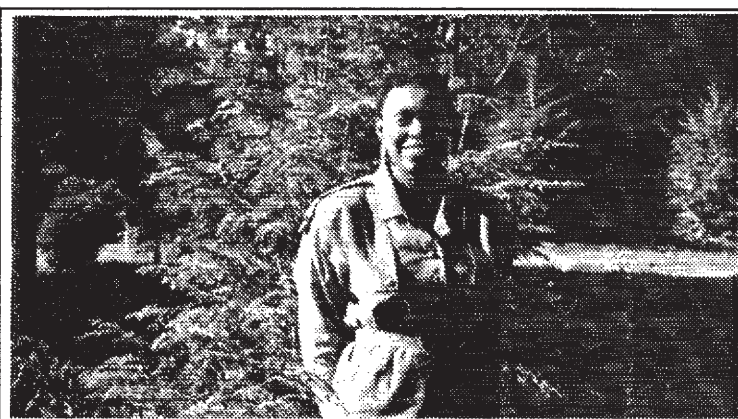


OBSERVER

Vol. 98 No. 10 November 2, 1990

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Multicultural and Ethnic Studies concentration established



Karina Koenigs

Professor Myra Armstead, the primary author of the statement

by Emily Horowitz

The faculty meeting on Thursday, October 24 approved a proposal to establish a Multicultural and Ethnic Studies concentration at Bard. The Faculty Senate, which is made up of one professor from each division, sent the proposal to the full faculty meeting with the recommendation that it be approved. According to the agenda

for the meeting, the Faculty Senate supported the proposal because its members believed that such a concentration would "contribute to the dialogue on curricular reforms and provide a home for the pursuit of ethnic and minority studies."

In addition to lending its support to the proposal, the Faculty Senate asked that the concentration be adopted as it was described in a state-

ment authored by Professors Myra Young-Armstead, Tamar Gordon, Carol Nackenoff and Anita Waters.

The proposal was initiated last spring with the establishment of a Committee on Multicultural and Ethnic Affairs (CMEA). This summer, the CMEA drafted their proposal which, according to the agenda for the Faculty meeting, included "a full statement on the rationale, methodology, and administration of such a program."

The statement draws a clear picture of multicultural studies and discusses the goals and the requirements of the concentration. It explains that "students opting for the program would have to combine this course of study with an already established concentration. Thus, a student might concentrate in MES and Art or MES and Religion."

While the concentration met with approval, the statement accompanying the proposal was not accepted. According to Armstead, who played an instrumental role in the framing of

the clause, "the statement was neither accepted or rejected. The faculty took a 'neutral' position it." She pointed out that the statement was not completely original. "We [the authors of the statement] only distilled a body of literature that is in practice already."

Debate arose among the faculty in regard to the statement, which resulted in acceptance of the proposal separate from the statement. Peter Sourian, professor of literature, found the statement problematic. Sourian expressed discomfort with the statement for a number of reasons. To begin with, he feels that it is a "narrowly defined statement that is based on concepts that are apt to pre-determine the direction the studies would go in." He feels that it was "sound" that the statement was separated from the "overall notion of the program." This is good, said Sourian, because "the details of the program ought to be discussed in a more generally representative group."

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Luncheon brings issues, information to surface

by Tom Hickerson

The first of four informal lunches with Vice President Dimitri Papadimitriou, Dean of the College Stewart Levine and Dean of Students Shelley Morgan, addressed a number of issues, including the special funds, the search to replace the assistant to Shelley Morgan, the radio station and several incidents between students and the administration.

The lunch was held on Thursday, October 25th, between 12:15 and 1:00. The purpose of these lunches, said Papadimitriou, is "not to be the enigmatic administrator. Our purpose is to gather information, deal with issues of an academic and social nature, air differences and update students on the state of the college."

The special fund set up by the administration earlier in the semester was brought up almost immediately. Originally, the fund was brought into existence by an issue raised by Board of Trustees representative Nina DiNatale at last year's Board of Trustees meeting. Many students have shown interest in increasing the convocation fund for this year

by raising the student activities fee \$15 per year, but since an increase in the fund would require a two-thirds vote from the student body, it was too late to get an increase approved.

Instead, the students appealed to the Board of Trustees to help them out. An interested trustee agreed to provide the funds, which came out to be approximately \$15,000. It was agreed upon at that time that the funds would be used for "extenuating circumstances," said Papadimitriou. "They must be student-initiated only, and we will consider new projects or expenses as a result of ongoing projects."

All applications for funds from the special fund have been considered by Levine, Morgan and Papadimitriou. Their decisions will be announced at the Forum meeting on Thursday, November 2.

About half of the \$15,000 has already been given out to the new EMS program, Students Against Interventionist Policies, the new café in the Student Center and the Zen-Discordian Jugglers. Applications to the fund will be accepted any time this

continued on page 9



Norman Greig with his wife Michele Robinson, a professor of literature at Bard

Red Hook resident vies with incumbent for Assembly seat

by Jason Van Driesche

Incumbents in any elected office have a better than 90% chance of being reelected. Norman Greig, a Red Hook farmer and businessman running for State Assembly against incumbent Glenn Warren, hopes to beat the odds and represent the 99th Assembly District in Albany next year.

Warren, a republican, has represented the 99th District since 1974,

and has run unopposed in the last two elections.

A democrat and a native of Red Hook, Greig owns and runs a 550 acre farm in Red Hook. His wife Michelle Robinson is an assistant professor of literature at Bard.

Though Greig has never held an elected office, he has been involved in state and local government and public affairs for many years. He is

continued on page 2

Tea on Tuesdays

by Emily Horowitz

When Minnie Singh was hired by Bard as "Faculty in Residence" last spring, the administration expressed the hope that her duties would extend beyond the classroom. Singh teaches two sections of Freshman Seminar, is working on her dissertation, and, beginning at 10 PM on November 5, she will begin hosting informal gatherings at her apartment in Robbins every Tuesday.

With the help of Dean of Students Shelley Morgan, who is sponsoring the gatherings, Singh feels that "it will be nice to have a place for students to go to after hours on a regular weekly basis." Singh hopes that the evenings will serve as a place where students, as well as faculty, "can mingle without any kind of formal structure." Students are encouraged to bring their books, tapes or discussion topics, and Singh stressed, "all students are welcome."

In addition to her dissertation work and her teaching, Singh is assisting Professor Chinua Achebe. She sits in on his classes and "takes some of the organizational workload off of him so he can concentrate on the strictly pedagogical aspects of his course," she explained. Singh says that she is very happy at Bard and enjoys Bard thoroughly. The only regret she has is that she wishes she knew more people. She expressed the hope that "more people will feel free to approach me and just talk."

Singh is looking forward to teaching Freshman Seminar in the spring. "It ties in nicely with my own research interests," said Singh, "such as colonialism and what I like to call 'imperial history.'" She hopes that many students as well as faculty members will attend the Tuesday evening gatherings. Singh lives to the right of the main door under the arch in Robbins.

Karina Koenigs



Julie Feinsilver, who introduced Robert Farris-Thompson

The origins of breakdancing

by Lynda Fong

Despite the popular belief that breakdancing originated in the streets of a big city, its roots actually come from capreada, a African martial art. Robert Farris-Thompson, an art historian at Yale University, explained this connection in his lecture, "Before Breakdancing: Art And Sport In The Black Atlantic World," on Monday, October 22. The lecture, sponsored by the Minority Studies Program, is the second lecture in a four part series on multicultural studies.

Thompson began by commenting on the African martial art, capreada, as being low, fluent, and smooth, unlike the Asian's choppy frontal karate. Capreada can easily be distinguished by its graceful sideways "get down" moves to a musical

rhythm and an "I'm not going to hurt you" attitude towards the opponent. This attitude lulls the opponent into letting down his defenses, allowing for an easy attack.

This African martial art goes back to 5,000 B.C. when the martial art was done in a circle of brothers and sisters. It includes the use of a bow, which is also used to hunt, as a musical instrument.

Furthermore, more evidence of the influence of the African martial art can be seen in our use of the words "boogie" and "jazz," which are strictly Congo words.

With the help of various members of the audience, including Carol Dowd, a teacher of African dance in Woodstock, Thompson demonstrated several of the movements and positions involved in capreada.

Jinja is one of the most commonly assumed positions when fighting. "The body is in neutral, but the protective arm is up to protect yourself as well," explained Thompson.

Hand jives are often used in order to confuse the opponent by making swift twisting "tarantula" movements with the fingers. These hand jives break the opponent's concentration, making him defenseless.

One simple technique that is often used is the "telephone." In this technique, one cups the hand and quickly thrusts it to the opponent's ear. This action can break the eardrum, leaving the opponent on the floor writhing in pain.

"Kill by gun, kill by foot, kill by all means necessary," states Thompson. In the Congo, the foot is equivalent to the western gun, and the foot is the most important weapon. Powerful blows to the chest given by the foot, if done properly, could break the rib cage and possibly produce an internal hemorrhage.

Every gesture and movement is a part of a language. For example, if one were to stand with hands on hips with feet spread apart, it would be an automatic insult. A slap with the palm of the hand meant that you were still human, however, a slap with the back of the hand translated that you were less than human.

Thompson was introduced by Professor Julie Feinsilver as a superb lecturer and apparently, according to the audience's responses, he was. Freshman Jennifer Shirk states that the lecture "was invigorating and enthralling," despite the minor technical difficulties with the slide projector.

Assembly

continued from page 1

chairman of the New York State Greenway Council's Agriculture Subcommittee and a member of the Agricultural Preservation Task Force of the New York Farm Bureau, among others.

Greig is running primarily on an environmental platform. "Farmers are for preservation of the environment," he says, because their livelihood depends on the well-being of the land they till. He has developed a five-point plan to address what he sees as the most pressing environmental issue for most Hudson Valley residents: how to handle the problem of solid waste disposal. His plan includes waste reduction, local waste exchange programs, regional cooperative waste marketing, composting, and local assistance and education.

Warren introduced legislation in 1989 that created the Eastern Rensselaer County Solid Waste Management

Authority. This organization helped towns in the northern part of District 99 pool their resources so as to dispose of solid waste more efficiently.

Greig is a wholehearted supporter of the Environmental Quality Bond Act, and believes state government must shoulder a large part of the responsibility for environmental preservation and cleanup. He believes that establishing a dedicated fund for environmental projects would be more fiscally responsible than selling bonds. Lacking a dedicated fund, Greig feels that a bond act is the best immediate solution to the environmental crisis.

While Warren supports the aims of the Environmental Quality Bond Act, he opposes the means proposed. New York State currently has the lowest bond rating in its history, Warren says, and bonding would cost the state almost \$190 million annually in interest alone. If the state used that \$190 million to fund environmental programs instead of spending it on interest, says Warren, it could accomplish many of the goals outlined in the Environmental Quality Bond Act without having to spend almost \$2 billion in interest over the course of the life of the bonds.

Greig is a strong believer in fiscal responsibility. Unfortunately, he says, there is a "tremendous emphasis [in government] on short-term solutions [and] quick fixes." This is the cause of the current fiscal crisis, says Greig, and "that's not what it's

all about. We need responsible, long-term planning."

Budget crisis or no, there are certain things Greig insists must be funded fully at any cost. "There are some programs that have to be maintained and increased, and education is one of them," he says. "Education is the key to solving problems."

Warren sees this attitude as fiscally irresponsible. He categorizes it as a "tax and spend" mentality, and if

reelected, intends to introduce a measure that would limit both taxation and spending. This policy is in the best interests of his constituents, Warren says, but Greig's positions "are contrary to [the interests of] every small business and every farm in the state."

Greig is a strong supporter of the death penalty as an "absolute cutoff" for criminals. "New Yorkers have

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Election rundown

Position

Governor
Lieutenant Governor
Comptroller
Attorney General
Justice of the Supreme Court (9th JD)
Justice of the Supreme Court (9th JD)
Justice of the Supreme Court (9th JD)
Representative in Congress (24th CD)
State Senator (41st CD)
Member of Assembly (99th AD)

Democratic

Mario M. Cuomo
Stan Lundine
Carol Bellamy
Robert Abrams
Joan B. Lefkowitz
Francis Nicolai
Howard Miller
Bob Lawrence
Mary Anne Krupsak
Norman E. Greig

Republican

Pierre A. Rinfret
George F. Yancey Jr.
Edward V. Regan
Bernard C. Smith
George H. Roberts
Francis Nicolai
Howard Miller
Gerald B. Solomon
Stephen M. Saland
Glenn E. Warren

Conservative

Herbert I. London
Anthony P. DiPerna
Edward V. Regan
Bernard C. Smith
George H. Roberts
Francis Nicolai
Howard Miller
Gerald B. Solomon
Stephen M. Saland
Glenn E. Warren

Right to Life

Louis P. Wien
Gertrude G. Manning
Donna Marie Kearney
Robert F. Nolan
John P. Hale
No nomination
No nomination
No nomination
Gerald B. Solomon
No nomination
No nomination

Party

Liberal

Mario M. Cuomo
Stan Lundine
Carol Bellamy
Robert Abrams
No nomination
No nomination
No nomination
No nomination
No nomination
No nomination

Socialist Workers

Craig Gannon
Susan E. Anmuth
Aaron Ruby
James E. Harris Jr.
No nomination
No nomination
No nomination
No nomination
No nomination
No nomination

New Alliance

Lenora B. Fulani
Ada I. Yaquez
Emilie Gay
Frederick D. Newman
No nomination
No nomination
No nomination
No nomination
No nomination
No nomination

Libertarian

W. Gary Johnson
Dottie-Lou Brokaw
Vicki Kirkland
Margaret M. Fries
No nomination
No nomination
No nomination
No nomination
No nomination
No nomination

The candidates listed below are up for election on November 6.

A few brief rules:

- Governor and Lieutenant Governor must be voted for as a party pair.
- Vote for any three judges, from any party.

Elections for state and national offices will be held St. John's Episcopal Church in Barrytown on Tuesday, November 6 from 6 AM to 9 PM. Anyone wishing to vote must have already registered with the Board of Elections. No ID is needed to vote, as everyone who is registered is listed in the Board of Election's records.

Transportation to and from Barrytown may be provided by the Dean of Students office if enough people indicate an interest in advance. Call Shelley Morgan for more information.

School spirits alive and haunting

by Greg Giaccio

We have all seen a few zombies around campus. Some professors are alleged to be witches or other minions of Satan. However, there may also be real supernatural forces at work here at Bard. As an intrepid reporter with all of the journalistic integrity of bacteria, I have spent the Halloween season on a wild ghost

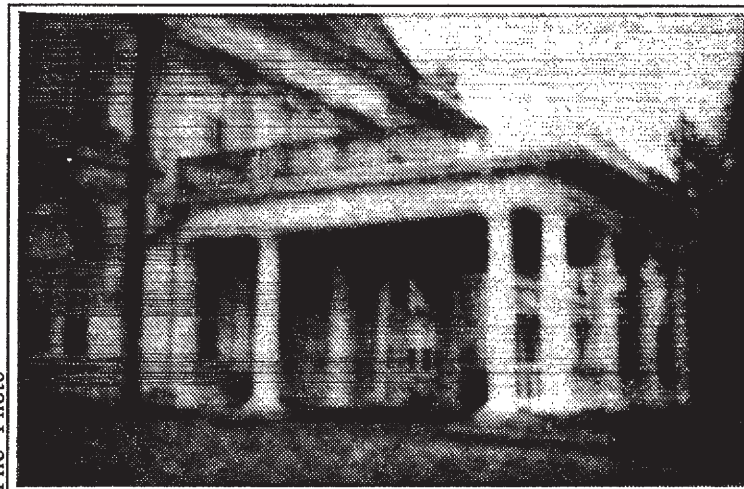
buggy was found parked in the lobby of Ludlow. While some diehard skeptics attribute this to mischievous students, it was probably the work of the mystical Ludlow Creature.

The Enchanted Forest

There is a wooded patch of ground between the Stevenson Gymnasium and the Ravine Houses that has earned the name of the "Enchanted Forest." Legend has it that this spot

was neither able to confirm nor deny any rumors of hauntings. He heard one story that he was "not at liberty to discuss" despite persistent badgering, attempted bribes and the offer of an official secret press source code-name like "Deep Throat."

Professor Lindner did go on record against the possibility that the Enchanted Forest is an ancient burial ground. "From what we know about topographical features of burial grounds, the Enchanted Forest does not fit the description," he asserted. Apparently, Native Americans liked to bury their dead on hilltops. However, Lindner did say that this tendency "does not rule out the possibility" of there being a burial site there, it just makes it less likely. To his knowledge, there have been no archeological finds of any human remains in or around the Enchanted Forest. However, you might want to bring a wooden stake along with your tennis racket the next time you visit the gym.



File Photo

Blithewood: serene, peaceful, cursed! The perfect place to spend a quiet evening.

someone had broken in. However, there were no signs of any entry. The noises occurred so frequently, said Wiles, that it "got on one's nerves after a while."

Apparently, the spooks in Blithewood were very attracted to utilities. They liked to run water and turn off the lights so that they would not come back on. The maintenance workers were never able to pinpoint the cause of these problems. Wiles heard stories of unexplainable cold spots that were not the result of drafts either.

Brenda Montgomery, former Managing Editor of *The Bard Observer*, witnessed some occult occurrences at Blithewood as well. After some research, she found out that one of

the Zabriskies' daughters had killed herself. Most people think that it is this spirit that is responsible for the haunted happenings at Blithewood. The obituary of the girl strongly suggested a suicide. However, she did not kill herself at Bard. She jumped from a window in her family's Park Avenue residence in Manhattan.

Apparently, the ghost left after the renovations in 1987-88. No one has heard much in the way of mysterious sounds since then. Wiles didn't comment on the rumors that the ghost moved out because it found economics a bit too dry, but he appeared annoyed at having to sit through the same interview about ghosts in Blithewood every Halloween.



File Photo

Ludlow: Strange creatures haunt this place all the time, but Halloween brings out the real spirits

hunt. I did manage to dig up a few things (bad pun intended). This is your guide to spooky things around Bard.

Ludlow

There are many rumors of hauntings in the administrative axis of our academy. People who have worked there late at night tell stories of strange noises. I talked to Anny Wilson, the registrar, about evil presences that might occupy Ludlow (excluding those on the payroll).

"There was a time when some creature lived between the floors," she admitted. It seems that this creature could very well have been responsible for the eerie noises. However, this creature could also very well have been a squirrel or some other type of rodent.

Many other mysterious phenomena have occurred at Ludlow. Perhaps the strangest took place way back when Reamer Kline, the man so well thought of that we named a cafeteria after him, was president of Bard. President Kline drove a very modest Volkswagen Beetle. Early one eerie Halloween morn, the love-

was once an ancient Native American burial ground. Stories of strange lights and noises emanating from this taboo territory are not uncommon. Have the spirits of the dead awakened to haunt the living, or are they simply stalking the earth looking to cut a better deal with Colonel Peter Schuyler, who bought the land in 1680?

I talked to Professor Christopher Lindner, the archeology teacher who has recently found many Native American artifacts on campus. He



Blithewood

Old houses are always popular candidates for hauntings, and our own Levy Economics Institute is no exception. The mansion was owned by the Zabriskies, who donated it to Bard in 1951. It is said that one of the Zabriskies didn't want to leave and still haunts the old mansion.

Professor Richard Wiles of the economics department had an office in Blithewood when it was still used as a women's dorm. Over the years, he and his co-workers heard many unexplained noises, such as running water, footsteps and sweeping sounds. Every time the noises were investigated, no source was found. The noises even occurred over the January intersession and during the summer break when no one was in Blithewood except for Wiles and a few co-workers. One time, the noises were so loud that Wiles even called security because he thought that

Andrew Chanin



Graveyard: Hey, the entire Bard family hangs out here... why don't you??

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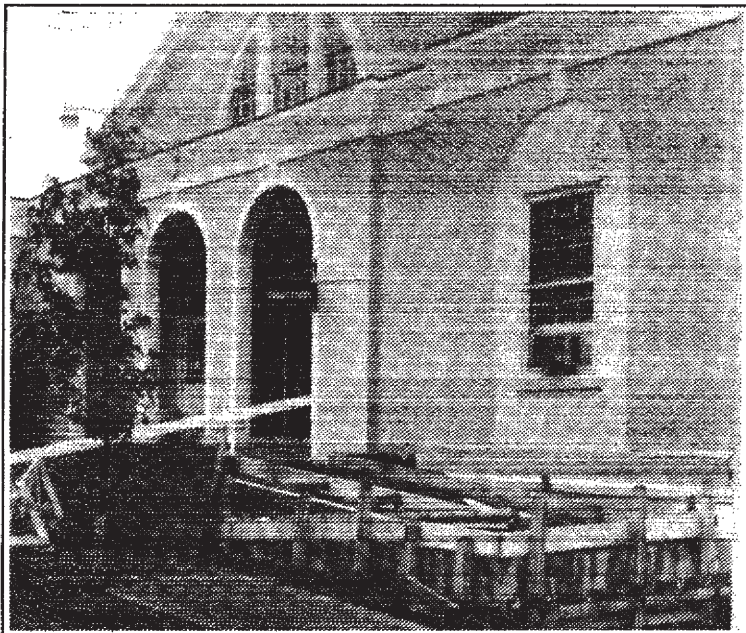
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Improved facilities and awareness could cure Bard's handicap



A new ramp will provide handicapped access to the Student Center.

by Lavinia Yocum
and Kristan Hutchison

A ramp is now being built to provide handicapped access to the Student Center. The building of this new ramp comes after many years of pressure by handicapped students and faculty for Bard to improve the accessibility of campus facilities.

Bard has had inadequate handicapped facilities for at least 20 years, according to Professor Rodewald, a graduate of Bard College and a professor of literature. As an able-bodied student Rodewald saw the difficulties of other handicapped students. "Bard had been awful over the years," he said, "I remember when I was a student and I had to carry handicapped students up and down stairs. There were no facilities available in those days for handicapped students."

When Rodewald returned as a professor, he was confined to a wheelchair and experienced first hand the inaccessibility of vital campus facilities, such as bathrooms. "For years I had trouble finding a bathroom on campus," he said, "There were no bathrooms for handicapped people. I remember one colleague told me to pee in a bottle because there was just no access to bathrooms. Eventually, there was one made for me."

The omission of safety provisions can physically endanger handicapped students and faculty at Bard. Scott Heckendorf, a blind student,

visions for handicapped student. This restricts their mobility and the number of rooms they can choose from at room draw. Heckendorf combats his day to day problems with assertive independence. He prefers to open his own doors and find his own way. "I do not feel that someone who was not as independent as I am could survive with the facilities here," Heckendorf said.

Olin is the building on campus most well suited to the disabled person's needs, according to both Rodewald and Heckendorf. It has an elevator, ramps to the entrance, and one space for a wheelchair in the auditorium. "Even Olin has [only] one space for a wheelchair," said Rodewald, "What if other handicapped students or people from the community come to a lecture? There will be a battle for that seat."

Newer buildings on campus are more accessible to handicapped students because they must be built according to the New York State Code. The building code requires new public buildings to include facilities, such as bathrooms, ramps, and elevators, for handicapped students on the first floor. Buildings constructed prior to such codes lack handicapped provisions, and it would be extremely costly to renovate them.

The inaccessibility of campus facilities confines handicapped students and faculty to the limited areas in which they live and work. Rodewald can seldom venture beyond his office in Preston, his car, and his home at Ward Manor. "It's an athletic event for me to get to Preston with my wheelchair," he said. This isolates him, and other handicapped people, from the greater campus community.

The isolation comes not only from the physical separation, but from the attitudes held by the campus community. Rodewald has found that awareness about the handicapped is more advanced and widespread in the south and west of the U.S. than here in the northeast. "The New York attitude is one of snobbishness. People are especially concerned with themselves in the east," Rodewald said, "However, I do not like to think an institution like Bard professes to be normal."

Lack of awareness also leads to extreme insensitivity towards the handicapped. Recently a group of drunken partiers were throwing

bottles on the ground and creating a disturbance in Manor that somehow turned off the electricity in Professor Rodewald's room. He was unable to stop or confront the students.

Heckendorf has faced similar

What if other handicapped students or people from the community come to a lecture? There will be a battle for that seat.
-Prof. Clark Rodewald

problems on campus. He feels that Bard is a sheltered environment as far as ignorance toward blind people. "The effort that I have to put into living in a society that [retains] archaic notions, especially as far as blindness, [is immense]," said Heckendorf, "Everything about you is predicated upon the fact that you are blind."

The main concern is that Bard improve the facilities for future handicapped students. Rodewald has been pressing for improvements for many years. "Little things were getting done over the years," he said, but "I had a terrible lack of response from the community." Heckendorf wants to insure that future handicapped students will have a place at Bard, and have less difficulty than he did in his

quest for proper facilities for handicapped students.

The administration agreed that there is a need for more awareness of handicapped issues. Stewart Levine, Dean of the College said, "there should be more of an educational awareness of the topic of handicapped students and professors. People do not respect handicapped parking spaces."

Shelley Morgan, Dean of Students, suggested bringing outside speakers and sources of information to provoke a collective interest in handicapped concerns among students. "People cannot change what they don't know about the campus. We must bring people from the outside to train us on matters of sensitivity and expose people [especially members of the Bard community] to the problem of handicapped students," said Morgan.

The college has begun to address the physical needs of the handicapped. A gently sloped cement path has also been laid leading to Olin, which was previously prohibitively steep for wheel chair access. Blair Art Gallery was given funds to host conferences educating people and to provide facilities for handicapped visitors. These, and the new access to the student center, will roll Bard a little farther up the long ramp to providing a supportive environment for handicapped students.

fell from the platform behind Kline last spring. Building and Grounds had removed the railing, but neglected to inform him.

Campus facilities of a less vital nature have never been renovated to provide handicapped access. Though built during Rodewald's tenure, the architectural design of the Preston movie theater has no provisions for wheelchairs. "I never was able to go to the movies," Rodewald said, "When the movie theater in Preston

There were no bathrooms for handicapped people. I remember one colleague told me to pee in a bottle because there was just no access to bathrooms.

-Prof. Clark Rodewald

was built, no one came and asked me whether I would like to be accessible to the movie screen." When Rodewald attempts to enter the theater, his wheelchair is pressed against the movie screen, blocking the aisle. He cannot use the built in seating because there is no space for maneuvering his wheelchair at a proper angle. Most Bard housing also lacks pro-

The New York State Code

Subtitle S Housing and Community Renewal
Article 13 Facilities for the Physically Handicapped

Section 1100.1 As set forth in this section, buildings shall be provided with an exterior accessible route, interior accessible route, usable or adaptable space and accessible elements and facilities to make buildings accessible and usable and to establish a safe environment for the physically handicapped.

An auditorium of 1,000 seats must provide two percent (20) wheelchair positions. A temporary residence of more than ten units, such as a dorm, must have at least five percent usable handicapped units. A parking lot of 1,000 spaces must reserve at least two percent (20) handicapped spaces. Other requirements for handicapped accessibility include:

| |
|--|
| Ramps- maximum slope shall not exceed 8.3 gradient |
| Walks- maximum slope shall not exceed 1 in 20 |
| Handrails, grab bars, and tub and shower seats |
| Curb ramps Elevators Drinking fountains |
| Stairs Accessible route Bathrooms |

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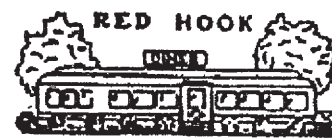
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Another View

November 2, 1990
The Bard Observer

Thoughts on the Politics of the World and Bard

by Jonas Savilion

As I sit, most everyday, on the terrace of Kline Commons, an amazing array of sounds, sights, and thoughts pass before me. Everyday it flows through, in, and around me. Today, however, I was grabbed. Something really, intensely, bugged me. What was it? It was one of those student organizations, as many might have guessed.

Now I don't have anything against the zealousness of the Coalition for Choice. They are just in their cause, and someday I hope to be that excited about something. As well, I am not irritated by the B.B.L.A.G.A. (Bard Bisexual, Lesbian and Gay Alliance), nor am I upset by Amnesty International. My problem is with one of the newer additions to the campus political scene.

They called themselves Students Against Military Intervention, or S.A.M.I. for a cute little acronym. Now they have evolved into Students Against Interventionist Policy (S.A.I.P.). Now, I'm no Republican, though my

father is, and his father before him. I do not wave a dull black banner and root for WAR, WAR, WAR!! I am just Joe in the street, and this is just a little speck of what I have to say on the subject. A question first, however, for all you S.A.M.I.'s and S.A.I.P.'s out there.

How did you get to Bard? I do not speak of Bard's fine Admissions staff, nor am I questioning anyone's ability to attend this college and learn what it has to offer. Literally, my question to you is, how did you get here, to Bard. Think a moment before you continue, firm the answer up in your fine collegiate brains.

Was it on an airplane, perchance? Or perhaps it was in a car, possibly a truck in a few cases. The train, you say? You didn't hop on your bicycle, or borrow a solar vehicle from another erstwhile University or College? I didn't think so.

If you rode in a vehicle that utilizes an internal combustion engine, then you are my audience. It is you, the internal combustion engine using members of Students Against Interventionist Policy that I have a problem with.

tionist Policy that I have a problem with.

Now that I have your attention, I must say that all of you, male and female alike (I am assuming that S.A.M.I. is not a one gender organization), have got some serious balls. You sit (or stand, your choice) here in fair upstate New York, and decide that military intervention, in the Middle East, to contain the Iraqi Army is wrong. The President is only supporting the oil companies you say. It's wrong for the nation's army to interfere with world politics for economic reasons. Well, you are wrong. President Bush sent those men for a larger reason. He had no alternative. There is none. Iraq has the largest standing battle experienced army in the Middle East. Without intervention, who can say if Saddam Hussein wouldn't have taken the entire Saudi peninsula?

This country intervened because it has absolutely no choice in the matter. We have let ourselves become addicted to foreign crude oil. Everyone who burns oil for their heat, flies in plane, drives cars, rides in trains is at fault. Everyone who uses plastic is at fault. We are

ALL at fault here. No one is blameless!

How you, and the rest of us arrived here at Bard is merely a simple example. Everyone here seems to have a car! I have a car. I am part of the problem!

For you, the S.A.M.I.'s out there, I have a revelation. While you are standing high on your pillars pointing the finger at evil George Bush and his crew cut cronies, there is a fog around you. Or is it just in your heads, this fog? I can see the problem. You, the members of S.A.M.I., are not part of the answer, as you may think. You, too, are part of the problem.

To you, and the rest of the student body, I say this: Become part of the real answer. Ride in cars that get good gas mileage (+40 m.p.g.), and heat your homes with wood or coal. Bike to class, and use the recycling bins. Become part of the answer.

Until then, Students Against Military Intervention, I have nothing but scorn for you and your group. Posters are not the answer. Stop pointing fingers, and do something real to help.

Manifesto of Passion

by Joseph Silovsky

"When I came up - torn, filthy, and stinking, from under the capsized car, I felt the white-hot iron of joy deliciously pass through my heart!"
— Marinetti

This is a call for action, a praise for those who are excessive! Praise for Youthful foolishness! Praise for conflict! Praise for Blind Passion! The world is in desperate need of action, of motion. This need for action, especially blind action, comes about because of the ubiquitousness of its opposite, inaction. The placidness that pervades society today is dangerous because, once started, it entrenches itself. The extremes, interestingly enough, derive from the same source, the pain of living. One is too often overwhelmed by personal problems and/or world injustices. People escape by numbing themselves (TV is an opiate, etc). Repeated daily, one forgets how to act. If a chance to act comes about, one can't, and fears trying. This stagnation must be fought against with full heart and soul; the struggle of life against stagnation must be the subject of art

and the foundation of living.

To fight this stagnation one must act passionately and often, even, especially if there is no point (Art in a sense is pointless because it has no utilitarian purpose). In action, there is pleasure, both from the act and the knowledge that one is acting. Blind action is more passionate, more extreme than focused action because one does not have to think. The act becomes pure because it is not tainted with reason, with thought, which too often is the first step to stagnation.

Physical action also holds an ineffable aspect that is the pinnacle of the sublime. That is why people pursue modern dance and ballet, although such forms of dance are inherently flawed by being repulsively refined, to the point that beauty is lost. The same is true for the psychological traditional theater. Too much control (refinement) tempers the degree of passion in a motion.

A different art, a different dance and theater must be embraced where the performers are only physically trained, not technically. Where raw exuberance can lead to physical ebullience.

dogma as fully explains man's true role in this hostile universe. As the GOOD BOOK says, "Happiness, as SPANDEX was happy, can only happen when we are as SPANDEX." This then digresses into 174 pages in how to be like SPANDEX without going through the hassles of sprouting fins or developing a taste for fish food. This is one of the most crucial, and misunderstood, sections of the GOOD BOOK. But I digress... originally formed at one of these spots. At this crucial time, we must possess all of them; this one was occupied by a crazed mathematics cult.

When we arrived in Lusk, I discovered that OMAR had actually understated the case. Littering the town were statues of Gauss, Euler, Godel, and other famous mathematicians. In the very center of the town, there was an altar that had $a^2 + b^2 = c^2$ carved on the top of it. "Where's Fermat when you need him?" I muttered under my breath. Sighing, I went to deal with the priests.

There was a service in progress.

All art must be focused on this! Poetry must be oral and spat out at the audience! Sculpture must throw itself against the wall! Painting must be discarded for the wishy-washy stagnation that it is!

In the new theater, which will become the pentacle of artistic endeavor because it focuses on human physical motion, the psychological drama of the past must be discarded. The desire to have the audience "loose" themselves in the play must be violently opposed. Such "lostness" is just escapism! Constantly the audience must be reminded of their presence. Scatter their focus. Jolt their senses. Let the passion of the piece wake them up to the present; the more passionate the action, the more violent the awakening. "This is the time! This is the place! These are the motions! Life, with all its cruelty, with all its unfilled desires, is passing, passing! Cry, scream, joy, cry again! Life! Life! Life!"

Pain is a pleasure. Failure is a bliss. Social angst is ecstasy, and insecurity is euphoria. Pain, failure, etc. should be embraced because they reassert that one is alive, active, and has tried. I have tried! I have failed! Hallelujah! I repeat, this is a call to action! Time is passing! Time is passing! Praise to conflict!

"Why is this series different from all other series?" Before I could find out the answer (because it was converging?) I was challenged by a rather muscular man.

"What do you know about the sacred theorems?" Feeling quite nervous, I quickly ran through the proof of the irrationality of the square root of 2.

"That proof is secret! Off with his head!"

- TO BE CONTINUED -

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SPANDEX'S RETURN

(part the sixth)

by ZZYX (David Steinberg)

Cruising down the highway, cranking up "3 is a Magic Number," (the Schoolhouse Rock version; not De La Soul's), OMAR explained to me where we were going. It was a town called Lusk, Wyoming in the far eastern part of the state [population 1250]. This place was one of the 12 focal points of power on this planet. All of these must be captured. The problem with that, though, is that people tend to feel the power from them. Around 87% of all religious cults (some people call these cults. Such other names are "Christianity," "Judaism," "Islam," etc., etc. The truly enlightened among us know that only the CHURCH OF SPANDEX can claim to be a true religion. No other body of

A page of unedited observations from guest writers

Chris Isaak's *Heart Shaped World*

by Gregory Donovan

Chris Isaak is an artist not generally spoken of. I don't why; he's damn good. Who? Chris Isaak—he is the type of singer who falls between the cracks.

In the commercial world of music there are two giant towers: first, country, and second, pop rock. Of course, there are numerous other genres like folk, but for the most part the big money is invested in either one of these two styles. That means that if you are a singer or band that doesn't fall solidly into one of these two groups, you are going to have to fight an uphill battle to get any notoriety.

Chris Isaak is one of the few who has been fighting that battle for a long time, and who has finally got-

ten a break. What break? You still don't know who I am talking about?

Well, let me explain. *Wild at Heart*. The movie. Remember it? Big director David Lynch, stars like Nicholas Cage. OK, in the movie there are repeated excerpts from Isaak's third album. Two big hit songs that Lynch used are "Wicked Game" and "Blue Spanish Sky."

Lynch used "Wicked Game" in one of the most important scenes—do you remember the scene where Lula and Sailor are driving down the road and run across an accident? Well, believe it or not, "Wicked Game" was the music for that event. The song "Blue Spanish Sky" was also used in the film to underscore Nicholas's encounter with Isabella Rosellini (the woman with bleached hair who is "friends" with the crimi-

nal in Big Tuna, Texas).

Of course, I don't mean to say that if David Lynch liked Isaak's music, you should too. What's more important is that this was Isaak's big break. Because of the movie he was given the rights to the film in order to make his new video, which has aired on VH-1 and MTV.

The continuity of the album is strong. Each song harkens to a general sound. Of course that sound mixes a harder sound generally associated with rock (using an electric lead guitarist) and with the soft sentimentality that is generally assigned to a country sound.

Critics have often praised Chris Isaak, calling him a modern Elvis, but I don't think that does him justice (I, of course, hate Elvis). I understand where the critics are com-

ing from, though.

Chris Isaak has an amazing voice, which is complemented by his amazing range. Sometimes he reminds me of Roy Orbison in the way he really reaches for those highs. Isaak's versatile voice results in a complex sound which mixes rock and country and produces a very nice effect.

Chris Isaak, I think is a good example of many bands or singers that go unnoticed by the majority. Too often producers and investors are interested in a certain sound that fits the mold. Maybe New Kids on the Block is a good example of this phenomena.

It is thus up to the consumers (that's us) to give the benefit of the

doubt to more experimental music. If more people listened to bands like Foster and Lloyd or singers like Chris Isaak, the producers and investors might become more open to such types of music experimentation.

Regardless, Chris is worth checking out. Isaak's band is composed of James Calvin Wilsey (lead guitar), Kenny Dale Johnson (drums and vocals), and Rowland Salley (bass guitar and vocals). The album is called *A Heart Shaped World* and is produced by Erik Jacobsen. The tape is in chrome and dolby and costs \$8.99.



Cavino's first novel

by Gregory Donovan

The Path to the Nest of Spiders is Italo Cavino's first novel. Since William Weaver is here on campus, I thought it might be relevant to return to such novels. William Weaver has not only translated Cavino's books, but has been asked to write introductions and prefaces for them as well. *The Path to the Nest of Spiders* is no exception, as we find Weaver's translated introduction at the beginning of the book.

Calvino, for those who don't know, is an Italian author who is becoming more noticed by the world at large. Cavino has written some notable books such as *Invisible Cities*, *The Watcher*, *The Baron in the Trees*, and has a collection of Italian mythology.

All these books reflect an excellent writer, a writer that has developed a unique style. A style in the era of modern writing that has broken the traditional plot climax curve and lost itself in relativity.

We can see Cavino discover himself slowly through his writings, from his first novel to later works. I think that in looking back at his first novel, we might catch a glimpse at the genesis of a complex writer.

In *The Path to the Nest of Spiders*, Cavino writes like a neorealist. Neorealism was a movement that peaked shortly after the second World War in Italy. It influenced writers, film makers and artists alike. It was a style that tried to remove the false-ness of portfaying reality by examining everyday life.

This movement embodied the feelings of a society that was under the illusion that life was "good," and then realized after two World Wars and fascism that life didn't add up to what they thought. Artists started to portray things in a new light, a light that focused on the starving, the poor, the mistreated, and the commoners. Neo-realism was a reaction to their

horrible past, and rightly so.

Unfortunately, the 50's was a time of social prosperity, and the movement of Neo-realism started to collapse. There didn't seem to be any reason to do these kinds works of art, when people were economically happy. The new ideals were smashed by the returning image of well being.

Neo-realism was the era in which Cavino wrote his first novel, and this movement, as he explains in the introduction of his book, seriously affected his writing. The plot of the novel is simple. A child who lives with his sister, who is a prostitute, steals a gun from a German soldier. The Germans catch him later, and stick him in a prisoner camp. He escapes from the camp with the help of a soldier called "red wolf." From here he is picked up by a company of partisans soldiers who make him their mascot. He entertains them until the end of the book, which I will not disclose. Obviously, from this retelling of the plot you can already see the concentration on the horrid effects of the war. The child protagonist has no family and no future.

Neo-realism has somehow altered Cavino as a person and writer. Why did Cavino write this book? Was he merely copying the contemporary style, or did he honestly feel this way? And, if he did feel that way in the first place, how has that changed what his writings would have been? Or was he that writer already? I think the latter. Cavino seems to be an examiner of life, and one who examines life so closely is bound to exhibit a similarity to Neo-realist thought.

Calvino's works are, for the most part, all excellent. If you have read only his later works then it might be interesting for you to go back and read this first novel. If you haven't read Cavino at all, then *The Path to the Nest of Spiders* is just as good a place to start as any other.

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On-campus Interviews held Thursday, November 29, 1990

Peace Corps

The Toughest Job You'll Ever Love

Do you know who Akira is?

by Greg Donovan

There is a new Japanese animation feature length movie called *Akira*. Upstate Films has been showing it for the past week, and it has gotten so much publicity that I figured I would have to check it out.

Surprisingly, when I got there the whole movie theatre was full. I was expecting only a few die-hard animation enthusiasts to be there, but instead there was a whole audience. Something was up. Why is everyone coming to see this film?

First of all, it's the late show, and second, it's an animation film in the sci-fi genre. This normally doesn't attract so many people, especially not enough to bring in a full house on a weekday.

It was then that I turned to an acquaintance and asked him what was so special about this film. He told me a few important facts that I would like to pass on to you.

First, the movie is based on a series of graphic novels that are currently being written in Japan. Second, more than one animation studio worked

on the film. Third, the animation is fantastic. Fourth, the movie is two hours long and is trying to fit the whole plot of all the graphic novels.

Now I realized that the art and animation was supposed to be superb, and the plot was taken from a hot series of graphic novels. But still, there was a large turnout for a good, even for an amazing animation film.

It was at about this point that the movie started. The plot went basically like so (with out giving away too much): a member of a street gang in the near future in Tokyo (neo-

Tokyo) gets captured and experimented on. His friends join up with a resistance movement that wants to overthrow the military regime that controls the city in order to find and free him from the government, which is experimenting on his body.

His friends are unsuccessful in freeing him. He, on the other hand, is affected by the experimentation and develops superhuman mental powers (that is supposed to be the next evolutionary leap in humans). This power enables him to vanquish his captives and uncover the mystery of *Akira*.

Akira is supposedly a

child who was experimented on before who received more power than anyone else. This child was the catalyst for the past war (World War III). The child has been hidden away since the war by the government.

The plot sounds a bit farfetched, but the way it is handled in the movie keeps you guessing and makes you piece together visual images in order to understand the plot in theory. It seems to me that most animation films that concentrate on the animation as much as *Akira* does tend to forget the plot.

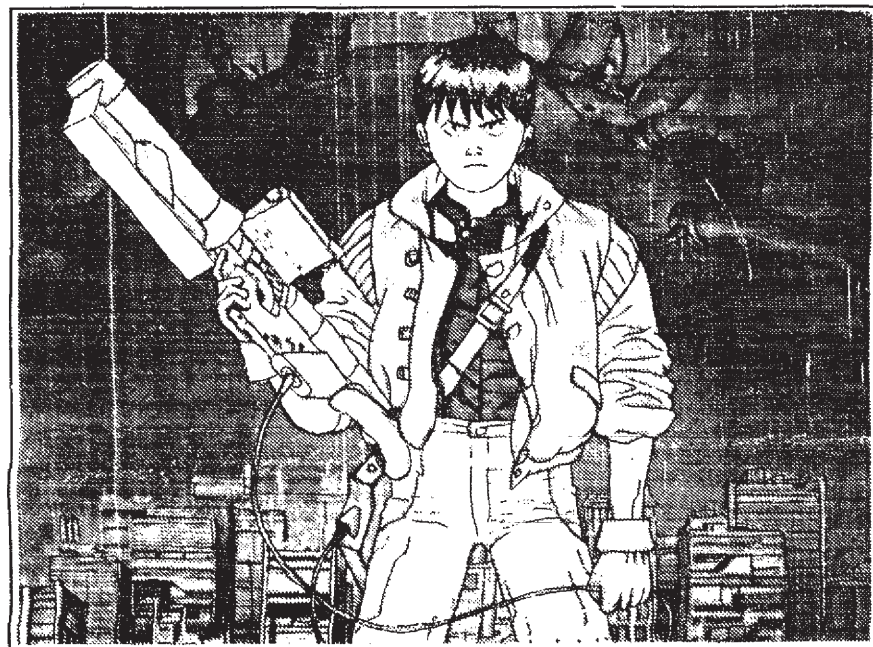
A plot is rather crucial, but the plots in this kind of movie are generally simple. Something along the lines of knight saves fair princess from dragon is a little old hat. *Akira* manages to be fresh enough (and vague enough) to keep the viewer constantly guessing as to what is going on, or what will go on. The inability to predict *Akira* is something that was I thought was refreshing.

The animation in *Akira* needs no help from me. It stands on its own. The movie would be worth just the visuals, but I am sure you expected that.

You don't have to worry about the film being in Japanese, or there being sub-titles - it's in English. The film was originally in Japanese, but was dubbed over in English for American audiences.

The most striking feature about *Akira* that you would not expect from an animation movie was the develop-

ment of the plot and the cinematic effects that the animation mimics, so that it seems that animation is reality being filmed. This effect is done by having pans of scenes and other common editing tactics used on real movies but not on animation. This I thought was the most interesting element in *Akira*. But to my chagrin, so did the *New York Times*. And they said it better...



Poem of the Week

by Justin Nicolas

To a wicked window

Hopper's man is looking out a window, what if he turned towards us, would his eyes be ablaze? Would the paint run; right into my ears:

Hear the many guitars rambling down the road, with their eyes, running right into my ears.

Listen for the melody of blue clouds playing a slow Jazz tune, right off the canvas.

Will all the Monet cathedrals fall without a sound, that should perk up Van Gogh's eyes, right into our own.

Please take that scalpel and scoop out his eyes, right into my hand, and listen to the Degas dancers *Scream*, until your eyes bulge. Can you hear the red cadmium paint drip from my hand? Do you think you'd be mad if you had, would your eyes wail like sirens in an etherized city?

My eyes are ablaze, right at the canvas, every time I look out my mourning window, watching for sounds that you see, right off the page.

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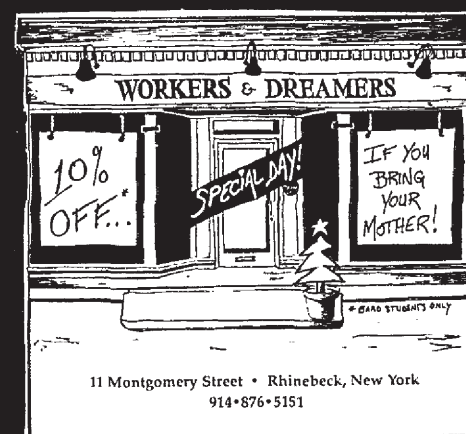
Air America a gonzo comedy about the CIA's secret drug running airline in Southeast Asia during the early '70s

Nov. 7 & 8: Wed & Thurs, 7pm only

Von Stroheim's 1921 silent.

FOOLISH WIVES Pianist David Arner accompanies the film playing his own score

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Warmup for winter in the Stevenson aerobics room

by Kristan Hutchison

No need to be sedentary, even when it is biting cold out. That is what the Stevenson Gym was built for and the activities in there will heat one up enough to make one grateful for the frosty weather.

If you can fit it into your schedule, and it makes a great study break, try one of the aerobics classes. [See accompanying schedule] The classes are all one hour long and range in difficulty from beginner with Jen or Jenny to Advanced Cardio Funk with Dave.

All the classes are designed to be low impact, meaning potential stress and damage to the joints is minimized by keeping the balls of the feet on or near the ground. It is particularly important to be gentle on the knees, which are notorious for sports injuries.

The aerobics classes all aim to lift your heart rate above normal and hold it there for at least 20 minutes. That is the minimum necessary to obtain the cardio-vascular benefits.

After strengthening the heart, the class spends some time strengthening the other muscles. This usually

involves traditional calisthenics, like leg lifts and sit ups, plus some more obscure specialized exercises.

Unless you are an aerobics-pro, it is advised to start with a beginning class and work your way up. How fast you move to the more challenging classes depends on you, what shape your in, what fits your schedule, and which teachers style you like best.

Jenny B. is very relaxed and treats aerobics a bit like a game. It is very nice for those who are true beginners and don't want the pressure of having to be coordinated, or just those

who want exercise to be a break from stress. Laughter is encouraged in her class and you can keep up even if you only drop in once or twice a month.

Helen takes aerobics seriously and she will whip you into shape. No slouching or slopping off in her class! Your health is her job and, short of hiring a personal trainer, you probably won't find anyone as determined to push you to the limits of your physical capacity. If you work best when directed by someone else, go for her class.

Dave's Cardio-Funk runs, no sprints, on pure energy. Advanced

means advanced in this case. Dave's charismatic performance and spunky music keep this gang bouncing. It's tough, but it's lively and meant to be fun (if torture ever is).

The other instructors are good too. Just find the class that fits with the music you like. Proper attire is anything comfortable and stretchy, and cool since the classes steam up pretty quick even in the winter. Be sure that you are wearing supportive aerobics shoes. If you have wrist weights, bring them and increase the benefits of the workout. Then get yourself inside the gym and warm-up.

| Aerobics Schedule | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|-------------------|---------------------------------------|---------------------------------------|-------------------------|-------------------------|---------------------------------------|------------------------------------|---------------------------------------|
| 1:15-2:15 PM | | | | | | Intermediate/ Advanced Helen | Beginner/ Intermediate Jenny B. |
| 5:15-6:15 PM | Beginner Jen K. | Advanced Helen | Advanced Helen | Advanced Helen | Intermediate Stacey | | |
| 6:15-7:15 PM | Advanced Cardio-Funk Dave | YMCA Kristin | Intermediate Kristin | YMCA Kristin | | | |
| 7:15-8:15 PM | Beginner/ Intermediate Jenny B. | Beginner/ Intermediate Jenny B. | Intermediate Stacey | Advanced Cardio-Funk | Beginner/ Intermediate Jenny B. | | |

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Date: November 16

Place: Kline Committee Room

Time: 11:00 AM to 2:30 PM

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Lunch talks

continued from page 1

academic year, but the fund will not extend into next fall.

After the discussion about the special fund, a question concerning the search for Morgan's assistant was raised. The two finalists will meet with President Botstein and Papadmitriou on Friday, October 26th. The two finalists are Gladys Watson and Jefferson Huang. Watson, an alumna, currently is the top finalist for this position.

Papadmitriou then asked the students in attendance about the growing interest in a radio station on campus. "I am in favor of a radio station," he said. "I was a recent party in the acquisition of the radio station for Simon's Rock. It requires a lot of commitment for those who want it, otherwise it is a waste of time."

Morgan, Levine and Papadmitriou also revealed future plans for most of the storage areas. Instead of using

them as storage space, the Student Life Committee is debating hiring a nearby storage company to store students' belongings, which would open the rooms up for office space and rehearsal space.

The deans also announced that the deadlines for crit sheets are being stepped up. The due date was fixed at the Friday after midterms, that is, the 26th of October. "The students [used to] receive their crit sheets two weeks before the end of the term," said Levine. "We're trying to speed it up, and we're urging the faculty to cooperate."

At that point in the luncheon, student Scott Heckendorf raised several questions concerning students who have had trouble with the administration.

The first question Heckendorf asked was about a student who was not financially cleared. Notices were sent to his professors that said he was not allowed to attend classes.

"The college goes out of its way to allow students to pay their bills," replied Papadmitriou. "However, it's a two way street. With the absence of any response, the college must act

accordingly." Morgan added that the student and his parents had been contacted several times. "[It was] our only other avenue," Morgan said. "We don't like to do this... it's awkward."

Heckendorf's second question had to do with the fact that he was not allowed to attend a faculty meeting. He had called the Dean's office asking how he could attend, and "was given the impression that I was not allowed." Later, he learned that students could attend, if they applied to the Executive Committee.

Dean Levine apologized, saying that "I did not understand — [I thought] you were asking about the general policy. It is an exception for a student to attend." At that point, the luncheon was ended.

And students that have questions about Bard College and its workings are invited to address them to Papadmitriou, Levine and Morgan during any of the remaining meetings, which will be held between 12:15 and 1:00 in the College Room of Kline Commons on Thursday, November 8th, Tuesday, November 27th and Thursday, December 13th.

Assembly race

continued from page 2

demand the death penalty," he declares. "I strongly agree it's time we had one."

However, Greig believes education is the key to crime prevention. "The quicker you can rehabilitate them [criminals] and make them productive members of society, the better."

Warren supports the death penalty as well, and has voted for it every time it has been introduced in the Assembly. The state legislature has passed measures to reintroduce the death penalty a number of times in the last few years, but they have been

successfully vetoed by Governor Mario Cuomo every time.

Warren opposes abortion in all cases except when the woman's life is in danger. He believes the "fetus is a human being. We must protect life."

Greig believes very strongly that a woman's right to choose "is a very personal and private decision where government should not interfere." In addition, he says, abortion "should be available to all through Medicaid funding." The Bard Coalition For Choice has endorsed Greig for Assembly.



Multicultural concentration

continued from page 1

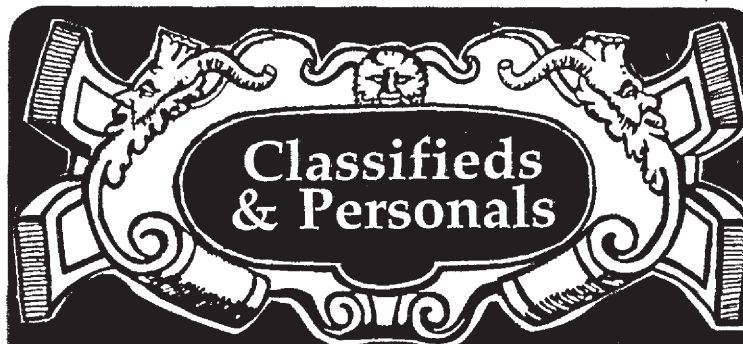
He explained that he felt that the group that prepared the statement was too homogeneous. For instance, he said, "any [representative] group should not be made up of four young, untenured, female faculty members or, for that matter, four older, tenured, male faculty members."

The essential problem with the statement, he said, was that it was "too narrowly defined. It had a definite agenda, and while I don't deny that everyone has an agenda, I do think that this agenda was overly dominating. It raised a question in my mind." Sourian emphasized the fact that he was not opposed to the concentration, "only the statement."

Armstead stressed that although "there was a consensus [among the faculty] that the statement should be separated from the establishment of the program, the program was established, and this is an important accomplishment."

**Election
day is
November 6.**

**Don't forget
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Death row prisoner, caucasian male, age 44, desires correspondence with either male or female college students. Wants to form a friendly relationship and more or less exchange past experiences and ideas. Prison rules require your full name and return address on the outside of the envelope. Jim Jeffers, Box B-38604, Florence, AZ 85232.

Lost and Found: Knapsack found full of plates and dishes from Kline. Also contains photos of exotic places. Contact Elaine Sproat for information regarding this item.

Caribbean trip by National Science Foundation, 2-6 credits from NC State U., 1-2 weeks in Dec., May, or Aug; Call Prof. Kimberley (919) 737-7831.

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PERSONALS

Don't forget to send in professor evaluation letters!

I'm male and a virgin guess which one of these things I wish to change without large amounts of plastic surgery? Dinner or breakfast included. xOB 1301.

Hey, Mystery Matt, I don't bite!
—The girl who fell down the waterfall

Sven is a friend of Flaubert and Dinkums, but they don't know him.

Hey, is anyone going to Wyoming or anywhere remotely near it any time in the remote or near future, like, say, for Election Day or Thanksgiving? I miss my mommy and my daddy and my sister and my fishing pole. And my nerd herd. Hi, nerd herd.

Farb again the glimrob. Did I get it right this time?

Hey now, don't you backseat Persia!

Amy R.
Say hey, mama, said the way you move, gonna make you sweat, gonna make you groove! Wah-nat-nah-nat-nat-nyah-nah-nat-nat-nanaya-nat-nat-nyah-nah, nan-nat-nan-nah-nan-nah-nat-nah!
Mark "Pagey" D.

You can't solve a problem by throwing adjectives at it!
Peter S.

Tetsuo!
Kanaida.

To all of you who give a shit about me at all: Pray very hard for me and mine on Tuesday night, lest I wind up singing "Cowboy Joe" next year. But hey, then I wouldn't have to write a senior project... Oy, someone stop these election blues...
—the girl who spells her name wrong

Kanaida!
Tetsuo.

Gentlemen, we're going to the Olympics.
That General Guy.

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A test for tests

Our grades have started to come back, letting us know just how badly we did on midterms and how hard we will have to work for the rest of the semester. It's all in that grade.

But turn the table for a moment and give the test itself a grade. A test is more than a dire trial we must work through. It has multiple purposes and a really good test (yes, such a thing exists) should actually be enjoyable.

Obviously, the purpose of a test is to give the professor something upon which to base final grades. It should also give the professor an idea of how successfully the student is conveying and teaching the ideas he or she wants to get across. If all the students do poorly, the teacher might have to go over the material again, this time in a different way.

But a good test will do the teaching itself. An upcoming test pushes students to study hard. Sometimes they try only to memorize the material, which means it is known today, but gone tomorrow. Some areas, such as math, science and foreign language vocabulary must be memorized. But the goal of any class is to help the students incorporate the new information into their general knowledge, to push it a step further, to make connections and come to realizations that were never mentioned in class. In other words, the student is meant to think about the subject in a lively and informed way.

A good test will encourage this by presenting numerous study questions to prime the mind. Professors may worry that this will limit what the students study. It is limiting only if the professor lets it be. An exhaustive list of questions, with the added warning from the professor that there may be other questions on the test, actually expands what the student will study. Rather than reviewing the book and sticking to class notes, the student will have to reach beyond what they've been told. These give students direction, so instead of procrastinating because they don't know where to begin, they can start early.

Study questions also makes it easier for students to study together because they have discussion topics already set. Study groups are an ideal medium for the birth of new intellectual discoveries and connections, as each student feeds off the thoughts of other students and they build a tower of ideas together. All professors realize that the best way to learn is by explaining to someone else, which can only happen when several students work together.

Learning shouldn't stop at the class room door, even on test day. A good test will allow students to put down their new realizations, or even to make solid connections which had been only shadows in the backs of their minds before. A good test can make a student laugh, stretch his or her skills, and give just enough time to get down all their thoughts, without leaving them time to spare.

I would guess that kind of test is more fun for professors to grade too, since each answer may be a little different and exhibit some of the creativity and thinking of the individual students. No matter what grade they receive, the students will have done well because they will remember what they learned.

That test deserves an A+.

The Bard Observer

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Editorial policy is determined by the Editor-in-Chief in consultation with the editorial board. Any opinions which appear unsigned are those of the editorial board and not necessarily of the *Observer* staff.

Letters to the Editor must not exceed 300 words and must be signed legibly. All articles, cartoons, and photographs that are submitted by deadline will be considered for publication. Turn all material in at the front desk of the library by noon Friday a week before the publication date. The Editor reserves the right to edit all articles (except those intended for the *Another View* page) for style and length.

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Letters

Member of SHB concerned about publicity

To the Bard Community,

As a member of the Sexual Harassment Committee for the past three semesters, and a student personally committed to the issue of sexual harassment and rape, I am writing to express my concern about the publicity given to the committee's most recent case.

While I recognize that there are benefits to this publicity, namely, a heightened awareness of the issue on campus, I feel that the negative aspects outway the positive. The Sexual Harassment Committee has reasons for the way that it handles accusations or incidents of rape and sexual harassment, and we are continually reassessing the procedures. Confidentiality is fundamental if we are to continue being at all effective. Victims of sexual harassment and rape may be deterred from bringing their case forward for fear that it may become public knowledge. Often, it is difficult for a victim of sexual harassment or rape to admit the incident to him or herself, and the possibility that the case may be made public knowledge is conceivably enough to keep the victim silent.

The Sexual Harassment Committee was established in an attempt to avoid such incidences. Formerly, a sexual harassment or rape case was presented before the Student Judiciary Board, which involves a more formal and public hearing. The Sexual Harassment Committee is made up of six members of the Bard Community (two students, two professors, one administrator, and one counselor) and each member is sworn to confidentiality. In addition, the establishment of a separate committee also enables the six appointed and elected members to focus on this issue alone. The Sexual Harassment Committee is a concentrated effort to make Bard a sexually safe campus, not to punish individuals brought before us. Primarily, we do this by hearing cases of sexual harassment and rape, and by making recommendations to the Dean of Students which we feel will bring us closer to this end. The Sexual Harassment Committee is also actively educating themselves and the community. Currently, we are working with a consultant from Vassar College, whose Sexual Harassment and Rape Policy is far more established than ours. Members of the board also receive training manuals, and Shelley Morgan is organizing a training session for members of the Sexual Harassment Committee. In addition, there is a pamphlet going out next week in an attempt to promote awareness on sexual harassment and date rape.

With this last case, I have seen more clearly the distinction between gut

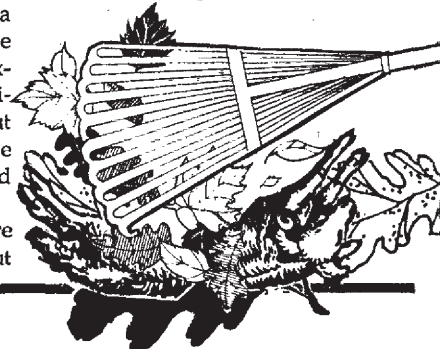
feelings, rumor, and facts. If a member of the community were to look at the case on face value, or from one point of view, that may be all he or she sees. Presumably, the Sexual Harassment Committee hears all sides of the case, yet no member of the committee is allowed to discuss the case with a member of the community. While gut instincts may seem valid to some, the Sexual Harassment Committee functions on the idea that one is innocent until proven guilty. We can exercise a temporary suspension while the case is being heard, but we only use facts to uphold our recommendations to the Dean.

I recognize the discomfort involved with surrendering the case to a board whose members are not allowed to disclose the details of the case, yet I know of no other alternative which sufficiently protects the parties involved. Possibly knowing the level of commitment the members of the committee have to the issue will alleviate some fears.

In reference to a recent case, statements have been made to Shelley Morgan from students such as, "He or she was like an institution on this campus." It was as if everyone had learned to tolerate unacceptable behavior from a certain man or woman, and when an alleged victim came forward with a case, many people seemed to want immediate backpay for anger that had been building up over a long period of time. I am not, by any means, confirming or denying that the victim or accused, in any case, was or was not as such. I am just calling attention to the fact that in our society, certain unacceptable behavior which includes sexual harassment and rape, is often tolerated, and it is understandable that anger is present. However, the Sexual Harassment Committee can not let community anger affect an individual case, unless it is directly relevant, and formally presented while the case is being heard.

I can only encourage more men and women to educate themselves on sexual harassment and rape issues. If we turn this issue into the administration versus the students, or men versus women, we will compromise our ability to function as a community.

Susan E. D'Agostino



Sexual harassment section one-sided

To the Bard Community:

Last week's Observer offered us a two-page spread from some members of Students Against Sexual Harassment with the assuming headline "Sexual Politics at Bard." With this general headline, one would expect the writing that followed would also be general, covering all (or at least many) aspects of the sexual politics on campus. What did follow, though, was one-sided, narrow minded thinking. Perhaps the headline "Men + Sex = Sexual Harassment" would have described the articles better.

While a small effort was made to dispel some of the myths about rape, (The section that begins "If a woman has had sex against her will, she has been raped, even if:") no moves were made to repudiate the myths concerning sexual harassment. The writings here offer the opinion that men are the sole cause and the sole perpetrators of the crime. This sort of thinking is certainly part of the reason that the problem itself still exists.

Nancy Strauss' piece entitled "Vocabulary for Sex at Bard" is simply idiotic and the most offensive. From the very beginning with the again assuming headline, we are treated to the view that any type of sex that is not between two loving individuals is due to some man manipulating a defenseless woman into bed to fulfill his twisted, empty desires. The whole section degrades men, sifting them down to nothing more than warm bodies whose only purpose is to fuck, no matter what they have to do to get it. Insightful bits such as "The Kline Shuffle", "The Sympathy Fuck", "S.N.A.C.", "The Father-Figure Fuck", and "The Mother-Figure Fuck" are testament to this. All these pieces offer is the opinion that the man is the only instigator of improper sex.

It still shocks me that this piece was printed as a statement from the Stu-

dents Against Sexual Harassment. Didn't someone else in the group see the prejudice and one-sidedness of the writing? I certainly hope that these are not the ideas the group wishes to support. Blaming the men of the world for the present situation does nothing to solve the problem, for men are not the only ones guilty of sexual harassment. Ms. Strauss does not seem to feel this way. To quote but a little:

The sympathy fuck: He puts an overwhelming amount of pressure on her. He behaves as if his erection is an illness which it is her duty to cure; she helped cause it.

From The mother-figure fuck: He comes into her room late at night, throws himself on her floor and whines about his woes. She offers a reassuring hug. Seeking reentry into the womb, he manipulates the situation.

(my emphasis)

I cannot even begin to explain the motivation for these sort of passages, for I cannot understand how someone could hold these stone age ideas to be true. Ms. Strauss, perhaps I am the first one to bring this to your attention, but many women pressure men or manipulate situations in order to get sex. I am sorry if this seems like a shocking idea to you, but it is as present as Leon's bow tie. I suggest you check the copyright dates on your psychology books you used for information, and then check the date on the calendar — you'll notice quite a difference. (Just so the calendar date isn't too startling, this is the 1900's).

Kurt Anderson's article is equally offensive, though it does not contain as much personal flavor as Ms. Strauss' does. All I can say to you, Mr. Anderson, is the same thing I said to Ms. Strauss: Men are not the sole perpetrators of sexual harassment. The piece is addressed singly towards men. The opening sentence reads, "The following are actions that may be considered harassment, or may simply make a woman feel imposed

upon or uncomfortable..." Why, Mr. Anderson, why do you feel the need to write to only the males? What do you consider the same actions when performed by a female towards a male? Would this not also be sexual harassment? Does the role reversal somehow nullify the harassment side for you? I cannot understand your reasoning at all. I would assert that the piece would have been more effective, and certainly correct, if you had made it genderless, as Heidi Tremaine and Jennifer Blank did in their piece. Even a simple substitution of the word "person" or "someone" in place of "woman" would have sufficed.

True, you do offer the sentence, "Note, too, that harassment is not always committed by men against women. Women can harass women," etc. After a whole article directed at men and their actions towards women, this carries little weight, however,

As I stated before, this sort of thinking is part of the reason that there is still so much controversy about sexual harassment. This is a hollow, narrow-minded attempt at an answer to the problem. Some feel that finding someone to blame will help correct the situation, and since men are the most common offenders in sexual harassment cases, they are the first to be put under the bright interrogation light.

Don't misunderstand me. I am not attempting to assert that men are not guilty of harassment, far from it. I am merely asserting that blaming them for the entire problem ignores a great deal of the problem.

Attempts need to be made to shake off these old stereotypes of men and women. Attempts need to be made to recognize the socialization that Kristan Hutchison wrote of ("The Socialization of Sex" article in the same issue) and do away with these archaic ideas.

Offended,
Jeremy R. Miller

Coverage of sexual harassment hit home

Dear Editor,

I was speaking to a member of the Bard student body about the treatment of the issue of rape in last week's Observer. This person held up a copy of the paper and made note of the two page center spread.

"This was not tastefully done. . . I think this has no place in the school paper."

The remark was more off handed than directed at me. This person did not wish to prod me, or evoke a reaction, nor was he speaking to me in particular - there were three other people in the room. I responded somewhat flippantly in my anger over what seemed to me to be a thoughtless remark:

"I think the treatment of the problem was handled very tastefully, and very appropriately."

"You don't think the title of this section *The Truth* is just a little out of hand? This is bullshit. This is one person's view. This means nothing. Who wants to hear this? The *Observer* should publish strictly objectively or not at all."

My intention was to say something like "Would a list of statistics impress you more than one woman's real, personal account of rape? There cannot possibly be anything wrong with printing this article. How is it not objective? To suggest that the article isn't objective would be to say that 'rape is a great thing' is as widely held an opinion as the view 'rape is bad'."

What came out was a little more crass: "If you were forcibly stripped, and had a meat hook rammed up your ass, and later found that this was a fairly wide spread phenomenon, would you want the campus made aware of the problem? And would you feel vindicated if the problem were treated in the paper as it was for rape?"

"Yes, but it's not the same issue."

...

The question of the tastefulness or lack thereof in the *Observer's* treatment of the problem of rape on this campus is a subjective issue. I am certain that there will be many who would agree that the *Observer's* treatment of rape should have been handled in another manner. I can't suggest what that would be. What I may be able to offer is some insight into how the awareness of rape manifests in some students.

I believe what that this person I was speaking to found most offensive about last week's *Observer* articles was not the manner in which the issue was presented - i.e. via personal account (amongst other methods) - but rather, the real strength with which the articles hit the reader. This is the same issue which stirred

me so deeply when I first read the 10-26 *Observer*. It carried a very strong message: "Many, many women are raped." Implicit, here is 'It's you men that are doing it!' - It is easily understood that some men would take affront at this. While I had already been aware of the number of women who are raped, the *Observer* was successful in getting the issue across to me in a very immediate and personal manner. I am a man. The problem of rape really hits home with me (I am tempted to think of myself as having a greater awareness of rape than other men do, but that is a purely subjective, unverifiable belief). This is to say that though I myself have not been raped, it is a very real issue for me in light of my close personal association with women who have openly told me that they were raped, and my awareness of the damage that it has done to them. Last week's *Observer* offered me some renewal and some amplification of my concern over the rape issue.

I think that the immediacy of the selection of articles in last week's *Observer* was successful in getting through to the gentlemen mentioned above, as well. Unfortunately, his reaction was one of defensiveness rather than acceptance and admission to the deeply disturbing problem that rape is a more-than-uncommon occurrence on this campus. Ergo, when this person said "This wasn't handled tastefully", what he was actually saying was "It's not me doing this. I really would rather not read about it in such up-front terms. This isn't really a problem at all. Why can't we all just ignore this?"

It is clear that there must be some concern over what is too sensationalistic, and what is too tame an approach to the problem of raising awareness of rape. Many will say that spray painting on the campus sidewalks is too much. Others will not understand this petty grievance in light of the terrible significance of the rape issue. Many will uphold the concern over the issue raised rather sensationistically on Parent's Day. Others will maintain that the image of the school should not be tampered with as such. Speaking for myself I can say, with conviction, that the *Observer* handled the rape problem tastefully and effectively. I cannot presume to speak of the appropriateness or lack thereof with which the problem of rape has been addressed on campus as a whole. I myself am wholly sympathetic with the anti-rape movement on this campus; and, though I am a little surprised to hear myself say it, (perhaps being more conservative than most) I support, by and large, the means by which this issue is being approached.

What now comes into question for me is "what will you personally do about it?" I don't know. I figure a good place to start would be attending a women's center meeting, which is what I'm going to do.

Michael Connelly

Morgan not the only concerned administrator

To the Editor:

As an administrator at Bard, I disagree very definitely and somewhat angrily with whomever said that, in the area of concern for the issues of rape and sexual harassment, Dean Morgan is "different." Perhaps Ms. Lawrence, as a spokesperson for her group, said it and perhaps she did not. Nevertheless, it is not true nor can it claim to be true.

What is far closer to the truth is that concern for these important and detestable aspects of every campus' life is on the minds of all of us regardless of our position at Bard. All of us

worry about the threats to the safety and wellbeing of students and staff at Bard. To isolate Dean Morgan's very active attention to rape and sexual harassment concerns does a severe disservice to a college with firm policies and procedures in this area and to administrative and faculty staff. To accuse the rest of us of being less than committed reveals, at the very least, that whomever spoke those words has never spoken with me.

Sincerely,
John C. Seco
Director of Human Resources

**To "T",
whomever
you may be:
Please send
us your full
name and
phone
number so
we can print
your letter.**

BARD COLLEGE NOVEMBER 3 TO 10, 1990

WEEKLY COMMUNITY INFORMATION NEWSLETTER

Brought to You By The Dean of Students

Supreme Court and Equal Protection Conference:

The Supreme Court and Equal Protection conference is coming up on Saturday, November 3. Please phone or send in your registration now, and indicate tentative workshop interests. Any person who is not on the Bard Meal Plan and who wants a meal reservation should already have preregistered. Contact: Carol Nackenoff at Ext. 230 or Janet Kettler at Ext. 430.

Late Night Tea at Robbins:

Tuesday Late-Night Tea at Robbins every Tuesday beginning the 5th of November, Minnie Singh, the faculty-in-residence, will hold a Late-night open-house at the Robbins apartment. All students are invited. Bring books, tapes, questions, concerns, problems. Tea will be served at 10:00 PM. For further information, call 758-2181.

Art History Lecture:

Esteemed art historian William Gerdtz is an expert on American Art who has a wide range of experience in museums and art galleries. He is currently a professor in the Art History Ph. D. program of the City University of New York. Author of fifteen books on various aspects of American Art, he will speak on *American Impressionism* (the subject of one of his books) in Olin 102 on Wednesday, November 7 at 7:00 PM. All are invited to attend.

History Lecture:

On Wednesday, November 7, there will be a talk given by Prof. Carole Fink in Olin 102 at 8:00 PM entitled *Marc Bloch: The Historian as Patriot*. Prof. Fink is a Bard Alumnae who is currently teaching at the University of North Carolina at Wilmington. She has just written a book on Marc Bloch. This event is sponsored by the Bard Center and the History Department.

Music Department:

A Student Concert of New Works will take place on November 7 at Bard Hall at 7:30 PM. Composers include: Hume, Kleszczewski, Weisman, Grush, Cademartori, Schickele, Martel, Marcus, James, Glick and others.

Performers include: Garcia-Renart, Hammond, Tower, Finn, Leebarbt and the Bard Percussion Ensemble. Refreshments will be served.

Vintage and Used Clothing Sale:

Susan Gladding will sell items in the Kline Coffee Shop foyer on November 8 from 9:30 AM to 5:00 PM.

Talk on US-European Relations:

The Dutch Counselor for Press and Cultural Affairs in Washington, Andreas te Boekhorst, will lead a discussion entitled "A Dutch View of European-American Relations in Light of New Developments in Eastern Europe." This discussion is sponsored by the Soviet Studies Club and the Model UN, and is cosponsored by the International Students Organization. November 9 at 8:00 PM.

Conference series in the Arts:

The Edith C. Blum Art Institute will hold a conference on accessibility issues and the arts, entitled "Arts for Everyone." Preregistration is required. The conference will take place on December 5 in Kline Commons from 9:00 AM to 3:00 AM. The fee per conference is \$45.

Bard Papers:

The Bard Papers is seeking submissions for the 1990-91 issue. We are looking for work from all fields, done in or outside of class, including: original papers, senior project excerpts, fiction, poetry, artwork, photography. The deadline is November 21, 1990. Please send to Kim Miller, Box 901, Campus Mail.

Proctor Art Show:

Paintings by six contemporary artists are on view in Proctor Arts Center, until November 14.

Musical Activities Group:

M.A.G. will hold an open concert for music, performance, tape-playing, film showing, artwork-displaying... Arrange something ahead of time or just show up with something to share. Time is T.B.A. Location: Brook

House. Contact Paul Winkler via campus main for more information.

The Jeff Presslaff Quintet:

A group playing jazz-based composed and improvisational music, will play in Brook House on Friday night, November 9th (time to be announced).

Washington Internships:

Bard Students are invited to take advantage of the Washington Center's wide variety of internships in government and the private sector for Spring Semester 1991. To qualify for up to 12 Bard Credits, students should be either Juniors or Moderated Sophomores, and must have a G.P.A. of approximately 3.0. Credit is possible for the internship itself (4 credits), for the seminar chosen in conjunction with the Bard Campus advisor (4 credits), and for an independent study and research project arranged with a Bard faculty (4 credits). The deadline for Spring programs is *November 1* and students should contact Prof. Nackenoff (Ext 230) for more details and arrangements of the program. The cost of the program for next semester is \$1,995, and housing is available at an additional cost. Some financial aid may be available.

Weekend Movies

Showings are at 7:30 PM and 9:00 PM in the Student Center. The first show is non-smoking.

This Weekend:

Friday, November 2: *Birdy*, a boy who thinks he's a bird.
Sunday, November 4: *The Sacrifice*, Tarkovsky - What if you thought a nuclear holocaust was only minutes away.

Next Weekend:

Friday, November 9: *The Handmaid's Tale* (Co-sponsored with the Women's Center)

Sunday, November 11: *Even Dwarfs Started Small*, Werner Herzog - little people revolt.

Calendar of Events

| Saturday 3 | Sunday 4 | Monday 5 | Tuesday 6 | Wednesday 7 | Thursday 8 | Friday 9 |
|---|--|---|---|--|---|---|
| Morning Bard van shuttle runs to Rhinecliff, Red Hook, & Rhinebeck | 6:00 PM Ecumenical Worship Service Chapel | 6:00 PM French Table Committee Room Kline Commons | 6:00 PM Anmesty Interna- tional Olin | 5:00 PM Spanish Table Kline Commons | 6:30 PM BBLAGA Meeting Albee Social Room | 4:51 PM, 7:36 PM, & 9:11 PM Bard vans to Rhinecliff train station |
| 5:45 — 10:30 PM Trip to Hudson Valley Mall, Kingston | 7:00 PM Alcoholics Anony- mous Aspinwall 302 | 6:30 PM Environmental Club Committee Room Kline Commons | 6:00 PM <i>Observer</i> News staff meeting Kline | 7:00 PM Al-Anon Aspinwall 302 | 7:30 PM Narcotics Anonymous Aspinwall 302 | 5:00 PM General deadline for submissions to <i>The Bard Observer</i> |
| | 7:19, 8:20, & 9:30 PM Van meets trains at Rhinecliff station | 7:00 PM <i>Observer</i> Features/ Arts staff meeting Aspinwall | 6:30 PM Debate Club Kline Commons | 7:00 PM Christian Meeting Bard Chapel Basement | | 7:13 PM Bard van to Poughkeepsie train station |
| | 7:43 PM Van meets train at Poughkeepsie station | | 8:00 PM <i>Observer</i> Photo staff meeting Albee lounge | 7:00 PM Flute Choir Bard Chapel | | 7:30 & 9:00 PM Movies Student Center (See Above) |
| | 7:30 & 9:00 PM Movies Student Center (See above) | | 8:00 PM Listening to Jazz Bring Your Records Bard Hall | 7:30 PM Student Concert Bard Hall | | |
| | | | 10:00 PM Late Night Tea in Robbins | 8:00 PM Art History Lecture Olin 102 | | 12:00 NOON Deadline for all calendar submissions for the issue covering November 17 to 23 due in the Dean of Student's office |