deeper-lying causes in the culture, the economy, social domination, and modes of interpersonal relations. But it is also important to listen and respond to the actual language of the outraged. Otherwise we run the risk of instrumentalizing the people we hope to understand and support: no one wants to have their words and actions interpreted as nothing more than a sign of something that our interpreters know about and we are too ignorant to know.

Black people above all reacted to the judicial endorsement of King's battering as to a screaming injustice, inflicted by the institutionalized justice system. This perceived injustice fits into a pattern. The United States has by far the largest per capita prison population in the world, and a vastly disproportionate part of that population comprises men of color. The United States has by far the largest proportion of persons sentenced to death, and a vastly disproportionate part of those condemned are men of color. The popular sense of justice, especially among the population most directly victimized knows that this cannot happen without a chain of specific grievous wrongs. The simmering anger at injustice that erupts when there are egregious cases of abuse is about the demand for justice, a demand that is still addressed first and foremost to the institutions of justice, as they exist. To analyze these events without heeding their most direct meaning is to risk passing over people's pain. The danger is that we will in effect say: "THEY think that they can still expect justice from police and courts, and THEY experience furious disappointment when it is denied. WE know that the system is corrupt, the power structure is racist, the law serves only to dominate and control, and a lot of other deep things; WE also know that their bitterness is REALLY about alienation, exploitation, totalitarian oppression, rebellion, and more things that they don't recognize." This is condescension. It also is politically stupid.

If the beating of Rodney King and the incarceration and execution of Black men is just like the high death rates from treatable illness among Blacks, just like the horrors of poverty in the ghettos — all equally inflicting suffering — then too many things are like

too many other things, and our idea of injustice becomes too diffuse to understand the feelings of others or to focus our own response. Injustices are inflicted by people we can name. Wrongs suffered at the hands of police, courts, and prisons may be signs of many things; but they are first of all concrete and real. Let us by all means strive to learn deeper causes of social and political evil and ready ourselves to react appropriately to what we learn. The BBSO Forum was a brilliant success in starting us along that way. But let us also be ready to confront the evil at the point of hurt. What do we want? Justice. When do we want it? Now. If we cannot agree in full what justice requires or how to attain it because those are hard and divisive issues, we can much more readily find common ways of fighting injustices. That is solidarity.

Yours sincerely,
David Kettler

Life ain't easy

To the editor:

I could not help but notice the abundance of pro- and anti-abortion comments in the last few *Observers*. By the term pro-abortion I simply mean one who favors keeping abortion legal. By anti-abortion I mean someone who would rather that abortion be outlawed. I use these terms to avoid the rather charged terms of pro-life, anti-life, pro-choice and anti-choice. Although this is the first time that an anti-abortion argument has been presented on this campus that I can remember, it has not been presented to my satisfaction. Recent arguments have been more metaphysical than factual. There is no need to expound upon a moral, religious, or philosophic vision to justify an anti-abortion stance. The case for an anti-abortion point of view can be presented logically, scientifically, and factually. Although I will probably alienate many of my readers by doing so, I intend to present a factual argument against abortion.

Before the argument can be presented, certain definitions must be agreed upon. If these definitions cannot be agreed upon then discussion is useless since neither side of the issue will be using the same language. I think

that we can all agree that murder is the cessation of the life processes of one human being by another. We must also agree that murder is a bad thing, but I feel that most of us are already convinced of this and that it is beyond my poor powers of rhetoric to convince those who aren't.

Next we must agree on what life is. This task is more difficult, yet not impossible. The following are a set of conditions for life pulled from three different biology textbooks in the library.

1) Living things have complex organization. Even the smallest bacteria cell has a complex set of structures. However, a computer also has a complex structure, so this condition alone is not sufficient to define life. None of the conditions below are sufficient in themselves to define life either, they must all be present in an object before we can say that it is alive.

2) Living things also take in and use energy and chemicals.

3) Living things grow and develop. Organisms use the energy and chemicals they take in to become more organized and complex.

4) Living things respond to external stimuli.

5) Living things adapt to their environment.

6) Finally, living things are able to reproduce.

A fetus fulfills all of these conditions. It is a set of complex cells right from the moment of conception. A fetus takes in energy and chemicals from its environment, even if that environment is a woman's womb. A fertilized egg is continuously dividing into more cells; therefore, fetuses are continually growing and developing. A fetus will respond to certain stimuli in the womb as well, as is shown by a recently fertilized egg following certain hormones to find a home in the uterine lining. A fetus is also adapted to living in the womb and develops structures so that it might more easily obtain nourishment while it grows.

Now, a pro-abortion believer might argue that since a fetus cannot reproduce and is therefore not alive. However, a human cannot reproduce until it reaches the age of puberty, and no one would argue that pre-pubescent humans are not alive. The fetus just happens to be in a stage of development in which it does not have the ability to reproduce.

The fact that a fetus is biologically alive does not necessarily mean that to cease its life processes

is murder. For instance, sperm cells, egg cells, and even red blood cells are alive. However, no one would have a problem if someone were to cease the life processes of their own blood, sperm or egg cells. Pro-abortionists argue that a fetus is just a set of cells that belong to mother. The mother, therefore, has the right to terminate its life as she would terminate the life of a wisdom tooth or a tumor.

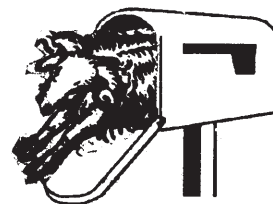
However, a fetus is not a part of the mother. Every single fetus has a different genetic code than the mother. This can, and has, been proved through karyotyping or through the process known as DNA fingerprinting. Therefore a fetus is alive and is not a part of the mother's body.

However, many pro-abortionists claim that a fetus is just a parasite. They are correct. A fetus gets all of its nourishment at the expense of the host. However, unlike tapeworms or other parasites, a fetus belongs to the genus *Homo* and the species *sapiens*. This can again be proved with genetic tests which would show that the genetic make-up of a fetus is only similar to humans and no other species in the world. While it is true that a human is in a parasitic stage of life when a fetus, it is still a human, and a living one. The act of ending its life processes is an act of homicide.

These arguments are not absolute. They can be disproved if someone can find scientific support for a different definition of life, of murder, or of *Homo sapiens*.

There are those that would argue that while abortion may be ending the life processes of a living human being, it is not necessarily immoral. They argue that the standard of living of the mother would be drastically reduced or that many fetuses that get aborted would grow up to be poor or abused. This argument, that murder can sometimes be moral, is similar to the argument in favor of euthanasia. I will not argue whether or not it is sometimes better to be dead than to be alive and suffering. That is a question better left to those who know what it is like to be dead.

Sincerely,
Gregory Giaccio



Responsibility

continued from page 6

all the time with everyone they can lay hands on starting at age 14, so this is altogether a completely unrealistic contraceptive technique. Condoms, to whose therapeutic qualities many at Bard and elsewhere ascribe, are one of many other, almost as effective contraceptive methods. Abortions are another matter. Abortion as most people see it is used when a sexually active woman refuses to accept responsibility for her actions. How about a simple solution: you don't want to get pregnant, either use a condom (or whatever) or don't have sex. It's only common sense. Both partners know what they're getting into, and they should know enough to eliminate the possibility of unwanted results. It's what's called maturity.

Mature adults are mature because they think before they leap, because they accept responsibility for what they have done. The Bard attitude of "It's all right to do whatever you want whenever you want and not deal with the results of your stupidity," is not mature; it is childish. Attitudes like this cause a lot of hurt and pain for a lot of people and only create avoidable problems. I find it strange that students at Bard insist being independent means ignoring the consequences of your actions, when so many people are hurt as a result. I am not at all surprised that when someone who is pro-life speaks out, he/she is immediately condemned for having a different opinion. For an open-minded, liberal institute, Bard is amazingly narrow-minded and extremely critical of those who don't go along with the crowd of the righteous.

Matt Apple

Trees cont.

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to keep a place clean and beautiful they must be empowered.

Environmental issues often look immensely large. Many people can not envision the earth and comprehend what a hole in the ozone means, or that we have less and less room for garbage because of the extreme waste that takes place, or that our rain forests are being depleted rapidly... Yet, the earth is our backyard, the tree we loved to climb as a kid, our favorite beach, the straggly flowers creeping through cracks in the cement...

BARD COLLEGE: MAY 14-MAY 20, 1992

WEEKLY COMMUNITY INFORMATION

Dance Theatre II:

Dance Theatre II, Spring 1992 will feature exciting new choreography by professors, Lenore Lattimer and Albert Reid. The concert will be held on May 14, 15, 16 and 18 at 8:00 PM in the dance studio, Avery Arts Center, Blithewood Road. No reservations necessary.

Latin American Festival:

Written and performed by Bard Spanish students. Featuring Spanish squetches, plays, poetry, dance and song. Thursday, May 14th in Manor House at 6:00 PM. All welcome.

Concert of Student Works:

Tuesday, May 19, 1992, 7:30 PM in Bard Hall. Performers will include Da Capo Chamber Players, students and faculty.

Center for Curatorial Studies:

Passions and Cultures: Selected Works from the Rivendell Collection, 1967-1991. A survey of paintings, sculptures, photographs, and other works from the permanent collection of the Center. Also an exhibition of prints by German Venegas and Nahum B. Zenil and a video installation by Bill Viola. Gallery hours: Wednesday-Saturday, 1:00 PM to 5:00 PM.

Film Department

Program in International Education (E. Europe Cinema): **On May 14;** (Upstate Films, Rhinebeck, 9:30 AM): Peter Rado, a Romanian film writer and critic, will present the Romanian feature film, *Reconstituirea*, by Lucien Pintilie.

Blum Art Show:

Sixties Graphics: Culture & Counterculture will be on view at the Edith C. Blum Art Institute from March 18 through the summer. The Blum is open noon to 5:00 PM and closed on Tuesdays.

National Endowment for the Humanities:

There is a National Endowment for the Humanities (NEH) poster on the bulletin board outside of the Dean of the College's office which describes NEH Fellowships and Summer Stipends. Application deadlines are June 1st for 1993-94 Fellowships and October 1 for 1993 Summer Stipends. Please stop by to review this poster.

Services for Christian Students: (*Special End of Year Service)

Sundays:

- *May 10: Bishop Richard Grein at the Church of St. John the Evangelist at 10:00 AM, followed by lunch.
- *May 17: Baccalaureate Service at 4:00 PM in the Chapel.
- *May 24: Alumni/ai Eucharist at 9:30 AM in the Chapel.

10:00 am: Van to St. John's Episcopal Church and St. Christopher's Catholic Church (meet in Kline parking lot)

Mondays:

- 7:00 pm: Singing and Worship
- 7:30 pm: Bible Study/Prayer Group (both in Bard Chapel Basement)

THE WEEKLY COMMUNITY INFORMATION NEWSLETTER IS BROUGHT TO YOU BY THE DEAN OF STUDENTS.

Wednesdays:

9:00 to 10:00 am: Singing and Worship (Chapel)

Transportation Schedule:

Friday: Rhinecliff

meet at Kline at 8:00 pm for the 9:11 pm train

Poughkeepsie

meet at Kline at 6:00 pm for the 7:13 pm train

Saturday: *Hudson Valley Mall.* Meet at Kline at 5:45 pm, returns at 10:00 pm

Sunday: *Rhinecliff:* Meet the 5:52, 7:17 and 11:07 pm trains

Poughkeepsie: Meet the 7:43 pm train

Church: 9:45 am to 12 noon (St. John's)

End of the Year Schedule:

*(This is a correction to the information which was distributed to all students through campus mail)

Thursday, May 21: Van to La Guardia & Kennedy Airports leaving at 8:00 AM. \$15.00 fee to be paid in cash, in advance (one van will go to each airport). Sign up in Ludlow 208 beginning Friday, May 8. Reservations will not be taken after 5:00 PM on Monday, May 15.

Vans to Rhinecliff (Amtrak):

leaves at 11:55 AM to catch 12:33 PM train and at 4:20 PM to catch the 5:01 PM train.

-All vans are limited to 9 people with a maximum of 2 pieces of luggage. No exceptions will be made! All vans will leave from the Kline parking lot. Airport sign-ups will be distributed on a first-come, first-served basis.

On Sale Outside Kline Commons:

Jewelry, hand-made fabric and pillows by Lucia Ferrante will be on sale Friday, May 15.

CALENDAR OF EVENTS: MAY 14-MAY 20, 1992

THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
9:30 am Film Program Upstate Films	12:00 NOON Calendar Deadline Dean of Students Office	8:00 pm Dance Theatre II Avery Arts Center	8:30 am Worship Service Chapel (See Above For More Information and other services)	3:00-5:00 pm Poetry Room Open Olin 101	6:00pm Coalition for Choice meeting President's Room Kline Commons	5:00 -7:00 pm Russian Table Kline College Rm.
6:00 pm Latin American Festival Manor House	5:00 pm Observer deadline for outside submission			6:00 pm French Table College Room Kline Commons	7:30-10:30 pm Peer Tutors Third Floor Aspinwall	5:45 pm BBSO meeting Kline Committee RM
6:30 pm BBLAGA meeting Kline Commons	6:30 pm Jewish Students Organization, Shabbat Services Bard Hall		7:30-10:30 pm Peer Tutors Third Floor Aspinwall	7:30-10:30 pm Peer Tutors Third Floor Aspinwall	7:30 pm AA Meeting Aspinwall 302	6:30-8:30 pm Poetry Room Open Olin 101
6:30 pm BBSO meeting Kline Committee RM	8:00 pm Dance Theatre II Avery Arts Center			8:00 pm Dance Theatre II Avery Arts Center	7:30 pm Concert of Student Works Bard Hall	7:30-10:30 pm Peer Tutors Third Floor Aspinwall
7:00 pm Model U.N. Meeting					8:00 pm LASO Kline Commons Committee Room	7:30 pm Scottish Country Dancing- Manor House
7:00 pm International Relations Club Kline Commons						
7:30-10:30 pm Peer Tutors Third Floor Aspinwall						
8:00 pm Dance Theatre II Avery Arts Center						

PASSIONS AND CULTURES: WORKS FROM THE RIVENDELL COLLECTION -On view at the Center for Curatorial Studies