

# OBSERVER

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# The Bard Observer

VOLUME XCIII NUMBER SEVEN

MAY 6, 1988

## Housing Problems

Squatter's rights were initiated in 1985. The logic behind it was simple. If you got lucky and wound up with a great room as a freshman, why should you be booted out of your room, just because you drew a low number the next time around? Why should you be forced out of a room with which you are comfortable and happy?

However, this is a dedication to the ideology that the one is more important than the many, because squatter's rights have been a means of abusing the room system. For example, if I have a neat room, and I'm about to graduate, it is likely that someone with a lousy room and no faith in the room draw system will ask for a favor. Quite simply, the process allows for rooms to be exchanged between consenting parties, and as such, rooms can be changed on paper, but remain unaffected in reality. This means you can apply for a room change, keep your "good" room until you graduate and, by the means of squatter's rights, let someone who wanted your room take it over. No room draw. No chance of getting stuck in a closet in Robbins, or a room in Tewksbury.

Sounds good to me. As a two-time veteran of Tewks, I would have done anything to escape. The problem is that squatter's rights allow for the allocation of rooms on an unfair basis of friend to friend. This means that the best rooms systematically pass to people without ever passing through room draw. Fine for the people who

engage in this practice, but there is nothing worse than waiting in the gym for two hours, getting within inches of the door, only to hear that Stone Row is closed. I've been there, and it sucks.

The elimination of squatter's rights would fix the problem, and force every room to go through room draw. This would mean that a lucky individual, drawing as a senior II could actually get a room in Gahagan, or even the elusive Manor 101. Rumor has it that the palatial Manor room changes hands annually for over \$100. It would also mean that all rooms in Stone Row would open up, giving juniors, and some lucky sophomores a shot at a decent room without having to sleep with someone.

If not, then why not do away with room draw, and leave the rooming system in the sweaty palms of dream merchants who are allowed to circumvent the system? The exercise in bloodthirsty capitalism might be a good educational tool.

Otherwise, some institutional policy changes concerning room switches should be made. Topping the list is for the housing people to recognize the problem. Another important aspect is checking when students ask for a room change. Perhaps it would be a good idea to ponder the question of why a graduating senior in Stone Row is trading rooms with a freshman in Tewksbury.

No system can benefit everyone, but the current system encourages people to abuse it. It is time to return to a fair system that benefits the majority, instead of screwing it over.

## Shape of A New Form

by Amara Willey  
For the last fifteen years Bard has used the SIR faculty evaluation forms, which are published by the Educational Testing Service. However, in the fall, Bard will be changing to a new form, the one currently used by Bowdoin College.

For some time, faculty has called for a different kind of evaluation form. The art department has suggested that students simply write about the courses on a blank piece of paper. The form that was chosen is a compromise between the old form and other choices suggested. Dean Stuart Levine feels that it will be more congruent with the style of teaching at Bard and may attract greater student participation since it is less overwhelming than the older, longer form. The new form consists of only five questions and is supposedly much simpler to

fill out, and its results should be easier to understand.

Although it seems as though both students and professors would like the new form better, there have been some hesitations. Although there is general consensus that the SIR form is inadequate, the Student Educational Policy Committee says the new form is disappointing. Each of the five questions, which are rated on a one to five basis, actually contains several questions. Some of these are unrelated or even contradicting, causing confusion about what exactly should be rated. For example, one of the questions asks, "What is your overall rating of this course? (Consider such questions as: How much did you learn? How much did this course contribute to your education? Did you grow intellectually?)." There

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## Special Photo Issue



## Endorsing a Candidate

At the mid-semester monetary review, which occurred two weeks ago, and nowhere near midterm, the planning committee suggested that the Bard Observer endorse a candidate for the presidential election. This suggestion was made in an effort to move the Observer out of its objective stance, and to make the paper the mouthpiece of the snivelling planning committee. Regardless, we decide to take a stand, but would like it known that the Observer is the forum of the free-thinking individuals at Bard, not the voice of sheep who expected to adhere to its preliminary doctrines. With this in mind, if you don't like our endorsement, then let us know, and we'll change it. It's safe to say we won't have to print a retraction to the endorsement, because less than 2% of the population ever react. This school is filled with mindless lemmings who only read the classifieds, and who will think what I tell them to think.

If we're going to endorse a candidate, then we had best examine all the

candidates who wasted contributors' money, and our time. First the democrats.

The dark horse candidate was Bruce Babbitt. Now there's no horse, just lots of dark. Gary Hart bailed out early, then surprised everyone by bailing back in. Big deal. Riding the familiar name ticket was Paul Simon. An obvious geek. Richard Gephardt. Who cares? Rounding out the field are the people who actually made a good showing. Albert Gore is on the bottom, but has the best chance of being picked as the VP running mate, but who wants Tipper as a second lady? Jesse Jackson has done well despite the press he's received. I find it interesting that the first footage the television news people used when Jackson arrived in NY was his shaking hands with Fidel Castro. Instead of getting the candidate's stand on issues, they seemed more interested in his calling NYC "Hymietown" back in 1984. At the front of the pack, but by no great margin, is Michael Dukakis, whose greatest contribution so

# Editorials

## Letters, we get letters

### A Letter to Daniel Bohn

Daniel B, the fact that people like you exist--leeches on the face of society--turns my stomach. I don't know you, and if you're anything like your letter, I don't want to. Why don't you stop being such a tight-ass and start having a good time like the rest of us. --a fan of optimism in any form

Dear Eds,

A few qualifications and corrections seem to be in order in reference to my last letter, most importantly my comment "This school is a joke." It is not the school itself, i.e., the institution Bard College, but the student body that is a joke. My apologies to anyone who took offense on behalf of the school. I have great respect for the faculty, administration, and staff here at Bard. Also, I was rather harsh on Ms. Dyan. Although my opinion of her comments remains unchanged, I certainly should have used less abusive language. As for the editorial staff's thoughts on the matter it should be noted that they set the atmosphere in which such language would seem appropriate and in fact participate in its use. However, it was to my detriment that I followed suit. Lastly, I am not at all bitter or in any anguish. I am not disgusted or particularly repulsed by the prevalent morals here. The point was that the students fail to observe their world with any perspective. But alas, it is your world and you can do with it what you like. If I choose to be bothered by what you do, that is my problem and likewise if you choose to be upset. Do not mistake this for apathy. I am merely being realistic in considering of what you are capable. Should you attempt anything that would be serious or of consequence I would take effective action pro or con. It is just that I find it ridiculous to participate in manufactured debates or issues only for the sake of debate or, as is more often the case, out of boredom and a complete lack of identity. (That means people with little or no character shaping their lives around a purpose-giving issue, for those of you that I might offend who did not understand the remark.) And to clear up any more misunderstandings, when I say 'you', I mean all of you collectively, the entire world, not just the editors. [There are of course exceptions and if you are one, I would be happy to meet you. I have even met a few here at Bard.]

Thanks for the opportunity, I enjoyed every word.  
Daniel Bohn

Dear Daniel,  
Quiescence, like Elvis,

is everywhere. Apathy is not strictly a Bard phenomenon; it's merely more noticeable because there's nothing else to do.

In our editorial responses, we've written the phrase, "responsibility is a dirty word at Bard" so many times that the production editor created a macro on his word processor so he wouldn't have to retype it. It's not merely the lack of responsibility we mourn, however. It's the abundant reluctance of many members of the Bard community to commit themselves to anything.

You don't have to be a martyr in the name of excellent education, Daniel. Just consider it a challenge. Talk to the members of the admissions staff. Students who are admitted to Bard have demonstrated they can motivate themselves in one way or another; all you have to do is touch the right nerves to get them motivated. Find something that people agree with or like and you may find more support for your causes than you expect.

You seem to have some grasp of the English language; why not start a parliamentary debate team? It's fun and you don't even have to compete outside the Bard community. If public speaking isn't your thing, then why not join the Observer staff? We're all graduating and the new editor is going to need help keeping this paper great. The new gym offers many opportunities to organize sports teams; take advantage of it. Start a curling team if it tickles your fancy. If you'd like to shoot members of the Bard community, do it in a relatively constructive way by organizing a survival game at Bard. The possibilities are endless...

It's easy to sit back and complain about apathy, but if you're just going to wait for someone else to get things going, then you're being hypocritical. It is indeed our world, Daniel, and unless you do something on behalf of it, we're going to start charging you rent.

In an effort to contribute to this rag I've decided to write some kind of commentary. Also I'm just learning how to type and use a word processor (not a stolen one) and it's kind of fun so this is where it's at. But what to write about? I don't pretend to be a journalist so this is just my personal opinion about the softball thing going on. The big deal seems to be that the whole thing is too serious and those who don't play well are a bit miffed about the hoopla over dropped balls and the like. Softball is supposed to be just for fun; why worry about winning? That is the thing, just get out

there and have a good time, drink a few beers and have a few laughs. Just don't join my team. We are the ones who keep winning and we like it like that. We play well and we enjoy a well-executed play. And we want to keep playing so we have to keep winning to play the max amount of games. That's where it's at. We are Enemies of the Adult Mouth. So far we are undefeated and even if we do get beat, it won't be because the other team is better; it will be because we were having a bad day. I haven't talked to any of my teammates, but they probably feel the same.

It has occurred to me that while there is usually quite a turnout for the games, there are not eight hundred people out there, so some of you might not know what it's all about. Mostly it's about Enemies of the Adult Mouth beating up on less talented teams. But for the sportsman in general, it's yelling at people you know who are out there risking pride and injury for the sake of the game. There is usually beer (donations to the supplier of course), laughing, and general good-naturedness. If you are unlucky enough to be on a serious team that isn't Enemies of the Adult Mouth, there might not be as much happiness in Mudville because you will be losing, but it's still not bad. Perhaps the point of all this (there's a point to this?) is that this softball thing has gotten to be quite the event. Not too much running, plenty of time to talk and yell between plays, it's outside, there's beer. What more could you ask for? At an anti-jock school like Bard, softball is the event. And Enemies of the Adult Mouth is the team to beat. If you catch us in a good mood maybe we'll sign a ball for you. So anyway, that's what's going on out there from five to seven. There are other teams than Enemies of the Adult Mouth (mostly so we can have someone to produce hopes and dreams for us to dash on the rocks) but I don't know who they are. They will have to write their own propaganda. There is a team called Fred with neat teeshirts they all made by themselves, which is nice. There is a rumor that there are so many teams that there are games even when Enemies of the Adult Mouth don't play, but I'm not sure. So get a six-pack and stroll out of the Commons some afternoon and check it out. How's this for a space filler guys? If any smartass wants to write to the editors about this commentary because of my apparent disregard for my own criticisms, forget it. I don't want to hear it. Besides, you might be wrong; this might not be me writing this anyway.

### Lit Test

Taking a department test like Lit students did this year is stupid. Not because it forces the students to actually remember what they've been taught but because it does not seem to fit the way that the professors teach. Either the presence of the exam will be ignored or the exam will encourage professors to give more exams rather than papers, or, worse, influence the curriculum (or the way that it is taught simply to prepare students for the exam). Another mistake is requiring seven courses in the Lit division before Moderation.

Bard was always unique because, fairly or unfairly, it was a place where people could screw around lots but if you made good films, you made good films. If you wrote well, you wrote well. There are students here that need to take seven courses in Lit in order to write a decent moderation paper. But there have always been others who only needed two classes, just so that their advisors would know they were alive, and five or six courses in sculpture so that they could have something to write about. That's Bard. Most of the people at Bard screw around. Most of those people can do so because they are talented. A lot of great writers never took Lit classes. A lot of bad writers have. Do not let the administrators turn Bard into a place where "those loveable, creative fuck-ups of old" are no longer welcome. Moderation should be a date on your calendar when you sit down with three friends and you talk, assessing your present position, where you'd like to be when you graduate, and what courses you could follow to get there.

### Evaluation

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is a small amount of space to write individual comments, but the students' rating can hardly reflect answers to all of the questions implied by the larger question.

Although a large majority of the faculty voted for the new form, the students have not been asked for their feelings on this matter. The administration seems to believe that because in the past the students have not been active in faculty evaluations, they have removed themselves from an active role in the process of choosing a new form. Many students disagree with this, saying they would be more than happy to help design a new type of evaluation form. In any case, although the Bowdoin College form may see some revision by Stuart Levine during the summer, it will be the form used next fall.

## Coiled Up Cute With Spines

by Benjamin Vaughan

I recently had the misfortune to be asked to review an advance copy of Christopher Martin's new book, *Katharos*. As his friend I can state unequivocally that it is probably the best thing I've seen produced by a Bard student in years. As his reviewer, I can't believe he has the balls to try to sell it to the community—he should be giving it away. But I'll try to put thoughts of egomaniacal excess aside...

For those of you who remember 1983's *Dedicated To The Letter K* and *Dedicated To Th'Oil* and 1984's *Articles Of A Wasted Age*, this work may seem a dramatic step up. In truth, there is nothing very different about *Katharos*.

With all due respect for Mr. Martin's facility with his chosen subject matter, it must be noted that what he chooses to write about now is the same as what he chose to write about six years ago. Namely, that infamous incident involving the mysterious "Katherine." Like Woody Allen, he is trapped in a world where every woman is a Mia Farrow or a Diane Keaton.

Still, *Katharos* is a good read—often amusing, sometimes provocative—but when one is done, one is left with an emptiness. What does it mean? Is it supposed to mean anything? Mr. Martin seems to be reaching for something that he cannot quite grasp, as though he were doomed to repeat the "Katherine incident" for the rest of his life. To his credit, he is not unaware of this fact.

*Katharos* is composed of several sections linked together by off-hand references. For instance, someone by the name of Alfred Hitchbox pops up quite often, sometimes as a Bard professor of philosophy, sometimes as a smiling fish in a box. There is a section reminiscent of Yoko Ono's *Grapefruit*. It cannot be said that any of the ideas contained therein are especially profound—I don't think they were meant to be. With Mr. Martin you can never be sure. Another section contains a batch of thirteen bad poems with accompanying illustrations.

The largest section contains short stories. Most notable are "The Emperor's New Text", a combination of the familiar parable with a neat visual trick

taken from narrative theory; "The Perilous Bed", where the story of the fisher king comes to a different sort of conclusion; "What We Saw On The Way To New Mexico", a nice little scenic piece; and the ambitious "The Obsolescence Of The American Liberal Arts College." This last has already appeared in part in the *Bard Observer*.

The last section will be familiar ground for readers of Mr. Martin's previous works. It contains vignettes (which he defines as "a piece which is too short or too fragmentary or too downright weird to be a short story") and prose poems.

There are also two appendices—one with the complete text of "The Emperor's New Text", the other with the names of everyone with which Mr. Martin can remember coming into contact in his life. This is interesting if only to see if you have any nick-names no one has told you about.

*Katharos* could be described as a satire on the publishing industry, an exercise in myth-making and iconolatry, or a grab-bag of disparate material barely trying to appear cohesive. All in all, *Katharos* is an exercise in indulgence.

At \$12.00, *Katharos* is hardly a bargain. You would probably be much better off picking up a copy of "Finnegan's Wake", "Alice In Wonderland", or Dante's "Inferno. If you really do want a copy, you might try weaseling a free one from the author. I know he's especially susceptible to attractive women...

By the way, fun's fun, but I would like to mention that I never said what is quoted on the back cover of the book, nor am I pleased to have been called a "fictional character." I am far from fictional in any sense and will be more than happy to show my birth certificate to anyone who has doubts.

## The Bard Within

Bard Doesn't Know What It's Got, or Why Tour Guides Lie

This month campus tour guides have said the following: "Bard has 50% minority students." "The field would be dry if it wasn't for the construction." "The Bookstore has everything, and it's always open."

I don't mean to insult all tour guides, just to make a point. Bard is a great school, providing a unique education, the equal of any school in the country. The student body is composed of some tremendously hard-working, creative students and a bunch of "loveable, creative fuck-ups". That is the way that the College should be portrayed, in print and in listing because on paper we are easy

to overlook. A small school, without a long, rich tradition, and with Tewksbury. But all those top ten lists are for the best "schools". A "school" is an object. Bard isn't one of the top ten "schools". But some of the best-looking buildings are filled with the emptiest heads. Bard is one of the top ten educations...for whites. How can such a great school, so close to New York and Boston, have such a small percentage of minority students and faculty? The EEC program discriminates against students from urban high schools because it is easier to be in the top ten of a rural school with a graduating class of 150, than in an urban school with a graduating class of 850.

## Events In The Hudson Valley

Call (518) 537-4240 for reservations and info on Clermont events.

**Feb.-May:** Kleinert Arts Center hosts the Spring '88 Kleinert Arts Festival. Music, performance, poetry, mime, story-telling, theater, comedy, and science-fiction. Admission \$8.00. Call 679-2079 for information and reservations.

**April-May:** "Last Hurrah Gallery Of The Inspired Dreams Retrospective" at the Gallery Of Inspired Dreams, Building B, Westchester Development Center, Route 22, Wingdale. Open weekdays 10-4. Call (914) 832-6611, ext. 399 for more info.

**May 13-15:** "Little Shop Of Horrors" at the Vassar Brothers Institute, Poughkeepsie. Showtimes are 8pm on Fri., 3 & 8pm on Sat., and 3pm on Sun. Tickets are \$6 for adults, \$4.50 for children and seniors—obtained at the door or by calling 298-9227 or 471-9339.

**May 13-15 & 19-21, 8pm:** "Hello Dolly," performed by the Country Players at 15 West Main St., Wappingers Falls. Tickets are \$8 for adults and \$6 for seniors and children. Call (914) 297-9821 for reservations.

**May 13-14 & 20-22, 8pm:** "Three Penny Opera" performed by the Rhinebeck Theater Society at 187 East Market St., Rhinebeck. Tickets are \$7-\$10. Call 876-3477 for reservations.

**May 21, 9am-5pm:** Hyde Park Spring Sidewalk Sale, Route 9, Hyde Park. Call 229-9522 for information.

**June 5, 11am-5pm:** "A Taste Of The CIA", food fair with entertainment. Culinary Institute Of America, Route 9, Hyde Park. Admission is \$5. For more info, call 452-9600, ext. 1213.

**June 11:** Montgomery Place Opening Day Celebration. Located just down the road. Free.

### Bardavon

**May 15, 7pm:** Hal Holbrook in "Mark Twain Tonight!" Tickets are \$25 and \$23.

Tickets for most Bardavon events available at the Bardavon Box Office, 35 Market Street, Poughkeepsie, or by calling 473-2072. (Major credit cards are accepted.)

### Clermont

**May 1-15:** Tours of the gardens, grounds, and formal rooms of the historic house. Admission free, but by reservation only.

**May 22, 1-5pm:** Chancellor Livingston's Sheep Shearing Festival. Free.

### Dutchess Fairgrounds

**May 21-22, 11am-4pm:** Northern Dutchess Mothers Club Flea Market. Donation requested for admission.

**May 28-29, 11am-6pm:** Rhinebeck Antiques Fair. Admission \$4. Note: If you would like to work at the fair this year, contact Michael Damato soon. There is good money to be made.

Call 876-4001 for more info about Dutchess Fairground events.

### The Mid-Hudson Civic Center

**May 6, 8pm:** Chuck Berry in concert. Tickets are \$19. Call (914) 454-5800 for reservations.

**May 7, 8pm:** The Hudson Valley Pops conducted by Mitch Miller. Tickets are \$20.50, \$15.50, and \$10.50. Call (914) 454-1222 for reservations.

**May 19:** Jay Leno in concert (he's a comedian).

For most Civic Center shows, tickets are available at the Box Office, Civic Center Plaza, Poughkeepsie, any TicketMaster location, or from the Chargeline, (914) 454-3388.

### The Mid-Hudson Library System

**May 6, 7pm:** "Marianne Moore: In Her Own Image." One of the panelists will be Bard's Robert Kelly.

**May 13, 7pm:** "Do Not Enter: The Visa War Against Ideas."

**May 20, 7pm:** "The Real Julia."

Located at 103 Market Street in Poughkeepsie. All films are free admission. Refreshments will be served for one half-hour before the film.

### The New York State Museum at Albany

#### Exhibits

**Apr. 1-June 30:** "Danzig 1939: The Treasures Of A Destroyed Community", one of the finest European collections of Jewish religious items to have survived the Holocaust.

**Apr. 9-June 5:** "N.C. Wyeth: The Met Life Murals", the restored murals from the Metropolitan Life Insurance Company's New York headquarters.

**Apr. 30-July 4:** "Art Of The Eye", featuring fifty works by twenty artists suffering vision impairment. Explores the nature of perception and the role of vision in the creative process.



# The Bard Observer "Women of Bard" Photo Contest and Pictorial



**Our Winner: Sean Reid**

Jade Bingham, a Sophomore  
majoring in Math





Top left: Debra Toman (Sophomore, Political Studies)  
by Sean Reid

Middleleft: Linda Burgess (Sophomore, Physics)  
by Sean Reid

Bottom left: Sarah Cox (Senior, Psychology)  
by D.C.A. Hillman

Top right: Liesl Beneke (Freshman, Music) by CSCM

Middle Right: Kristina Bullock (Freshman, Creative  
Writing and Voice) by CSCM



Top left: Alexis Carlson (Senior, Literature) by CSCM

Middle left: Inci Gulen (Sophomore, Political Studies) and Britta Rohrer (Sophomore, History) by CSCM

Bottom left: Viviana Davila (Freshman, Undecided) by CSCM

Top right: Kari Rydju (Freshman, Drama) by CSCM

Upper Middle: Heidi Ham (Staff) by Duska

Nichols-Marcy

Lower Middle: Dominique Reisen (Junior, History) by Holly Yarbrough



Bottom right: Andie Cooper (Sophomore, Biology) by Benjamin Vaughan



## Another Lecture

by Amara Willey  
On Wednesday, April 28, Professor Elisabeth Schussler Fiorenza, one of the most prominent feminist theologians in the West, gave a lecture entitled "Feminist Hermeneutics and the New Testament." Professor Fiorenza, who is soon to become a scholar of the New Testament at Harvard, has edited a book with David Tracy on the Holocaust. She has also written on the apocalypse and the revelation of John.

Professor Fiorenza spoke about the grammatically masculine language and symbolic systems in Biblical text. Defining a feminist model for methodological interpretation of the Bible, she explored oppressive and liberating readings of Luke 13:10-22. She explained a process of reading that allows for different interpretations each time the text is examined. Emphasizing the values and goals of feminist interpretation, she demonstrated how feminist analysis can enrich readings of Biblical text.

The lecture raised many questions and answered most. Except for her closing remarks, Professor Fiorenza remained not overtly religious in her discussion. She also did not prioritize any one of the readings that she defined. Moderately, she suggested that the literal meaning of the masculine pronoun could be suppressed rather than changed. The only reservation I had about her lecture was her offhand suggestion that Jesus may have been a feminist, a point she neither convincingly substantiated nor mentioned again.

## Candidate

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far has been helping people figure out what Davey, of claymation cartoon fame (Davey and Goliath), would look like if he were a real person, and 40 years older. Dare I say that these men are punchlines on their way to happen?

As if someone said, "At least things can't get worse", there cometh the other side: the republicans. The republican dark horse candidate had to be Al Haig, who was trying to prove that he could be in charge. Another great candidate was Pete duPont, who was beaten out by Paul Simon for the "most likely to have been beaten up in the schoolyard by jocks" award. Jack Kemp is VP material in some people's eyes, but we'd rather he stick to football. Pat Robertson would have been a lot of fun. He could have fireside chats, and we could all have put our hands on the television set, and prayed that the deficit, the Russkies, the unemployed, and the homeless would all go away. I wonder if God could get Pat out of a strait-jacket? Bob Dole. When was the last time we had a

"Bobby" for president? Good look. Great suit. Nice name. Lousy organizer. Tough luck. So who does that leave? Well, there are some other party candidates we could include, like MTV's Randi of the Redwoods, but what do they matter? Likewise we could endorse a whole new candidate, but Cormac Flynn is underage, George McGovern is a joke, and Hubert Humphrey, like Theodore Roosevelt, is dead. That leaves us with our 1988 choice for President: George Bush. A nice man, a clever man, a well-dressed man. So what if he's the anti-christ; you can't have everything.

In short, the 1988 election is a joke. I'd join the bandwagon of people who say "get out and vote", but until they put a box in the booth that says "GET A REAL CANDIDATE" I think we'll end with the question you should ask yourself in the fall: What's the point?

## Committee or Committed?

Here it is, May already, and the elections for next year's Film Committee are coming up. We felt that we would be doing a great public service by explaining the position and giving a report of the present Committee's activities.

In the first place, contrary to popular opinion, a lot of care has been taken in the selection of films. Our criteria have been:

1. We don't want to show films which can be easily seen on television, or are readily available on video. If that's what you want, you know where to go and what you can do with those films. (Watch them, of course. What else?)

2. On the other hand, we recognize our function as a source for entertainment on Friday and Sunday nights. That's why we usually try to balance the schedule by showing both fun, accessible films and obscure, boring, difficult films which hardly anyone likes, but everyone pretends to understand so they don't look foolish. (I'm joking, of course.)

There are, however, a few things to note here:

For one thing, we do care about the quality of the films we show. Being Film Majors, we are especially sensitive about this issue because we feel a certain obligation toward our chosen art and, hopefully, future profession. Unfortunately, since we are here to serve the community, we have to show what you want and not what we know is best for you. This is a difficult point (especially while choosing the films), and can be the cause of disputes. And that's the reason for those fliers asking for your suggestions of films you would like to see. Note here the word "suggestions" since we reserve the right to show "good" films on the basis of good film-making and not just commercial appeal or entertainment value (although the latter is important).

At times, though, we have to comply to include certain films because of popular demand (examples of this: Diva and Desperate Living, among others). So you see, those papers do actually serve a function.

We try to choose films that look interesting, films that we've read about, films by important directors that aren't shown too often, films which haven't been shown at Bard before, films which other people recommend, and films which we ourselves have seen and enjoyed. We also ask John Pruitt for his opinion concerning the selection of films. Sometimes he makes suggestions which we take into account (Au Hasard Balthazar), but sometimes he suggests pre-tentious garbage, so we ignore him. Occasionally, we have to rely on the descriptions in the catalogues, which can make a film sound better than it is. We just have to take chances with some of the films. At times we are pleasantly surprised, at other times we are unpleasantly surprised. But the biggest consideration here is the variety of tastes in this community.

3. As for variety, well, everyone has his/her opinion of what films are good and bad, and why. We try to accommodate as many peoples' tastes as we can. Unfortunately, as the saying goes, you can't satisfy everyone. In any case, we also don't like to repeat ourselves, or others. That's why you won't see the same film shown again and again. Hey! There are gazillions of films out there, why not try something new and different? (Remember: the first time you tried sticking a cucumber up your ass, it was a little awkward, and now it's "just another crazy kick".)

4. Another of our goals was to expose the community to different styles of filmmaking and different cultures. This "educational" value is very important because some films offer views of other countries, other societies, values, attitudes, etc., which are more honest and sometimes more fun than the usual Hollywood trash. When you watch a foreign film (regardless of the

intrusive quality of subtitles) you see people acting and talking in a way which is very specific to their country. You don't see the Americanized version of Chinese, Czechoslovakian, French, Mexican, Japanese, Nicaraguan or Vietnamese people (among other victims of Hollywood's view of the world).

Another hard part of the job is the work involved. The Film Committee functions as follows:

First you get elected as a team of two people, because it's too much work for just one person.

Once you have been elected during a student forum, you look through the catalogues of the film companies to see what they have (sometimes it's useless to look for a specific film since the companies frequently delete films from their stock, for various reasons). Then you select the films. Here is where you can use suggestions from others, although this is not a job requirement. There are about twenty-six to twenty-nine films you can show during a semester. It depends on whether or not you want to have double features or if you are going to show short films. We haven't had the opportunity to show short films this year. You may want to do that. If so, you have to include them when you prepare a budget proposal.

A couple of points here: we would like to mention that this year was good for us in terms of our budget thanks to the former Film Committee, Dena Katzen and Heather Mahoney. They did a good job of paying the bills that were left unpaid by the previous Committee although they had to sacrifice some films they wanted to show. This illustrates the fact that responsibility is another important part of the job. And also it demonstrates the direct relationship between cost and quality. Since they had to pay old bills, they couldn't get newer films and good prints. We could get good prints and newer films because we didn't have to pay any old bills. Quality costs.

continued next issue

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NAME.....

### Sorry

Due to the great expense involved in printing the nifty typefaces we had last issue, we have had to return to our old typeface. We apologize for getting your expectations up and then dashing them against the jagged reef of disappointment.

### \$10,000 Question

No-one on this campus will admit to having watched "Saturday Night Fever" in its entirety. Subsequently, no-one wins the nifty set of twenty singles by Don Cavaleri.

This question is open to all previous Observer trivia winners. The prize is \$10,000. Cash. No joke.

Q: How many words are there in the instrumental version of "Papa Was A Rolling Stone" by the Temptations?

If you are a previous trivia winner, send your answer to Box 635 for your chance at that \$10,000 grand prize!

### The Bard Observer

This Paper was brought to you by...

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Managing Editor

Christopher SC Martin  
Managing Editor,  
one better than Pete

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Science Editor

vi  
Singularity

Brenda Montgomery  
Graphic Design Editor

**Next Deadline:**  
**May 10th**

# Observer Classifieds

SEND TO BOX 635

## Personals

Dear Look-alikes, I'm so glad I don't look like either of you. --has more fun

To 'the Queen'---'phine is keen, but 'drills are thrills. --a peasant

Silly Grilly--HA! evidence --muffin

Searching for Searching for the Two of Hearts. Looked for you in the sunset. Sun set. Grew dark. Got cold. Went home to Bleucher 204. See you there.

Big Boy, just one more night would be nice if you're "up" to it...a little secret going away present from me. --guess who

George the Third, Friday afternoon I saw your skinny hips for the first time. I tell you, I lust. Love your hair long or short--especially when my fingers are running through it. I need it honey--and you're just the person to penetrate--how does that feel --tell me soon.

Bunny, Bitsy, Candy, Jordi & all Pi Mu Sigma Babes: Bon Jovi & U Guys= #1! Lite Beer 4-ever! And remember, only if he gives you a ring. Or if he has a good car. Luv will keep us together!!!! xoxo Bambi

## Selmont Says: (Whines)

Won't These Guys Ever Learn

Last year the administration blew it big by not informing the students of the progress of the construction on campus. So this semester they learned their lesson and out of common courtesy, they sent out a slip in the mail informing the community that the Gym was on schedule and would be open in August, that Mount Leon (the area between Albee, Hegeman Annex, Olin, and the old gym) would be landscaped by May, and that the 90% completed Alumni Dorms would be 100% completed by May 14th. No, they never told us this; they never told us anything; they never showed us any common courtesy. The Gym looks okay, Mount Leon is a muddy mess, and living in 90% finished dorms is better than 100% finished Tewks, so who cares? This attitude makes me so mad I wanna go smash the urinals in the Commons men's room. Whoops, someone beat me to it.

One afternoon I started thinking about Blithewood and about how important it is to the students. So I went and asked Leon if we would have the same rights to the grounds after the Levys move in. (I'm such an ass-kisser, I hate myself.) He assured me that Blithewood would not be restricted. An hour later, two of us walking to Blithewood to play softball on the lawn were stopped by a security officer. He didn't know us. He told us no one was allowed to go to Blithewood because Papadimitriu (you spell it) was checking it out with the Levy boys. Fuck that, we went

vi, you look sexy with your beard--please grow it back. --a shy fan

dear shy fan, your wish is my command. --vi

Congrats, Seniors: We're done!! --a fellow senior

To my board: I'm not an asshole!

Arch, 10 LET A= "You"; LET B= "Me" 20 IF A + B = "Orgasm" GOTO 10 --An Admirer

Cilly, Happy aabdhhippyy appy bay birth day happabirthdy happy happy happy hirth thrib yad yppah birthday!

Lisa, remember always to laugh once a day, because a day without sunshine is like night.

Miss Kaplan, what is it you would like me to keep writing? --CSCM

Keith, have fun in Scotland. Hope to see you there.

## Sales And Services

Do you want to buzz? I've got it. Do you want to spin? I've got that, too. Do you want to violently bounce up and down on your elbows while singing the "Star Spangled Banner" in Chinese? Believe it or not, I've got that too. So come on up to Robbins 518 and I'll fix you up real good.

anyway (college rebels). Don't these guys have offices on the same floor? Next thing I hear is that we probably won't be able to hold Spring Fling on the lawn next year because of noise complaints from across the river. The bands were loud as always but gee, there were never any noise complaints before it became the Levy Institute. And we never had any trouble sipping a cup of cocoa in class before the Olin Foundation...I sound like a dick, I sound like Andy Rooney...You know what really bugs me?...Q-tips with plastic shafts..."

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