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OBSERVER

Vol. 100 No. 25 April 28, 1993

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The BARD OBSERVER

VOLUME 100 ★ NUMBER 25 BARD COLLEGE ★ ANNANDALE-ON-HUDSON ★ NY 12504 APRIL 28 ★ 1993

"This writing business...Over-rated, if you ask me. Silly stuff. Nothing in it."

—A. A. Milne

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Tennis ain't no fun.

Marchers at the March on Washington, D.C., for Gay and Lesbian Civil Rights mock a faint attempt at a counter-demonstration by a radical religious group.

Bard "throngs" Washington

Over a hundred Bard students march for gay and lesbian civil rights

On Sunday, Bard contributed more than ten percent of its population to the March on Washington D.C. for Gay and Lesbian Civil Rights. The U.S. Park Police estimated a total of 300,000 demonstrators, but it was clear to organizers and anyone present that the figure approached the goal of one million. "[The Park Police estimate is] an insult to the gay community," said Ephen Glenn Colter. "Even a conservative estimate would be between seven and nine hundred thousand...I would say one million."

However, even this low estimate made the march larger than the 1963 civil rights march, which reportedly drew 250,000 people. Colter said he was glad this was seen as a civil rights march, rather than just a fringe group demonstration, but pointed out the danger in comparing it to the 1963 march, or the 1992 pro-choice demonstration. "We shouldn't pit groups against each other. The pro-choice march inspired more people to get involved this time. This march wouldn't have happened without last year's."

Max Brown was glad to see a lot of variation in the age, race, and sexual orientation of people who marched. "It gave the American public a look at who's marching, to break down stereotypes," he said. Brown mentioned seeing a group from Texas A&M, a predominantly conservative university similar to a naval academy. He said it was good to see people marching who might not be able to express themselves openly at home. "Often marches and other modes of activism work on the assumption of erased differences. They try to build a sense of community but in reality there are still differences. One speaker at the march referred to the crowd as 'one big family'." While such statements are reassuring, Brown "didn't walk away thinking it was a milestone."

Dara Silverman said, "It was great – I'd never seen so many public displays of affection in my life...It made me feel good that there are that many people who agree with me about something, but in the end nothing's really going to happen because of it."

Stèfan Foenkinos said he had "never seen such a crowd...It was a unique variety of people. The gay community used to be restricted to a ghetto. I'm happy to see this new openness. In France gays are much more ghettoized." Foenkinos was disappointed, however, with the *New York Times*' and other media coverage, which described the marchers as "thronging" the capital. "Still, reporters have made progress," he said. "The photos showed real people, not just stereotyped images of drag queens or 'freaks'. It was clearly not a pickup place or a sex orgy."

continued on page 2

March continued

Bard students bear their backs to the burning sun during the march.

continued from front page

Sonya Robbins and Nina Watkins were interviewed by MTV at the march. "At Bard we get distracted...it's hard to keep perspective," they said. "Coming to this march helped make the issues universal."

Upon returning to Bard, Max Hoeber reminded the group of Bard students that spending a Sunday marching will do nothing if we don't change a thing on Monday. "There is no reason," he said, "that every one of us shouldn't be involved in either B.A.G.L.E. or S.M.Aces. If we all did just a little we could get almost anything done."

Sticky fingers

Michael Winton
News Editor

"There is a strong possibility that this might be another master key situation," commented Director of Security Bob Boyce in reference to the theft which occured at the coffee shop. Over the week-end, someone entered the coffee shop, forced open a locker and stole over $200 in cash.

There were no signs of forced entry and Boyce said, "We have no leads and nothing to go on." De-activization of the master locks will now be implemented at Kline as well as the dorms and academic buildings around campus.

In addition, Boycee*plained that there has been "a rash of minor thefts" from dormitories and study rooms. A pocket-book left in a study room in Rovere was taken and found later in the laundry room of Honey House with all of the cash taken out. A book-bag was removed from a room that was left open in Stone Row, and was found later in the Post Office. A purse was also taken from an open room int Tewksbury which has not been recovered yet.

"[The perpetrators] only seem to be concerned with cash," stated Boyce. "People have to lock their doors and protect their personal belongings or someone will just walk off with them."

Faculty rejects curriculum proposal

On April 21, the Faculty held a vote concerning the proposed curriculum of the President's Commission on the Curriculum. They voted upon ten questions, divided between the topics of the proposed College Courses and Breadth Requirements; ultimately rejecting the propositions of the PCC.

Overall, 80% of the faculty did not approve of the ideas of the College Courses. Specifically, 58 faculty members "strongly disapproved" of the idea. Only 30% approved of the general idea of the core courses found in the report, but wanted to refer it to another faculty committee. Sixty percent disapproved of maintaining Freshman Seminar in its current form as the only common course. When asked whether or not they approved of eliminating all required common courses, the voting was much closer: 42% agreed with that notion while 46% did not.

In regards to the breadth requirements proposed by the PCC, nearly 69% of the faculty disapproved of their proposals. An additional 60% did not support the general notion of breadth requirements as found in the report, while 58% wanted to refer the topic to another faculty committee. Forty-five percent approved of idea of maintaining the current system of distributional requirement, whereas 35% did not. A resounding 80% of the faculty disapproved of eliminating all distributional requirements.

(statistical information made available thanks to George Shapiro)

Classifieds & personals

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The Queer van Dyke Show. The sounds of lavender. Music by Gay, Lesbian + Bise*ual artists (and those who we wish were) with a splash of alternative. More music than you can shake a stick at! Try us! Fridays 4-6pm on WXBC, 540 AM.

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Is there anyone out there who wants to take apart a SANYO monochrome moniter? -Box 780

Dear "In the Audience": Your applause still rings in my heart. I thank-you. Love and peace. KJ.

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Rachel- Sorry, but you've got the wrong Will. My birthday is in October. I still have the card if you want it back. -W.D.

Everyone PLEASE wish Pamela Chaplin a HAPPY BIRTHDAY tomorrow (4/29).

Happy Birthday to Christie Searing on Saturday! (now you can stop bugging Erica to "accompany you" to BevWay)

Lanky lunar ladies in lingerie lull listenerslyrically: Kat's late-night semi-nude radio show. Wed. nights 12-2 or as late as I can keep it up (or off). Anything you want to hear; anything I want to say (or wear). WXBC 540 am Ext.374. "We've got the bodies for radio!" Special guests welcome regularly [Love and sex (what else?) to be discussed this week].

I swear, I don't know Amy Fisher. I never met da bitch.

Bernard Greenwald

The print maker/artist/professor & his work

Anne Miller
Staff Writer

Bernard Greenwald, professor of art at Bard College, recently held a one-person show at the Jon Taner Gallery. A small exhibition of the paintings was open to the public in the Black Center's seminar room from Wednesday, April 14th through Sunday, April 25th. The exhibition of paintings by Bernard Greenwald is part of a faculty colloquium on the arts organized by the Center for Curatorial Studies intended to provide Art Division faculty the opportunity to present recent work.

Greenwald's paintings were an interesting temporary addition to the Black Center because they represent a process of experimentation. In this collection, Greenwald used his experience as a print maker to form and guide his paintings. This group of paintings revolved around one motif, that of a turn of the century photograph of a Black boys' brass band. This image has become more schematic and repetitive, and though it is a central part of the works, the paintings are less about a story than they are about the process of painting.

Greenwald's paintings are so intriguing because they work with layers and texture, and a close examination of them gives the viewer an appreciation of the events in the layers. The repetitions do not bore the viewer because they see the tension at work and all of the action which occurs beneath the surface. What may initially appear to be random placements, such as spatters and spots, are in fact all intentional; the paintings are almost like a game of optical illusions, because what appears to come forward at first then appears to go back and vice-versa. Though all the paintings deal with the same motif, Greenwald demonstrates his ability to expand and enlarge upon this concept by creating variations on this theme.

The paintings are in themselves experimentations because they contain different styles, such as adding on paint to a pre-painted surface, washing a paint so that the wood panel could be detected underneath, and scraping into a painted portion. All of these elements interact and intertwine in order to form a holistic work. What seem to be flat patterns are actually dimensional when one looks closely at the rich detail. The viewer need not be one who is fully appreciative of printmaking in order to grasp the sense of the paintings and how they express themselves. The viewer must look at the paintings as an experiment within a painting rather than a message.

For most of Greenwald's adult life, before he began painting, he was a maker of prints and black and white drawings. He turned to painting in order to increase the physical scale of his work and to find a way to express himself through color. His printmaker's past may be seen in the "...way discrete layers of color and activity are superimposed over one another, each revealing and altering the ones underneath it. The number of colors and layers is restricted; I can find I can be more expressive by exploiting, as fully as I can, a limited number of elements."

When one makes prints, one can see the surface on the plate. This influenced Greenwald to make a picture, as with a plate, rather than the narrative typical of many painters. Greenwald now uses color because he wants to make his work more aggressive in order to make people think. He does not believe that the color refers to particular things in the painting, but rather visual elements, which remind him of such substances as fire and blood. In all of his paintings, Greenwald strives and succeeds in making the light come out.

Two of the paintings in the exhibit were drawn on with a pencil, which separated them from the other works. Greenwald used what he called "little jokes" in these paintings, such as scraping into the paint and his use of pencil. On most of the paintings, Greenwald worked closely with the paint; for instance his "drawing" with masking tape first and then washing over the painting.

Three of the paintings, which are considerably smaller than the rest, represent the beginning of Greenwald's painting motifs. They are the clearest picture of the Black boys' brass band motif because they each depict three figures which are not hidden by any abstractions. After completing about forty or fifty of these paintings, Greenwald moved to a larger scale.

Greenwald describes his work as images or "what I hang the painting on." The paintings hold the wall and bring the room to life, not in the sense that they are decorative, but rather that the viewer can feel the sense of boundaries and rhythm. As for his future paintings, Greenwald feels that over the years his work will become even more schematic and less cerebral. What liberated Greenwald to reach this point of technique is that he does not think of the colors as colors, but more as material to work with. He would like to work in larger media, but since his paintings contain so much paint, Greenwald needs to work with them on a flat surface. He finds that he has limited space at hand, therefore, would have to end up sacrificing some of the quality and features of his paintings in order to move to something larger.

The importance of printmaking in painting is the exploration of simple images to make more complicated images. The notion of time is important to the print maker. The viewer can see the things that were first laid out from underneath the layers, creating a window effect.

"MUSICIANS" Acrylic/Wood Panel 1992

As with most artists, Greenwald's paintings have a personal, emotional meaning to him, even though they are primarily about technique. Greenwald reflects that when he showed his work for the first time to an audience, "I wanted people to question me formally about the paintings, not psychologically." In an essay which Greenwald recently wrote, he expressed his emotional attachment to the motif as being inspired by the musician Louis Armstrong. Armstrong was born into poverty, but managed to rise above his situation by learning to play the cornet. He was later invited by his hero, the greatest cornetist Joe "King" Oliver, to join his Creole Jazz band in Chicago. Greenwald has become "...fascinated by recordings and photographs of him because both media freeze time, and allow me to be with him in spite of the intervening passage of years."

Greenwald has taught at Bard College since 1969, and says that he is pleased with the atmosphere in which he is exposed to the context of the metropolitan scene. Greenwald eagerly agrees that he has become more educated in his field from Bard than from his own college, the Philadelphia College of Art, because he has learned so much from his colleagues. Greenwald will continue to teach at Bard, and enjoys daily interaction with his students, demonstrating to them all that he brings to his work.

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May 5th, 4:30pm in the
Olin Art History Room

Elbow room

Room Draw '93 leaves ninety-seven without homes

Michael Komer
News Editor

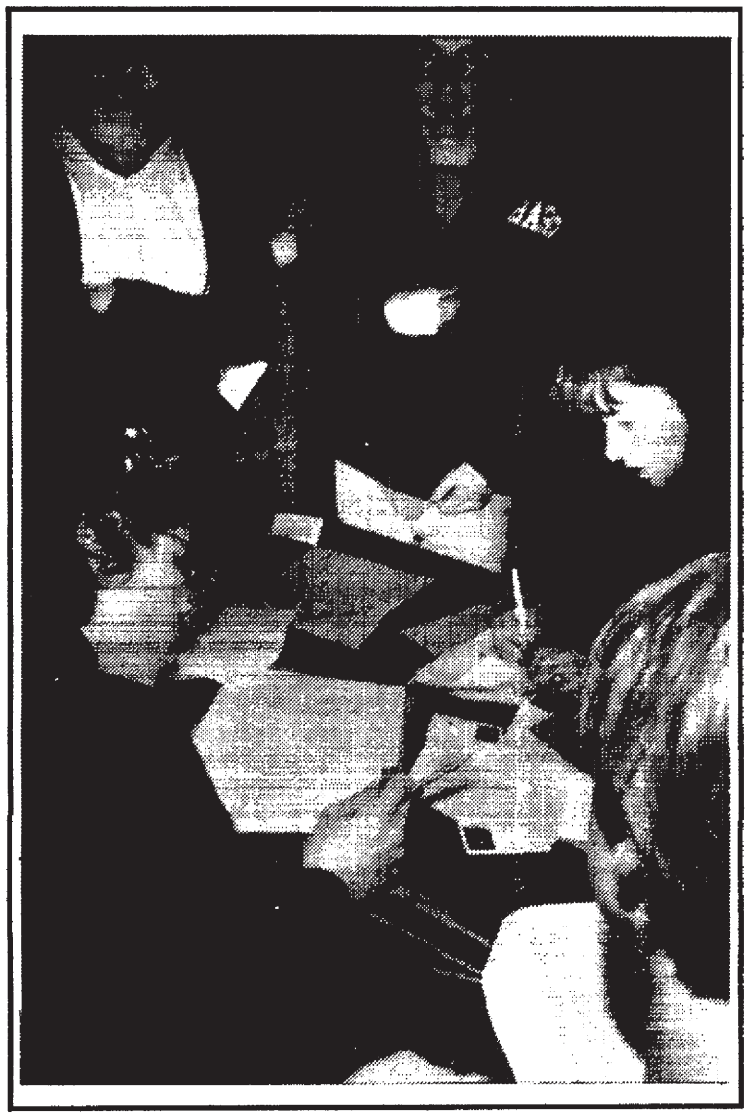
"I feel that Room Draw went well," commented Assistant Dean of Students and Dean of Housing, Gladys Watson, in an interview last Thursday morning. "The input I have received from other students tells me that it went even smoother than last year." While some students without room assignments may beg to differ, Watson explained that the room selection process has improved dramatically from previous years.

After Room Draw was completed, ninety-seven students remained without a room and were placed upon the waiting list. Last year, this number was seventy-eight, but the year previous to that, one hundred and seventy-four were left without rooms. Eventually, all of these students did receive rooms. "Usually a handful of sophomores and then a number of freshmen are left without singles," Watson said. "Clearly we have to be able to get them housed."

"The only two populations we guarantee housing for are first-year students and transfers," Watson pointed out. "Of course we make the effort to house everyone, but that gets tougher and tougher the later a student tells us that she's coming back."

One difficulty Watson pointed out was that some students chose not to go through the Room Draw process at all. "Some people chose not to show up," complained Watson. "You go to the bottom of the list if you don't go through the Draw." She explained that there are essentially two lists for students needing rooms, one for those who participated in the Draw and another for those who did not. First priority, based on class level and draw number, is given to those who have gone through the Draw when rooms become available. Only when that list has been exhausted can those who skipped the Draw or have since then become financially cleared be given a room.

Rooms typically open up over the summer because some students have drawn rooms that they will not be using because of academic leaves to study abroad or from financial difficulties. "There has been a lot less panic on the part of first-year students," Watson commented, attributing this calmness to the information sessions she conducted in first-year resident halls upon the invitation of the peer counselors. A few students have complained to her office about confusions concerning the Room Draw booklet, which Watson has already amended in response.



Watson affirmed that this year "a lot fewer" students are living off-campus than ever before. This has been a continuing trend as more people than ever went through the Room Draw last year, and were therefore able to squat their rooms. She also commented that it was "an almost safe assumption" that even more students participated in the Draw this year (but she has not been able to collate all the statistics). Watson suspected that the College has no plans to build more dormitories, especially after the construction of twelve rooms in the basement of Oberholzer last fall.

In the beginning of the year, fourteen students had to live in temporary housing before regular rooms were completed or opened. Watson stated that this was not a unique situation and that some kind of overflow has occurred every year because of incoming first-year students and transfers.

There are only eight hundred and twenty-two beds total at Bard College. Three hundred and seventy of these beds are located in singles, while four hundred and fifty-two can be found in doubles. "This [number of singles] is not even half our population," commented Watson. "It is important for people to know this because when things don't work out, it doesn't mean that we made a mistake."

"It has nothing to do with something going wrong with the process; we just don't have as much space as people think."

News in Brief

Jeana C. Breton
Features Editor

In **Washington, D.C.** on Sunday over three hundred thousand gays and lesbians, and their supporters, marched in a demonstrating for more legal rights. The march turned out to be one of the largest demonstrations for Civil Rights in this nation. The key right in question was the right for equal opportunities in the work place for gays and lesbians.

A similar battle has been taking place in **Kingston, New York** recently where a coalition supporting gays and lesbians has been formed **to influence legislators to vote in favor of a civil rights proposal that would put a stop to discrimination based on sexual orientation.** The last vote on the issue was 18-11 against the act, but the vote has been getting closer and the coalition has gathered over one thousand signatures petitioning for the bill.

Another concern expressed by the marchers in **Washington** was the desperate **need for more A.I.D.S.** research. *USA TODAY* reported that many marchers even "dropped to the ground in front of the White House - sitting and lying down - to honor those dead from A.I.D.S." A bus load of Bard students also contributed to the demonstration carrying their own signs, shouting their own slogans, and expressing their strong support for the gay/lesbian movement.

In Waco, Teas the investigation into the Branch Davidian disaster last week continues. As of yesterday, forty-four bodies, all severely burned, have been dug out of the wreckage. Two of these, however, were determined by autopsy to have died of gunshot wounds and not the flames. These people were Shari Doyle aged eighteen and David Jones, brother-in-law of Koresh aged thirty-eight. Although some surviving sect members and their lawyers have suggested that the fire that destroyed the compound was caused by the FBI's assault, findings so far have determined that **the fire was intentionally set,** presumably by cult members. Evidence to support this theory consists mainly of combustible materials discovered inside at different areas of the compound.

Off Campus Events:

—"Health Hazards of Electromagnetic Fields" Lecture at the Linden Tree Healing Center 224 Mill Street Poughkeepsie, New York 12601 (914) 471-8000 Thursday, May 7th at 7:30p.m. Admission $5 for adults and $3 for students and senior citizens.

—"12th Annual Shad Festival" Food, Music, & Fun at The Hudson River Maritime Museum One Rondout Landing Kingston, New York 12401 Sunday, May 2nd Noon through 5p.m. Admission $1 Members Free

—"Cruise and Lighthouse Tour" Aboard the "Indy 7" to the Roundout II Lighthouse Departs from the Hudson River Maritime Museum One Roundout Landing Kingston, New York 12401 Four trips scheduled each day May 2,8,9,15,16,22,23,29,30,31 Tickets $5 Children under 3 free. For more information contact Hudson River Cruises (914) 338-0071.

bard statistics

1-70% of the student population at Bard practices monogamy (based on survey taken before break)

2-Only 50% of the student population at Bard practices safe sex 100% of the time (based on the survey taken before break)

3-Only 2.3 million American males have ever reported having a homosexual experience (based on survey results printed in the *Times Herald*)

Dead Goat Notes

The opinions in this column are solely those of Greg Giaccio. Any agreement therein violates the United States copyright code, article IV, paragraph #4, item B.

Response to the Pledge to End Violence

I was recently targeted for anonymous mail harassment. This annoying "Pledge to End Violence" letter came to me through campus mail. One of my friends tried to tell me that everyone got one, but I know that it was the work of my enemies to make it seem like I wasn't being singled out for this persecution. My friend then told me that I was paranoid, which is just a lie spread by my enemies. But don't think that just because I don't have anyone I can trust and that the entire campus is against me that I will not retaliate against this persecution, point by point as the "pledge" attacked me.

Greg Giaccio

Featured Columnist

If anyone else was attacked by this anonymous pest, they can feel free to join in reciting this pledge. They can use it as a challenge to be realized. They can sign it and carry it around and tattoo it to their eyelids. Add to this list.

__I will not use guilt-trips to obtain sex, but I may use my hand in times of great desperation.

__I will respect the word "no," unless I am selling insurance over the phone. No is No is No for the set of all No such that No is a real, positive integer.

__I will speak up if I feel I am getting a double message. I will speak up louder for a double bourbon.

__ I will tell my partners what I want, especially if they drag out that *$%@! chipmunk suit again.

__ I won't pretend that I want to have sex when I really don't, unless I am with the guys and they are making me feel like a sissy.

__ I will use new-age terms like "empowerment" and "ownership of anger" as if I know what they mean.

__I will be aware of situations that may undermine my control, like drinking excessively and using drugs, because these situations occur just about every weekend at the same time anyway.

__ If I engage in heterosexual intercourse, I will count myself as lucky.

__ I will use inclusive, non-sexist language.

__ I will use inclusive, non-racist language.

__I will use inclusive, non-heterosexist language.

__ I will use inclusive, non-anti-hearing impaired sign language.

__ I will use inclusive, non-French English language.

__ I will use inclusive, easy-to-understand redundant language.

__ I will work to recognize and change my own abusive, controlling and manipulative behavior. (Can anyone now honestly say that the author of this list didn't have me in mind when he/she wrote this?)

__ I will listen to my own feelings. I will try not to let the droning of social conditioning or the incessant whining of people who write letters to the *Observer* drown them out.

__ I will confront sexist, racist, homophobic and other bigoted jokes and see if I can use them in my senior project.

__I will question and oppose attempts to limit reproductive and sexual choices, especially when it comes to that damn chipmunk costume.

__ I will act nonviolently towards the earth. I will atone for the nasty names I called it yesterday.

__ I will resist poking fun at New Warrior nicknames, like "power master" or "babe magnet," because it's too much of a cheap shot.

__ I will wait an hour after eating a meal before I go swimming.

__I will not empower my ownership of anger.

Signature_____

Date_____

Editor's Note: Greg's lithium prescription was doubled last week. His paranoid delusions are expected to subside.

Beverage way

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Beck's $9.99/12pk
British-American soda $0.79/2L

A Challenge to Women

co-authored by Bruce " White Stag " Kuznicki and Andy " Power Hawk " Costell

We must all have the courage to end violence. But any commitment to do so is false and hypocritical if it is not based on the principle of accountability. To be accountable means that as an adult human being, I am responsible for my needs, desires, and actions. What I do, I choose to do. When I deny my own accountability- when I blame others for my problems and actions, I give my power away. This is MY choice- no one makes me do it. When I commit any act of violence, including an act of emotional violence, I choose to do so.

Yet the paradox is that as social animals we must live together, and as such, we cannot help but exert an influence on each other's lives. In seeking to create a world of empowered people, I am accountable for the way I treat them and sisters, because the way I treat them inevitably affects the world I live in. If I am not empowered, I believe that any power I might attain will have to come from some place outside of myself. I thereby condemn myself to a life of competition that will inevitably force me to disempower others to gain that which, in the final analysis, is an illusion. Any power that I can take from another person is a power that can be taken from me.

If I am truly empowered, I can accept and love myself unconditionally, and I can thereby let go of the need to control and disempower others. When I am able to let go, I can learn about who I am at my core. I can discover my purpose in life. When I have discovered and accepted my purpose, I can relate to my world with unconditional love. My life will inevitably empower others with its own inexhaustible vitality.

Therefore, as an adult woman, I claim and own my own power. Men are affected by the way I use my power. So in claiming my power, I accept these responsibilities:

I am aware that I create my world and my reality with my attitudes. The world that I believe is out there is the one I have chosen to believe in. I have only met a minuscule portion of the world's men. Therefore I will not draw conclusions (good or bad) about all men based on my personal experiences. I will treat all men as the individuals that they are.

I understand that despite our many similarities, men and women are very different creatures, and that men have different needs, desires, and attitudes that I might not always understand.

I understand that it is difficult to be a man in our society. I understand that men are working towards redefining manhood. I understand that as a woman I must give men the intellectual, emotional, and spiritual room they need to change. This includes the men in my personal life and men as a whole.

I understand that a healthy man is not entirely soft or hard. Rather, he must have the entire range of his emotions available to him. I will allow him to be who he is, and not insist that he conform to any stereotypical image of manhood, if I have chosen to believe in one. I understand that no human being can or should totally conform to another's opinion of what is right.

I am committed to not using sex as a weapon against men in relationships. I will not use it as a reward or a punishment.

In a relationship with a man, I will respect his boundaries as I would have him respect my own. I will not manipulate. I will ask for what I want and I will tell him what I feel. I will not cry in order to shut him down. If I begin to cry when I am angry, I will tell him that I am angry. Nor will I use my anger to hide my pain.

I will not tolerate manipulation on his part. I will confront him powerfully, but in a non-shaming way when I feel him to be manipulating. This is not easy, but I will not sell my brother out by participating in his lies.

I understand that in addition to being strong and powerful, men are also vulnerable and feeling creatures. Therefore, as a mature, caring adult woman, I own that I have a power to wound men. When I am intentionally hurtful or shaming towards a man or towards groups of men, I put up walls between us by enraging them. In doing so I drive intimacy out of my life and create a colder, more isolated, and more dangerous world, both for myself and for my brothers and sisters.

When I blame my problems on others, I give my power away. As long as I believe that men have to change before I can be powerful, I give my power to them. I understand that some men will never change. My sisters and I are entitled to economic and political equality with men, but as adult women we are responsible for realizing our own dreams.

I am so comfortable in my personal power that I do not need a world of emasculated,

continued on page 11

Don't arm the Bosnians

by Malia Du Mont

In recent weeks, a tremendous debate has been going on about what should be done about the war in the Balkans. Violence has escalated: the Serbians have broken cease-fire after cease-fire, continuing to bombard the last strongholds still held by the Muslims in Eastern Bosnia. It appears that many of these strongholds may soon fall to the Serbs. It is increasingly difficult for United Nations workers to manage to transport food and medicine into the villages that need it most, because of Serbian interference. All that the United Nations can do now is airlift the wounded out of besieged towns.

Some argue that the United States should not get involved. They say that the Balkans are in Europe and are therefore a European problem. This approach is not acceptable. First of all, the United States cannot just detach itself from the world because of a sticky situation in which it doesn't want to get involved. Even though the term "superpower" now no longer applies, we are still the leader of the free world. In that capacity we have to demonstrate our commitment to such principles as self-determination and democracy. We have to oppose in deed, not just in word, violence and atrocities such as the ones committed by the Serbs. The fact is that, left to itself, Europe isn't going to do much about the Serbs. Everyone is looking to the United States to make the first move, and if we don't take the initiative, the situation will only worsen. Not doing something to counteract the Serbs' actions effectively condones those actions.

What choices are open to the United States? The Vance-Owen peace plan is already outdated, will never be ratified by all parties anyway, and was an absolutely ridiculous notion from the outset. Now there is an argument going on among the upper echelons of the Clinton Administration about the other options: whether to bomb the Serbs or arm the Bosnians.

I believe that strategic bombing of the Serbs is our best option at this point. Destroying bridges on the Drina River (the border between Serbia, Bosnia and Herzegovina) will deny the Serbs further access to Bosnia. Bombing their positions will prevent them from taking over any more Muslim towns. I also believe that we should immediately put the newest sanctions approved by the UN's Security Council into effect. These sanctions would ban any ship from entering Yugoslavian waters, disallow nations to conduct trade through or with Yugoslavia, and prevent barges from passing through Yugoslavia on the Danube. All Yugoslavian foreign bank accounts will be frozen, and Yugoslav transportation vehicles confiscated. These sanctions will effectively cut off Belgrade.

Earnest enforcement of these sanctions and bombing of the Serbians are our best bets for ending this was as quickly as possible. We don't have to obliterate the Serbs, just convince them that stopping the war is in their best interest. The sanctions will prevent more munitions from reaching the Serbs, and eventually their supply will run out. Bombing will prevent them from making any further advances into Bosnia. Therefore, it will be unnecessary to arm the Bosnians. In order to end the war soon, sending more arms to Bosnia, regardless to which side, is not the answer. More people will die as a consequence of the resulting fighting, and the war will be prolonged for as long as we continue to supply the Bosnians with arms. Arming the Bosnians will not solve the Yugoslav problem.

Musical scavenger results

by Matt Gilman

As enthusiastic as I was about this little contest, I didn't honestly believe I'd get too many responses. Maybe three or four at the most. I figured the items I'd included were too hard. Besides, who'd take it seriously enough to make an insane deadline like the second weekend of spring break? I was pleasantly surprised by the six entries I received. Several of the entries I considered more difficult were found, while the ones I found easier were not. Two entries were mailed to me from homes over the break, even one mailed by second-day express delivery just to make sure it'd make it in. The few who entered were very serious about it, and gol-durnit I'm glad they were. I hope a good time was had by all, and thanks to everyone who participated.

And now for the results. The prizes I had promised have been deliberated, and will be available at DeKline next week. The reason for the delay is simple: I get paid on Friday. So, anyway, in SECOND PLACE are Carey Griffin and Kathy Austin, who worked together to correctly compile 37 of the 40 items. To them goes the prize of ONE FREE SODA OR COFFEE EVERY DAY FOR FIVE DAYS at DeKline. Pretty spiffy, huh?

But the GRAND PRIZE WINNERS were none other than David Lobell and Stephanie Chasteen, who culled 38 out of 40 items from their seemingly bottomless cache of music. To the victors go these here spoils: THREE FREE HALF-PINTS OF BEN & JERRY'S ICE CREAM AT DEKLINE. Sorry, I can't help either of the two teams adequately split up their winnings, but such is the way of contests. Congrats to the winners!

Oh, yes, and to all who have asked, I will be doing this again. Only next time, it'll be harder!

Shameless Filler!

In which the author gets the boogie-woogie blues

by Matt Gilman

This is about music. Not the music generally considered to be artistic, so, Leon, you can stop reading now. This is about popular music, but not about the more popular music of the time, like the many dance tracks getting endless radio play or the pseudo-funky divas who use their talented pipes to front for a tame pop-poetica about love. This is about what kind of music those in the know enjoy, and why it will never live up to the standards expected of it. Of course I mean that vague realm known as "alternative" music. It's time to stop calling it "alternative." A discussion follows:

I once heard an interview with Elvis Costello in which he said something to this effect: "There was a time when people called this music 'rock 'n' roll.' Now it's just called 'rock.' I think this music lost something very important when the 'roll' was dropped." Interesting, but now very few people bother to call it "rock." That's mostly due to the fact that rock has become the norm, not because the music has lost the rock as well. However, now we have pop and dance, house and club, folk and rap (which actually deserves to be considered its own musical form), and the alternative stuff. Notice how much more vague that last category is when compared to the rest. As we know, there are plenty of different styles which bands who identify themselves as "alternative" work within. This is one reason why the alternative scene is so inundated with new artists lately. Nobody has the right to say whether or not a particular band is alternative, since we don't know exactly what alternative is. So why is it so incredibly lucrative now?

It's a combination of things, I believe. Firstly, at the beginning of this wave of alternativity, the bands who called themselves alternative were really, really good at making music. They were (and remain to be) intelligent, challenging and talented. That should be enough to entice newcomers to music to follow their lead. But that's become the downfall of "alternative" music now, too many bands doing the "alternative" thing, whatever that may be to them. Music becomes derivative, similar, uninspired. MTV begins to embrace the music, heralding it as the "musical revolution of the 90s."

MTV has been doing the same thing for dance music lately, and soon it too will pass by, leaving its own form of true talent to continue making quality dance music, as contradictory as that concept seems.

Most recently, MTV has been patting itself on the back for becoming the herald of the NEXT MUSIC REVOLUTION. Remember when MTV first came around? When I started watching it, it was right in the middle of the MTV-driven explosion of Heavy Metal, remember that? Seemed like Def Leppard was to be the next savior of rock. So, for a while, any leather-clad pretty boy to come along got airplay, and hence undeserved record sales. Only the true artistic talents of that genre survive today.

So now, MTV's gonna do to alternative what they did to heavy metal. I'm sorry, but does MTV really think they're blazing trails of brilliance with their Alternative Nation outlook? And there are actually people out there who think that watching MTV is the way to listen to the alternative scene? Wake up and smell the teen spirit. So, now there will be a deluge of alternative bands which might reach some kind of respectability. Others will have a hit or two. There might be more who will try to hitch onto this wave than, say, the heavy metal one since there's more room to roam musically within "alternative". But this too shall pass.

I'm not saying the music is bad, just that it's mostly impermanent. There will be true artists within the field who you'll still be listening to twenty years from now. Just don't think of this as too challenging to the norm. My main nit to pick is that the stuff just isn't alternative anymore. The only band I listen to that I can safely say challenges the usual song structure is Negativland. Last I heard, The Cure was still using choruses and guitars, as was Nirvana, to use a band I'm not averse to. Okay, so I'm not a musical genius. I've said my piece, you can now ignore my every word. But just keep in mind that 40 years ago Buddy Holly and the Crickets was considered "alternative."

A page of unedited observations from guest writers

Muna Tseng Dance Project dazzles Bard

An exceptional marriage of music and movement

Staff Writer

This past Tuesday, April 20th, the Bard Theatre of Drama and Dance presented "Muna Tseng Dance Projects," a dance concert of three short works.

Muna Tseng has been praised as "an exquisite dancer, absolutely breathtaking" by Anna Kisselgoff in *The New York Times*, who finds her choreography "full of originality, with something important to say. It has the richness of ritual."

The first piece, "POST-REVOLUTIONARY GIRL," performed and choreographed by Tseng with music by Ana Da Silva is excerpted from a full-length sixty minute solo concert created after Tseng's first visit to China in 1988. Tseng enters wearing black and begins telling a story about her grandfather. "My grandfather died when I was seven or eight... I was not sad." Meanwhile, her dance movements are natural and in tune with her verbalization. "I had to go to the funeral and I had to look in the casket... I thought that his ghost was somewhere in the room and was looking for me." This statement creates an eerie atmosphere, even though Tseng continues to move with great ease. As she continues to reconstruct the past, she puts down a mat and places two shoes on the mat. The music begins to rise, slowly and steadily, echoing her movements. As the music gets louder, Tseng lights incense, and suddenly the audience is brought into her world.

The background music consists of train-like sounds. Tseng spins her arms straight out as if she were moving like a train with time guiding her. All of her actions, including her continuous arm movements, demonstrate that she is very concerned with her world and past, which includes religion. Though Tseng has the tendency to use the same movements over and over again, the piece is far from repetitious. It is important to point out that the background music and the props distract the audience from stagnantly watching the same gestures. In this piece, it is clear that Tseng wants to be in touch with her grandfather, and this endeavor is a beautiful and loving gesture which structures and shapes the dance.

The second piece, "SPIRIT RUINS," conceptualized and performed by Victoria Boomsma and Tseng with music by Ari Frankel, is an even better example of dance which works to integrate other elements. The dance opens with a light on Boomsma who is dressed in white as she blows the power of a powder puff into the air. This image is more than an effective start; it brings life into actions which we are about to view. As Boomsma blows the powder into the air, Tseng, who is dressed in pink, sits near her and watches. The music is similar to a horn blowing combined with organ keys. As the first woman moves away to another area, the second proceeds to blow the powder into what appears to be smoke.

As the two dance, it seems as if Boomsma's moaning and singing moves Tseng. Yet, even with this control, Boomsma seems distressed as she collapses on the floor. Though they keep their distance from each other, they eventually move closer to one another slowly and carefully. In their delicate actions, such as eating from each other's hands, they maintain simultaneous and parallel gestures. As they unite, the voice is no longer a live one, but instead recorded. They separate, which upsets Boomsma, who moans. Tseng lies down in a rectangle of light which seems to resemble a coffin and signifies that she is dead. At this point, the audience has forgotten the music, because they are so involved in the action. The disturbing screams from Boomsma remind us that the situation is tragic as she rubs powder over Tseng. The fragmented piece was entertaining because, as with the first, it was a story, and the audience wanted to see what would happen next. It drew them in and left them questioning because it made the viewer a part of it.

Both Tseng and Boomsma wanted to create this work because they had recently experienced the death of loved ones. They wanted to play with the idea of death and of letting go of the spirit. If these emotions were not present in the action, then the piece would have been too technical. The powder symbolized breath transpired from the body. The roles they play are ambiguous and interchangeable as to who is the spirit and who is the physical being. Tseng and Boomsma wanted to play with the whole emotional gamut. Tseng described it as "...an improvisation through a journey." It was exciting for Tseng to work with sound because, as a dancer, she sometimes feels mute; she was stricken by how powerful the human voice is.

The final piece, "SHATTERED, Hymns for Mortal Creatures," performed and choreographed by Tseng with music composed and performed by Frankel was the only work in the program which strictly dealt with the dance itself. Tseng enters wearing a white, ripped body-suit which defines her body. She dances, listening to the cues of the piano. Her graceful and fluid motions allow the audience to concentrate on how perfectly she moves her arms and legs. Because the piano is not overpowering, it provides the perfect backdrop to the dance. Like the body-suit, it is transparent and lets us focus on Tseng's actions. She moves with great ease because her power and strength give her total control. Unfortunately, the piece runs on a bit too long. The motions become tiresome, because unlike the previous pieces, there is no story attached to entertain us. Luckily, the piano player, Frankel, starts singing and saves the piece with his fluid voice, rekindling the audience's interest. Frankel's melodic voice blends well with the dance and supports it.

This piece was a reaction to the Gulf War; the horrors of the war helped to start the piece. It is not specific to the Gulf War, but rather the to losses attached with it. The feelings transcended into music.

The combination of Oriental dance with modern dance, in addition to stories and voices, made for an exceptional performance. This dance concert was not only brilliant, but haunting and thought provoking as well. Tseng's work has been presented in many New York venues such as the Joyce Theater, The Whitney Museum and The China Institute, as well as in many outdoor festivals. The company tours regularly in the U.S., Canada and Europe. She has received repeat choreographic fellowships from the National Endowment for the Arts, New York Council on the Arts and Meet the Composer. Her next project will be creating a site-specific outdoor dance in the garden of Wave Hill, Riverdale in July.

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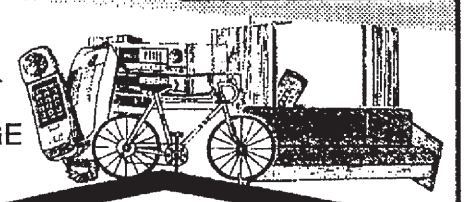
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Chairs for grabs

Educational Policies Comm.

The Chair of the Educational Policies Committee is responsible for organizing the Committee to do student evaluations of faculty up for tenure, re-hiring, and promotion. The EPC also helps Dean Levine prepare evaluation packets to hand out in class, and hangs signs at registration. The Chair, along with one other EPC member, sits on the Committee on Vacancies, made up of the Faculty Senate. Also, the EPC will once again be involved in evaluating the curricular proposals.

Planning Committee

The Planning Committee Chair organizes the meetings of the committee, compiles a list of club heads, informing the community at large of availability of Convocation and Laundry Funds, setting deadlines, facilitating meetings, and is an active member of the Central Committee, the core group of facilitators of the different student government positions. Any questions can be directed to Dara Silverman, the present chair of the committee.

All statements of purpose are due to Jeff Rhyne by Friday, May 7th. Elections will be held May 13th and 14th.

Electronic jazz

The richness of improvisation

On Monday May 3rd at 8pm, the Bard College Music Department will present a rare concert in Olin Auditorium. The concert will feature Portuguese violinist Carlos Zingaro, Richard Teitelbaum on synthesizer, Tom Cora on cello and Wadada Leo Smith on trumpet. these three individuals represent the progression that avant-garde music has taken in the last few years. They are strong improvisors and will astonish you with their striking originality.

Arts Desk Guest Writer

This concert will be a reunion of sorts. The four musicians met in Woodstock in 1979. Teitelbaum and Zingaro have maintained an active collaboration since then. They have recorded and played in festivals all over the world. Their playing is dramatic, and Zingaro's playing puts many other improvising violinists to shame. Zingaro's recent solo release Carlos "Zingaro" Solo, features improvisations that contain elements of beauty that I have never heard before on violin. His sound is rich and haunting. With every stroke of the bow he creates a sound that is "classical" but improvised. Zingaro's appearance is a rare gift.

Teitelbaum and Smith are both members of the contemporary music scene. Smith has just returned triumphant from a tour in Japan. His solo album for the major label ECM has just been released to favorable reviews, his improvisations representing the tradition of American jazz. Instrumental for blending the sounds of Classical Europe and American Jazz, Teitelbaum is an innovator in the electronic music scene.

The concert will present the performers and an "intelligent" interactive computer music system that listens and responds with musical utterances of its own. The concert is free.

Graduates/students transferring from Bard

All students graduating with plans to attend graduate school, or students planning to transfer to another college, will need a copy of their health and immunization records. The health service will make every effort to provide these records to students upon request. Students must make their request no later than Friday, May 14th, by calling the health service at ext. 433.

Copies of these records can be picked up at the health service through Wednesday, May 26th.

The Health Service is not employed during the summer months and will be unable to honor any requests during June and July.

Pinball Tourney

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Naives Hirondelles

Does life really have any meaning after all?

Cesar Chavez, who dedicated his life to bettering the lives of America's farm workers, died last Friday. *Naives Hirondelles*, a play by Roland Dubillard, opened at the Bard Theatre Saturday. Chavez's death has nothing to do with the play. But that's okay, since the play has nothing to do with anything at all.

Sean O'Neill Staff Writer

"It's no one's fault; it's just one of those things," says Fernand Fort, played by Chris Morro. Does he say it to excuse his pouring bleach instead of wine, or his knocking plates off a table, or his breaking the legs of Auntie Severin, played by Marin Van Young? I forget. Fernand would forget, too. He misplaces hats by wearing them on his head. Fernand is the employer of Bertrand, played by Ean Sheehy. Bertrand is "tired" and wants to escape the nagging of Fernand and Severin. Eventually Bertrand flees with Germaine, portrayed by Jessica Burr, who is the only lady he has ever met who innocently loves him. Actress Burr succeeds in conveying her character's love for Bertrand through gestures and voice fluctuations without ever having to say the word "love." The audience sympathizes with her plight, which she regularly reminds everyone of: she came to work in this shop by accidentally going to the wrong place.

"I don't know what you're doing or what you're saying," says Germaine to Bertrand. Neither do we. But they go off together sometime before the play ends, and Fernand and Auntie don't seem to know or to care about them, and neither do we, particularly.

Okay, okay. This is a farce. A critic must remember this is a farce. The physical comedy is carried superbly. Credit must go as much to director Zafra Whitcomb as to the actors for that. Speech and action are neither stilted nor forced, and, for the most part, the words and movements are performed and delivered naturally. The audience burst out laughing on many occasions, particularly in the first act.

Overall, however, the script fails the cast. I do not see how anyone could criticize their acting. It would be like saying to Leon the fish, who also made his stage debut in a glass bowl in this production, "Hey, Leon! You don' breathe enough air." The plot is a murky water that needs a Superfund EPA program to clean it up. The theater has become a victim of illegal dumping, and the students should not be blamed for trying to find redeemable value in it.

Best wishes to teacher/director Christopher Markle of the Bard Theatre, by the way. This reviewer hopes he will return invigorated from his deserved break. Bard productions need his talent.

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Another week in the life of...

A tired Bard men's tennis team makes up past rainouts

Matthew Gilman
Sports Editor

The Men's Varsity Tennis team had a grueling week (gruel, gruel). They participated in five IAC matches, three on successive days, and capped off the week with a non-conference tournament on Sunday. Going in, the team was doing well, boasting a record of 2 wins and 3 losses.

Their first match, on Monday the 19th, was at the College of Saint Rose, where the Bard team managed to grab only two of the nine matches. The top two seeds, Jeff Carter and Henri Ringel, defeated their opponents, but with only two other team players showing up, Bard had to forfeit five matches. The loss was one Bard hoped to forget quickly.

The very next day, it seemed Bard did just that. Returning home to face Mt. Saint Vincent, Bard dominated with all of its players present, taking all but one singles match and two of the three doubles matches. The strong outing improved Bard's record to 3-4.

Playing on no rest, Steven's Tech showed up on Tuesday and took Bard to town. Yielding only one game to Bard top seed Jeff Carter and no sets at all in their winning matches, Steven's Tech ran away with a 1-8 victory.

Bard never recovered from the stunning defeat. On Friday, Bard took only two matches against West Connecticut State University. Bard recovered slightly against Yeshiva on Sunday, splitting the six singles matches, but losing two of the three doubles matches. Bard played admirably, especially after the week they had, but nonetheless fell to Yeshiva 4-5. At the end of the week, Bard's record had dropped to 3-7. With the last few matches coming up this week, Bard must work hard to make this season a memorable one. Tor Loney, Freshman tennis star from Middlebury, Vermont, has been named PLAYER OF THE WEEK for his bravery and performance in the face of adverse circumstances.

Sof'Ball!

Softball has been a bit of a bummer this spring, what with the fickle weather and all-around dampness. Thursday's Black Division games were cancelled last week, and two more were drowned on Monday. The **important rescheduling information follows:** This Thursday, FOUR GAMES will be played to cover both this week's and last week's games. Starting at 3pm, Tai Ping Rebellion will play against The Big Bears. Following this, the Big Bears will stick around to take on Venturi's Damage at 4pm. At 5pm, Simon's Sluggers will finally start their season against Steamin' Cooze. And then at 6pm, Venturi's Damage will wander back from Kline to battle Simon's Sluggers. And in this way, the schedule will be settled.

The games rained out on Monday have yet to be rescheduled.

The games that weren't sogged out were as exciting and thrilling as only Bard softball can be fnord. Look around here somewhere, and you'll find the official-looking standings for each division as of Monday.

And, hey, don't forget about the super Spring Fling events. No, not an actual contest to see who can throw a slinky the farthest. We're talking some semi-intense and lucrative sports fun, here. Like a Home Run Derby for men and women. Great prizes for the winners, to be held at Tewks Aquarium on Friday, May 7th. And the very next day, the outdoor, co-rec 4-on-4 volleyball tourney will begin at 1:00 p.m. Get a roster together, and get set to set.

Victory in Philly

Farrukh Khan
Guest Writer

This past weekend, the Bard Cricket team toured the state of the Pennsylvania to play the second game of their season against the University of Pennsylvania. Batting first, the U. Penn team got off to a solid start. Just when the U. Penn opening batsmen were starting to look dangerous for the Bard balling attack, Faisal Abbasi struck the first blow for Bard, with Mustafiz Shah Rehman catching the U. Penn opening batsman in the deep.

Once the opening batsmen were out, U. Penn consistently struggled against the Bard balling attack. With the help of some fine catches by Imran Aftab and Peter Kneale, the accurate Bard balling dismissed the U. Penn team and got all of their batsmen out for a total score of 99 runs. Monirul Hoque lead the balling figures with four wickets (getting four batsmen out). Shereyar Hamid and Abbasi balled well with two wickets each, while Ruben Pilsbury, who was playing his first match, and Aftab got one wicket each. Although the Bard opening fast baller Kneale looked menacing and balled well, he was unlucky, not getting any wickets.

The Bard batting was thus given a target of 100 runs to win the match. The U. Penn opening ball attack was fearsome, and Bard lost one of its opening batsmen cheaply. Then Hamid and Farrukh Khan played bravely to revive the team from the initial slump. Once the pair was set, runs were easy to get, and the team made some spectacular shots. With the team score at 87, Khan got out with a tally of 22 runs to his credit. With a further loss of 3 more batsmen, Bard scored a victory when Fahad Azizuddin scored the winning run.

Shereyar Hamid was once again the highest scorer for Bard with 36 runs to his credit, including a huge hit out of the ground to score 6 runs. The Bard wicketkeeper Mike Walsh did a very impressive job in assisting the Bard ballers and keeping the U. Penn team from scoring any extra runs by catching the ball spectacularly behind the wickets.

Team standings as of 4/26

RED DIVISION	W	L	T
Slut Trash	1	0	0
G.A. Express	1	0	0
Coalition for Apathy	1	1	0
Them	0	2	0

BLACK DIVISION	W	L	T
The Big Bears	1	0	0
Venturi's Damage	0	0	1
Tai Ping Rebellion	0	0	1
Simon's Sluggers	0	0	0
Steamin' Cooze	0	1	0

WHITE DIVISION	W	L	T
Ether Bunnies	2	0	0
Yeah, But...	1	0	0
St. Tula	1	0	0
Travesty	0	2	0
Tewksbury Jelly	0	2	0

ATHLETIC DIVISION	W	L	T
Gym Rats	2	0	0
H. D. Sphincters	2	0	0
Dirty Dogs	2	0	0
Black Sox	0	2	0
Sterile Technique	0	2	0
Ha Ya Dooin!	0	2	0

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The world's fastest Forum

by Michael Poirier

Section III A, clause 5 of the Student Constitution reads, "Agendas for Forum meetings shall be posted at least 48 hours prior to the meeting." The reasoning for this stipulation is so that everyone on campus shall be aware no less than two days in advance that the Student Forum is going to meet and of what it is going to talk about. Last Wednesday, a member of the Student Life Committee just happened to mention to me in passing that there would be a Forum that night. No signs had been posted, no agendas had been made available, so I went to Kline that night hardly expecting a meeting to occur at all.

I was correct in my assumption. By eight p.m., two members of the Central Committee had not yet arrived. In order to collect the necessary quorum of twenty students, someone had to go outside and recruit four of her friends from the courtyard. Then, of course, an immediate motion was raised that the entire Forum was unconstitutional and had to be rescheduled. Seconded by half the Central Committee, the motion passed with unsurprising ease, and everyone went home quickly and happily. The whole affair took about thirty seconds. The Secretary of the Student Association had not even bothered to open his knapsack.

However, it did not surprise me that the Secretary did not make the effort to get ready for the meeting. Maybe it was because of the relaxing spring air, or maybe he had a big homework assignment the next day; in any case, it is the responsibility of the Secretary to post notices about up-coming Forums. If you don't put up the signs, then you don't have to sit through the meeting. Simple, isn't it? I trust that isn't really what he was thinking, but the lackadaisical reluctance of everyone in that room was painfully obvious.

The only people who usually go to Forums are those who are elected officials and are obliged to be there (not counting the occasional indifferent journalist). Even among that crowd, which alone more than constitutes a quorum, attendance is not particularly regular. How can the Student Association expect to be taken seriously if it never has the involvement of more than a handful of students? How can more students get involved if they don't know when meetings are going to happen?

Beleive it or not, the Forum does perform some useful and informative functions on the Bard campus. Who do you think was responsible for barring room switchers from squatting their rooms? The Student Life Committee had two resolutions to present at last Wednesday's un-Forum, maybe even one concerning the long-awaited book exchange program. By press-time, no date has been given for the next Forum, so who knows when these issues will be brought to the public's attention? And what's going on with the laundry fund? Word of mouth is an untrustworthy means of obtaining information, while the Forum is a chance to have such questions officially answered. Unless of course, one never knows when a Forum is about to happen...

Given a budget of $2100, one would think that the Central Committee would have enough money to make photocopies of a single-page agenda and distribute them around campus. However, the issue at stake is not really laziness concerning a xerox machine and some scotch tape. Rather, it is a question of bringing more students into our democratic process and whether or not the Central Committee is friendly to such a notion. Hopefully this lack of leadership will prove to be an isolated incident. Student apathy for student government is indeed characteristic of Bard College, but what is to be done when the student leaders are just as apathetic? These are our elected officials, and if they can't get the job done according to their own constitution, can anyone?

Are they worth our money?

by Jeana C. Breton

Each member of the Central Committee receives a stipend (taken from our student activity fees) for their services and their willingness to make the student government run efficiently and effectively. The student government's main purposes are to provide a forum at which the workings of a democratic institution can be practiced and to offer a way by which the student body can voice its concerns. Is Bard's student government living up to these goals? are the elected officials of the government earning their keep? Judge for yourself!

Items of the Student Association Constitution that the student body should be aware of:

III.A.2.a Any club holding an event that conflicts with a forum meeting is subject to lose funding unless...

III.A.2.b. Central Committee waives this rule and re-schedules the forum

Observation: It is hard for clubs to schedule their events around forums if they are not given advanced notification of when the forums are to take place. Question: How many clubs have disregarded this rule, and was the rule enforced?

III.A.5. Any motion can be placed on the agenda of a forum if it is moved & seconded at any previous meeting, or if it is requested by at least two people and two copies are submitted to the secretary of the Central committee at least 60 hours in advance.

Note: Elections for two people to take part in a proposed 5-member committee to draw up an impeachment amendment to the constitution was never put on the agenda for any forum meeting this semester despite advance request for this motion.

III.A.6. All forum meetings, and their agendas, must be posted at least 48 hours in advance.

Note: The last forum that attempted to take place in the Kline Committee Room last Wednesday at 8 p.m. was announced at dinner in Kline on that night but was never posted at all, much less posted 48 hours in advance. The forum prior to this also would have been unconstitutional if it were not declared at the last minute an emergency forum which has only a 24 hour pre-notification policy.

III.A.8 All officers & committee members must attend the forum meetings. Three absences result in new elections.

Observation: Many officials tend to be absent at roll call of forum meetings, but re-elections for a revoked position have never taken place.

Question: Is attendance taken every time? Are students given a warning when their position is in jeopardy of being revoked? Whose job is it to take attendance and issue warnings?

III.A.9 Every forum must be conducted according to *Robert's Rules of Order*, except as specified by the constitution.

Observation: Certain members of the central committee have at times displayed a total lack of knowledge regarding Robert's Rules, and have on occasion even had to borrow a copy of Robert's Rules from a member of the student body.

IV.D.2.a.i. Each club submitting a budget for funds must have the names of at least 5 members on the budget otherwise it is deemed unconstitutional and that club should receive no funding.

Note: Only 16 out of 61 clubs that submitted budgets this semester obeyed this rule, but the constitution was waived at the budget forum so that all clubs could receive money.

Observation: Many more clubs probably would have followed the constitution if the planning committee chair had specified on the call for budgets the five name necessity.

Question: Is it right to disregard the constitution—the sole foundation and foremost guide for student government?

A run down on the Central Committee members & their responsibilities as specified in the constitution:

Secretary-Jeffrey Rhyne

III.B.5.a.i-vix. It is the secretary's responsibility to: take minutes at all meetings, to publicize the agenda of forum meetings 48 hours in advance, to publicize the planning committee's proposed budget 72 hours before the forum meeting, to announce the dates & times of all forum meetings for the whole semester within 2 weeks of the beginning of the semester, keep track of amendments to the constitution & new legislation, to provide the library with an updated copy of the constitution to be put on reserve, to keep an archives of all agreements between the student association and other organizations, to organize ad-hoc committees or designate someone else to do so, and to organize & chair election committees.

Note: The proposed budget was only posted 24 hours in advance this semester, not 72. The list of meetings for the semester was not publicized within 2 weeks after the start of the semester, and when it finally was made up, it was only sent to club heads instead of being posted for everyone. At least one forum meeting so far this semester did not have its agenda posted 48 hours in advance.

Question: Has anyone checked to make sure a copy of the constitution is on reserve at the library?

Treasurer-Matt J. Lee

III.B.5.b.i-iv. It is the treasurer's responsibility to: disburse funds, to account for assets, debits & expenditures of the student association, to report fully on the financial situation of the student association at each forum, and to be a full member of the planning committee.

Observation: So far this semester, the most detailed report of the financial situation of the student association has been that money has been spent and that there's still some left.

Question: How much has been spent? How much is left? Have the clubs been following what they specified in their budgets? Have any clubs overdrawn on their budgets, or requested emergency funds? If so, will this be taken in account with the Planning Committee next semester?

Educational Policies Committee Chair-Renee Cramer

III.B.5.c.i-iii. It is the EPC chair's responsibility to: schedule & preside over EPC meetings, to publicize the proceedings & their results to the forum, and to attend faculty meetings & to report the proceedings & their results to the forum.

Observation: A splendid and thorough job has been done by the EPC chair especially with issues related to the proposed curriculum changes.

Planning Committee Chair-Dara Silverman

III.B.5.d.i-iii. It is the Planning Committee chair's responsibility to: schedule & preside over Planning Committee meetings, notify the secretary of planning committee's budget meeting immediately following the meeting, and to notify

continued on page 11

Gov't continued

continued from page 10

the forum of the proceedings and results of planning committee meetings.

Observation: The planning committee chair's duty to put out a call for budgets is not listed in the constitution, but is generally understood. This semester's call for budgets was originally sent to only club heads, excluding new clubs, and included a major error in the due date for budgets (it said Thursday and a date, but the date actually fell on Wednesday). This caused confusion among club heads, and very possibly could have resulted in the unfair de-funding of some clubs.

Question: Are all proceedings of the planning committee reported, including interrogations of club heads?

Student Judiciary Board Chair-Oliver te Boekhorst

III.B.5.e.i-ii. It is the SJB chair's responsibility to: Schedule & preside over meetings of the Student Judiciary Board, and to announce the activities of the SJB to the forum.

Observation: So far as anyone can tell this job has been done.

Student Life Committee Chair-Sally Methrens

III.B.5.f.i-ii. It is the Life Committee chair's responsibility to: schedule & preside over Student Life Committee meetings, and to publicize the proceedings & results of the meetings to the forum

Observation: The Student Life Committee chair has fulfilled all of these duties so far this semester as well as initiating many beneficial programs.

Challenge continued

continued from page 5

feminized men in order for me to feel effectual. Though I don't always understand men, I will not tell them how they should be. I understand that many men have heard my sisters and I calling for change. They are working towards change in their own ways, and I will let that be enough for me.

OPTIONAL : GO DEEPER AND SEE IF YOU CAN CHECK THESE.

I accept my femininity in all its power, beauty, and glory.

I understand that most men are no more empowered by our society than I am. We are all responsible for our own empowerment.

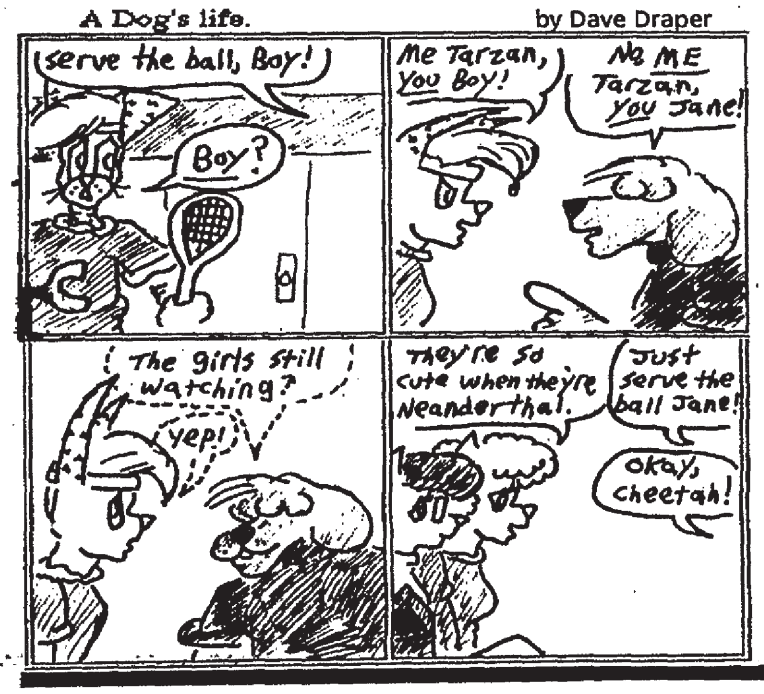
I want men to be more open with their feelings. But I, too, have grown up in a society with very damaged manhood. I have had very little exposure to mature, powerful men. So I have much to learn if I am to be in relationships with mature men. I know that deep inside myself I want these relationships. I am committed to doing what I need to do to make this happen in my life.

I value masculinity even though I don't always understand it. In the past, I have found a lack of healthy masculinity, and since my nature abhors a vacuum, I have been forced to try to create it for myself. This has been a painful and ineffectual effort for me. I am learning to trust men to develop and carry this energy in themselves, and when I encounter it, I will drink deeply of its power and passion.

FOR THIS I AM RESPONSIBLE!

Signed, _____

A Dog's life. by Dave Draper



Global Picnicking

To the Bard Community,

Global Picnic Day is happening here and everywhere on May 1. This tradition serves to give the people of the world one day to celebate life and friendship. Every culture hosts its own unique, time-honored celebration Global Picnic Day works to break through the boundaries of individual groups and unite the people of the Earth.

To be a part of this cosmical event, take time out from your day and enjoy yourself. Share time and lunch in the great outdoors and make Global Picnic day happen.

Sincerely,
Mary Pellegrini

[CENSORED]

This weeks planned Bard Side was pulled do to its inappropriate nature. We apologize for the inconvenience.

Good story, bad reporting

To the editor,

Though I'm glad you wrote an article on the dump behind Stevenson Gym—for it has been neglected too long and needs some serious attention—the way you handled the issue calls into question the fairness and balance of your reporting.

Both the article and the editorial on the dump were written by the same person. Though the author clearly attempted to separate fact from opinion, the harshly accusatory tone editorial makes me wonder just wonder how careful he was to research all sides of the issue. If he feels so strongly about the subject, perhaps the editorial (or even the article) should have been written by someone else.

In addition, the article relied exclusively on the testimony of one person (me, Jason Van Driesche) to substantiate one entire side of the story. Though I believe that what I told the *Observer* is true, good reporting must rely on a variety of sources to build a many-sided picture. There are quite a few people on campus (students and others) who know more about the dump than I do—Erik Kiviat at the Ecology Field Station, for instance, or Jen Horenstein of A.W.E. Their views should have sought out and incorporated into the article.

As written, the article and the editorial on the dump are together little more than a tirade against "the administration," something which is in no short supply as it is. It bases an entire story on the unsubstantiated allegations of one person, an approach which damages the credibility of both the paper and the source.

A variety of writers and sources makes for better reporting; for diversity is good, in journalism as in ecology.

Thank you,
Jason Van Driesche

As you, Mr. Van Driesche, were the one who made the complaint to the Department of Environmental Conservation, you were the logical person to whom I should speak regarding complaints against the alleged dump. The story was not based solely on the testimony of one person; the Director of the Physical Plant, Mr. Dick Griffiths, was questioned about the dump's history and a DEC officer about the legality. I attempted to contact the officer who conducted the actual investigation, but he was unavailable at the time, as was Erik Kiviat at the Ecology Field Station.

When I wrote my editorial, it was based on my knowledge of the dump, knowledge which no other member of the Bard Observer *had. I was therefore the most qualified editor to write an opinion article about the dump. You will also please note that I neither abused nor attacked any member of the Bard administration in the article or editorial. My primary objective was to say that, although thus far not been proven environmentally hazardous, the dump is ugly as sin and something should be done about it. This in no way influenced my writing of the news article on the front page, and I consider it an insult to my integrity as a journalist to be told otherwise. — ed.*

The Bard Observer

Editor-in-Chief
Matthew Apple

Managing/News Editor
Michael Poirier

Features Editor
Jeana C. Breton
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Tatiana Prowell
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Linnea Knollmueller
Robin Kodaira
Anne Miller

Typist
Wendy Grunseich

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

Editorial policy is determined by the Editorial Boardunder the direction of the Editor-in-Chief. Any editorials which appear unsigned are those of the Editorial Board and not necessarily of the *Observer* staff. Any opinions which are signed do not necessarily represent the views of the *Observer* or its staff.

Letters to the Editor and Personals or Classifieds must not exceed 500 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 *Observer* office in the basement of Tewksbury or through Campus Mail by 5 p.m. Friday one 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 ads: contact the Ad Manager.

Bard College
Annandale on Hudson, NY 12504
(914) 758-0772

BARD CALENDAR

PRESENTED BY THE DEAN OF STUDENTS OFFICE — APRIL 28 TO MAY 5 ★ 1993

What to See, Buy, & Do at Bard

★ WEDNESDAY. APRIL 28 ★

★ **German Table in Kline's College Room 5:30p.**

★ **Table Francaise:** Berets et baguettes required. **Kline's President Room 5:30-6:30p.**

★ **Documentary.** "November's Children: The 1989 Revolution in Prague" will be shown. **Olin 205, 7p.** Sponsored by Friends of Czech

★ **Lecture on Women and Psychology.** Dr. Pam Reid will give a lecture entitled "Poor Women and Psychological Research: Shut Up and Shut Out." **Olin 102, 7:30p.**

★ **Arts Division Faculty Colloquium.** Professor Jean French will discuss medieval attitudes towards lepers in twelfth century sculpture. **Black Center, 6:30p.**

★ **ALANON/ACOA.** An anonymous program for persons who grew up in an alcoholic family. **Third Floor of Aspinwall, 8:30-9:30p.**

★ THURSDAY. APRIL 29 ★

★ **Tavola Italiana:** Conversation **4:30-5:30p.;** Italian Table **5:30-6:30 in Kline's Presidents' Room.**

★ **Russian Table in Kline's College Room, 5p-6:30p.**

★ **SMACES Meeting.** Sexual Minorities Aligned for Community Education and Support will meet each week **at 7:30p in the Club Room in the Old Gym.**

★ **"Just Beneath the Skin"** a touring program of nine short films by women presented by PMS (Post Modern Sisters). **Preston Theater, 7p.**

★ **Lecture on Hunger** Christopher Dunford, of Freedom From Hunger, will give a lecture. **Levy Institute, 8p.**

★ FRIDAY. APRIL 30 ★

★ **Body Image Group Meeting upstairs in the Student Center, 5:30p.**

★ **Student Center Movies!** Watch your favorite celluloid heroes in "Life is Sweet" starring director Mike Leigh. **Old Gym, 7p and 9p.**

★ **Israeli and International Folk Dancing** Jonathan Delson will lead an evening of dancing in honor of Israeli Independence day. Don't worry if you can't dance, you can! **Location Unknown, 8p.**

★ **Ani Di Franco** An amazing guitarist and folk-singer. And it's even free! **Olin Auditorium, 9p.**

★ SATURDAY. MAY 1 ★

★ **Culture Show.** See the students of the International Students Organization perform. **Olin Auditorum, 8p.**

★ SUNDAY. MAY 2 ★

★ **Learn Chapel tunes.** Spiritual fulfillment through song. **Bard Chapel at 6-7p.**

★ **Non-denominational service.** Join in worship with your fellow theists. **Bard Chapel at 7-7:30p.**

★ SUNDAY. MAY 2 ★

★ **Student Center Movies!** See "Parting Glances." A film about AIDS **Old Gym, 7p for non-smokers and 9p for smokers.**

★ MONDAY. MAY 3 ★

★ **Women's Center Meeting at 6p in Kline's Committee Room.**

★ **Observer Meeting.** Write, take pictures, draw cartoons or wear silly hats made of newspaper **at 6:30p in the basement of Tewksbury.**

★ **BAGLE Meeting.** Bisexuals, Activists, Gays, Lesbians, Et. al. will meet each week **at 7p in the Club Room in the Old Gym.**

★ **Spanish Cinema** with English subtitles. Ven a ver peliculas en espanol todos los lunes en **Olin 309 at 7p.**

★ **Peter Straub comes to Bard!** Famous horror writer will discuss his psychothriller *Ghost Story*. He will also read from a work in progress. **Olin 102, 2:30p.**

★ **ACOA Meeting.** Adult Children of Alcoholics meets **in Red Hook, 50 South Broadway at 8p.** Contact Jeff Huang at ext. 539 in the Career Development Office for more information.

★ TUESDAY. MAY 4 ★

★ **Christian Fellowship Meeting.** Bible study, prayer and spiritual nourishment. **In the Bard Chapel, 7:30p.**

★ **Lecture on Ukrainian Music.** Given by Lenoid Hrabovsky, composer, teacher, among other things. **Olin 102, 7:30p.**

★ WEDNESDAY. MAY 5 ★

★ **Talk on U.S.-Russian relations** by Michael Morrow of the State Department. **Olin 102, 4:30p.**

★ **German Table in Kline's College Room 5:30p.**

★ **La Table Francaise:** Berets et baguettes required. **Kline's President Room 5:30-6:30p.**

★ **ALANON/ACOA.** An anonymous program for persons who grew up in an alcoholic family. **Third floor of Aspinwall, 8:30-9:30p.**

SHUTTLE VAN SCHEDULE

FRIDAY:
Rhinecliff: Leave at 7:05p. for the 7:41p. train
Poughkeepsie: Leave at 6p. for the 7:18p. train

SATURDAY:
Rhinecliff, Rhinebeck, Red Hook and Tivoli: Leave at 10a., return at 2p.
Hudson Valley Mall: Leave at 5:45p., return at 10p.

SUNDAY:
Rhinecliff: Meet 6:05p, 8:15p and 10:29p trains
Poughkeepsie: Meet the 7:38 train
Church: Leave at 9:45a, return at noon. (St. John's)

Meet all Shuttles behind Kline Commons