

OBSERVER

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THE BARD

Bard
College's
News, Arts,
& Sports Weekly

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Annandale-on-Hudson

There is only one way to achieve
happiness on this terrestrial ball,
And that is to have either a clear
conscience, or none at all.
— Ogden Nash

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Bard College, Annandale-on-Hudson, NY 12504

March 1, 1991

Annandale will be ours

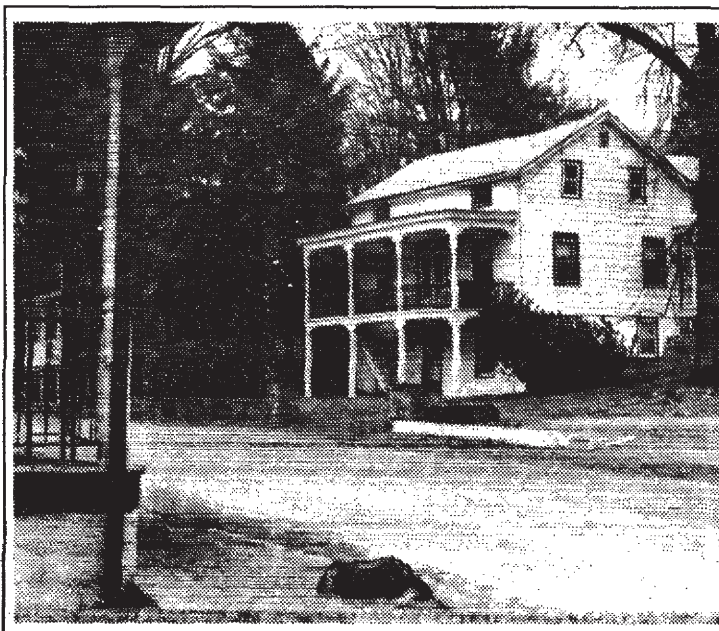
by Tanya Panin

Bard College is planning to purchase the hamlet of Annandale-on-Hudson for \$550,000 within 60 days with the aid of alumni funding and support. According to Director of Special Projects Susan Van Kleeck, negotiations to purchase the town from Historic Hudson Valley, which also owns Montgomery Place, began in the spring of 1990.

The college's main interest is in the Annandale Hotel, which was originally built in the 1800's as a private residence. The hotel eventually added a restaurant and bar, called Adolf's Pub, which many Bard students frequented. The hotel closed down two years ago, and Historic Hudson Valley left it empty with the hope of developing it, possibly as a bed and breakfast.

At that point, the Board of Trustees requested a lease on the hotel to continue the tradition of using it as an entertainment center, but Historic Hudson Valley refused. Discussion then ceased until the college began to consider purchasing Annandale.

According to Executive Vice President Dimitri Papadimitriou, Bard attempted to find an individual to



Annandale will soon add to the plethora of Bard buildings.

take over the Annandale Hotel and to re-establish Adolf's Pub, but the Board of Trustees eventually decided against using the building as a money-making enterprise.

The Board considered many other uses for the hotel, including converting it into art studios, recording stu-

dios, or music practice rooms. The college tentatively decided that art studios would require the simplest and most economical renovations of the building, as opposed to practice rooms and recording studios, which would require maintenance of acoustics. Papadimitriou added that the main problem involved in practice rooms is the control of room temperature to keep pianos in tune. "Art studios merely require basic plumbing, heat, and electricity, and seem to be the easiest thing to do," he said.

The college also plans to use the buildings in the town, which are primarily residential, for faculty housing. However, one of these buildings has life tenancy, which entitles the owner to live in the house until his or her death. Two buildings are already rented as housing for faculty or Bard Center Fellows. Another building, which needs much renovation, may be used for music practice rooms.

Fred Baker

Bookstore storage room raided of photo materials

by Tom Hickerson

Sometime during the evening of Sunday, February 17 someone broke into the storage room beneath the Security office, which is used by the bookstore to store supplies. Though Scott Chandler, the bookstore manager, found nothing missing at first glance, closer inspection revealed that all the photography paper intended for the rest of the semester was gone. Beer mugs and notebooks were also taken from the storage area.

Security officers discovered the break-in at 7:00 Monday morning. The lock had been situated so that it appeared secure, but after some scrutiny it proved to be broken.

"The situation [of storage] down there is temporary," said Chandler. "The area would have been a lot more secure if it wasn't temporary." The bookstore will be making some

changes in its storage arrangements in the near future.

The order of Kodak photo paper that was taken from the storage room was supposed to last the rest of the semester, said Chandler. Now, since the photography department might be changing brands of paper next fall, no new shipments will be ordered unless students request it specifically. If the request is made, the order will take a couple of weeks to arrive at Bard.

Security director Bob Boyce said that this was the second successful break-in to the storage room since last fall. Boyce added that, due to the noise from parties and bands, it is hard for Security to hear if someone is breaking into the room downstairs. Boyce will suggest installing an alarm in the room, but due to the "temporary nature" of the storage area, it is doubtful that it will be installed.

Bardians travel to Albany to protest war

by Tatiana Prowell

"Hell no, We won't go! We won't fight for Texaco!" came the calls of over 1,000 protesters in Albany on February 21. The occasion was National Day of Student and Youth Mobilization Against the War, for which the Social Justice Center of New York

organized a march and rally to call for an end to all occupations in the Middle East and to demand a sustainable energy policy.

The protest began at Page Hall on the campus of S.U.N.Y. Albany, with students, veterans, and local activists marching the hour long journey to
continued on page 3

Dear Mr. President:

by Jason Van Driesche

Dear President Bush:

This letter has its origins in a "town meeting" Bard College hosted last month to encourage free discussion of the war in the Gulf. That meeting forced me to face head on issues I had been avoiding since the war started: What is the United States' proper role in world affairs? What are the legitimate interests of the United States, and what constitute legitimate means for defending those interests? How can situations such as the one we are in be avoided?

The hours of debate that evening helped me at least to begin to resolve these questions in my mind. But there was one question no amount of debate could help me resolve, for it concerned a personal decision only I could make: Would I be willing to fight and kill to defend my country or its interests?

I, like any sane person, do not like war. As the past month has shown us, war is the most highly destructive force imaginable, environmentally, economically, and personally. No one will disagree with that. But many people are willing to accept war as a natural, though regrettable form of
continued on page 10

Have rubles, will travel

by Angela Alexander

Beginning in fall of 1991, six to eight Bard students will spend the fall semester at The Leningrad Pedagogical Institute and an equal number of students from LPI will attend Bard the following spring.

The original impetus for the exchange is attributed by President Leon Botstein to contact between Bard History Professor Gennady Shkliarevsky and Soviet educators when Shkliarevsky went to the Soviet Union to present a paper at the International Conference on Twentieth Century Russia in April 1990. Botstein explained that following the decentralization of authority over educational institutions, the universities have become anxious to "establish formal legal relationships to the West which can be protected" against changes in political climate. He also noted that the Soviet desire to teach in this country is strong, and was worked into the written agreement.

Representatives from LPI who visited Bard in the fall of 1990 found its location pleasing, as the college is close to New York City and as its rural location is more financially feasible for Soviet students.

Bard students participating in the exchange will take an eight-credit course in Russian language, along with two other courses in civics and



Gennady Shkliarevsky, coordinator of the Russian exchange program, will soon be visiting Leningrad.

culture to be taught in Russian. Students with a sufficient command of the Russian language will be allowed to enroll in any other classes offered. LPI students will be permit-

ted to enroll in any course at Bard. Additional tutoring in English will be provided as needed.

Each institution has agreed to provide housing, meals, and a health

care plan for its guests, as well as a cultural program which may include trips to major cultural centers, sites of historical and cultural interest, local sightseeing tours, guided tours of

museums, and cultural events.

Also, each student will receive a stipend, totaling \$150 per month for LPI students at Bard and 230 rubles per month for Bard students in Leningrad. According to Botstein, this arrangement makes the exchange financially possible for Soviet students, whose home economy operates on a closed currency system.

LPI, which will soon be renamed Herzen University, is a large university of about 15,000 students. Botstein characterized the institution as the "less conservative" of the two major Leningrad universities, and as a strong language center with many international students in attendance. Located downtown in a former palace and associated buildings, with dormitories behind the neoclassic Kazan Cathedral, LPI is within walking distance of such major attractions as the Hermitage, the Pushkin museum, and concert halls. The written agreement states that Bard students wishing to remain and study beyond the end of the semester may make individual financial arrangements with the host university.

In order to qualify for the exchange, Bard students must have completed the equivalent of two years study of Russian language. The program is not limited to students concentrating in Soviet studies, but is open to all interested Bard students who qualify.

Kathina Koenigs

Student Life Committee takes new turn

by Tom Hickerson

With the election of Olivier te Boekhorst as the new Student Life Committee Chairperson, the SLC will continue previous plans to expand student space and to begin new projects dealing with student security and different aspects of room draw.

Currently, the major issue is student office space on main campus. Recently, the SLC solicited requests from clubs for space and received few replies. Among the clubs that requested space were the EMS program, a rape hotline

service known as CARES, the *Alternative Press Resource* and the *Bard Papers*. Areas that are being looked into for student space include Tewksbury's basement and the storage room underneath the Security office.

Security at Bard is also a major concern with which the SLC is dealing. Student patrols which make rounds with Security officers are being organized by Sasha Gorman and Assistant Dean of Students for Drug and Alcohol Education Beth Frumkin. The patrols will be composed of volunteers at first, and if the program is successful, the

positions will become work-study. The SLC is also soliciting requests from community members for the placement of lights in dark areas of campus. Areas that have already been suggested include Kappa Path and the road to the Cruger Village parking lot. Any other suggestions should be directed to te Boekhorst.

Te Boekhorst also mentioned that the proposal to place locks on all the dormitories "would be a [major] capital expense," and other improvements in security could be made with less money.

Changes will also be made in the room draw process. One change that has already been made is that students who are participating in study abroad programs can allow other students to pick rooms for them.

The SLC also wants to give students who are experiencing difficulties with credits a four-credit leeway so that they may still be given priority according to their class ranking. The procedures for procuring this leeway must be outlined by the first week in April, if they are to be implemented this semester.

Far-reaching plans for the SLC include doing away with priority in housing by class ranking and instead giving students priority by the amount of time they have spent in on-campus housing.

Car thief apprehended through students' help

by Christie Searing

Two Bard students helped apprehend a juvenile who appeared to be breaking into a car early Sunday morning February 17th. Security director Bob Boyce "applauded" the effort, saying this sort of student/Security cooperation is just what Bard needs.

Car theft on campus has been a problem since the semester began, but Security, despite increased patrols, had been able to do little. This past incident, however, was an exception. "We won one", Boyce said, calling the students' actions, in cooperation with Security, "perfect."

According to Boyce, two Bard students, whom Boyce did not name, were walking across Tewksbury field around 1:30 AM Sunday morning when they spotted a group of

people huddled around a car in the Alumni parking lot. As the students approached, the group scattered. One person stayed behind, concealing himself in a parked car, while the others drove away in a white car, leaving the lights out.

One student detained the person in the car, while the other contacted Security. At that moment the Bard shuttle was passing, and the students were able to contact Security via its two-way radio.

The suspect was then arrested by Dutchess County police. Because the suspect is a juvenile, his identity will remain anonymous, Boyce explained. The case will go through the Dutchess County criminal justice system.

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Local banks unaffected by recession

by Greg Giaccio

Recent talk about recessions and S&L bailouts need not concern people with accounts in local banks. Both Key Bank and the First National Bank of Rhinebeck have reported steady profits in the last year.

President John Van Wormer of First National Bank of Rhinebeck said that First Rhinebeck saw a 19% increase in profits (approximately \$1,903,000) as well as a 19% increase in total assets for 1990. He attributed this success to secure loans in real estate and few speculative investments.

This is not to say that there have been no ill effects. Van Wormer said that he has been seeing more people falling behind on their mortgages. To combat this, First National plans to initiate different options for its customers, such as bi-weekly mortgages which allow loans to be paid off more quickly.

Key Bank, the forty-first largest bank in the country, also fared well in 1990. Its net income rose 8.4%, while the value of its stock rose as well.

More people are asking questions like 'How's the bank doing?' in the last three months than in the last twenty years.

**-John Van Wormer,
President
First Rhinebeck**

This success is apparently due to variety. "Unlike some commercial banks, we spread our loans among a variety of industries. Thus our exposure to a downturn in one

specific industry...is minimized," Key Bank stated in a question and answer brochure printed to ease the minds of worried customers.

And customers certainly are worried. "More people are asking questions like 'How's the bank doing?' in the last three months than in the last twenty years," Van Wormer said.

Both banks are taking precautions to ensure that the recession will not affect them in the future. First National of Rhinebeck set aside \$750,000 in 1990 to cover loan losses, as compared to \$400,000 set aside the previous year. Van Wormer said that the bank would be "a lot more conservative in our lending."

Fears in the banking industry may be largely unfounded. While a regional recession is affecting the Northeast, the national banking industry has fared well, with almost 90 percent of banks reporting a profit for

1990.

Key Bank stressed the fact that S&L's and commercial banks are different and do not share the same risk factor. "Comparing commercial banks... and S&L's is like comparing

The biggest threat that a recession poses to students is the availability of student loans.

apples and oranges," he said. "On the whole, banks are more diversified and better regulated than S&L's... The huge losses suffered by S&L's largely stem from factors that are not present

in the commercial banking industry. Banks are very closely supervised, better capitalized and by and large have not engaged in the risky activities that contributed to the failure of many S&L's."

Key Bank also reports that for the 200 banks that are projected to fail in 1991, there are 13,000 healthy banks. Student accounts are also protected by the federal government in the form of the FDIC, so even if a recession were to hit the local banks, which is unlikely, the students' money would be safe.

The biggest threat that a recession poses to students is the availability of student loans. Banks are currently willing to grant student loans despite the high default rate because they are insured by the state. However, if the state budget crisis forces the state to repeal insurance on student loans, Van Wormer said that "no banks will give loans given the default rate."

War protest

continued from page 1

the State Capitol building, singing songs, carrying posters, and chanting slogans such as "New world order, same old shit," and "George Bush is lying. Thousands are dying." Upon their arrival at the Capitol, the marchers formed a circle around the building and had a moment of silence for those who have been killed in the Gulf War.

Following the march, a Gulf War Memorial Wall was presented, folk musicians sang songs of protest, and speakers educated and rallied the people to action. Speakers from Bard, Vassar, an area high school, the NAACP, Veterans for Peace, the Puerto Rican Solidarity Committee, the Emergency Committee to Stop U.S. Intervention in the Middle East,

and other organizations led chants, provided facts, and offered support and suggestions for the activists. Recurring themes included energy efficiency demands and proposals, the organization of peace efforts at home, media bias and censorship, racism, domestic concerns, and the U.S. intervention policy.

At the conclusion of the speeches, the crowd marched to the Cathedral of the Immaculate Conception for a teach-in and the viewing of an uncensored video from Iraq filmed by Ramsey Clark, which the major media had refused to show.

Approximately 200 Bard students, organized by the Student Action Against the War (SAAW), participated in the protest, and Bard students Murphy Goldfarb and Chris Elliott spoke to the crowd. Goldfarb explained, "I want Bard students to

know that what we are requesting is a cease-fire and peace talks."

Marina Sitrin, a student who helped to organize the demonstration, said, "I think it went very well. It's important that people protest this war, and we plan to continue with such actions, drawing as many people as we can. After all, that's one way to end the war: get out and (show that you) oppose it."

Anastasia Christman, another organizer, was also pleased with the protest. "I think the people who went got very involved," she said. "Their energy was really impressive, and everyone seemed dedicated to the effort. I would've liked to have seen more people go, but that's their choice. If people agree with the war, that's their decision, but I think that some of those people who say they're against the war should think about doing

something about it."

Chris Casey of the Social Justice Center commended Bard students for their dedication. "The Bard and Vassar students were a major thrust of the entire success of the program," he said.

Following the protest, approximately 7 representatives from SAAW attended the National Student and Youth Campaign for Peace in the Middle East Conference in Washington D.C. during the weekend of February 22. The conference was primarily an educational series for activists to network and to organize a national day of action.

On March 9, there will be a regional teach-in held at Bard with over 10 schools participating in the development of educational workshops. The workshops will cover the history of the Middle

Eastern region, draft counseling, the media, U.S. intervention policy, and energy policy alternatives.

Future activities in which SAAW plans to participate include a conference in Chicago from March 1-3 and a protest in Kingston on March 16.

Organized by the National Network of Campuses Against the War, the first conference will address issues of the draft, the media, and energy crisis solutions. This conference is primarily an educational activity, and SAAW hopes to have enough interest to get a bus for transporting Bard students.

The activity in Kingston is an anti-war rally which is still being organized. More information about about SAAW is available from Box 1105 or Box 594.

Be cool. Recycle.

Revised Shuttle Bus Schedule

Location	Times											
Old Gym Lot	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	12:30	1:00	1:30
Monor	8:04	8:34	9:04	9:34	10:04	10:34	11:04	11:34	12:04	12:34	1:04	1:34
Robbins	8:06	8:36	9:06	9:36	10:06	10:36	11:06	11:36	12:06	12:36	1:06	1:36
Cruger	8:10	8:40	9:10	9:40	10:10	10:40	11:10	11:40	12:10	12:40	1:10	1:40
Kline	8:13	8:43	9:13	9:43	10:13	10:43	11:13	11:43	12:13	12:43	1:13	1:43
Wolf	8:16	8:46	9:16	9:46	10:16	10:46	11:16	11:46	12:16	12:46	1:16	1:46
Bluecher	8:18	8:48	9:18	9:48	10:18	10:48	11:18	11:48	12:18	12:48	1:18	1:48
Bard Theater	8:20	8:50	9:20	9:50	10:20	10:50	11:20	11:50	12:20	12:50	1:20	1:50
Tewksbury Lot	8:23	8:53	9:23	9:53	10:23	10:53	11:23	11:53	12:23	12:53	1:23	1:53
Felder	8:26	8:56	9:26	9:56	10:26	10:56	11:26	11:56	12:26	12:56	1:26	1:56
Sands	8:28	8:58	9:28	9:58	10:28	10:58	11:28	11:58	12:28	12:58	1:28	1:58

**Wood Studio will be added any time, upon request.
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Bard theft

There are many varieties and gradations of thievery. Here a few Bard-specific types are defined.

Delinquency: Often associated with first-year students and timid students living off-campus. This type of theft includes stacks of paper cups from Kline or one extremely old National Geographic without a cover, and those students who come from the gym with their plastic squeeze bottles and fill them with orange juice "so that they don't have to keep getting up to refill their glasses."

Noble Thievery: Involves a Robin Hood moral premise. This crime is usually committed by club heads and political activists. The typical loot is stacks of paper for photocopying fliers and handouts. The seasoned thief will also make a key in the metal shop to unlock the door to the faculty photocopying machine.

Accidental Thievery: Often provides thieves with their start. Akin to the woman who shot her husband by accident while she was cleaning the gun (and only had to reload twice). These ripe criminals accidentally walk out of the bookstore with a book in their hands, are wrenched with guilt upon discovering it, and feel too humiliated to return it.

Last Resort Thievery: Perhaps the most innocent theft on the Bard campus. Long lines when class begins in five minutes and I.D. cards who jump out of your pocket on the walk to the bookstore usually necessitate this crime. Its perpetrators can be heard saying, "Hey, man. I had no choice."

Premeditated Mafia-Related Commando Raid: Can be seen in its beginning stages as four-course cocktail parties in the Ravines with "food and spirits provided by Kline Commons staff." In its purest form, this encompasses students who got all of their books for this semester free and can often be seen extracting up to 3 loaves of bread from their jeans in the post-lunch period. These students have perfected the art to such a high degree that they offer security suggestions on the Grapevine Board just so that it will continue to be a challenge.

by Tatiana Prowell

"You'd lose your head if it wasn't attached to your shoulders" was probably coined by an anonymous Bard Alumna. At Bard, if it isn't tied down, it probably won't be there when you get back.

Aside from the personal theft which involves possessions left in dorms and cars, Bard students have also become masters of swiping from Kline, the library, and the bookstore. The mindset is that, "We pay to go to college here, so we're paying for these things, too. That makes them ours."

Some indications that things are getting a little out-of-hand are signs in the library on the exit doors which say, "Nine out of ten students who steal library materials undergo spontaneous human combustion. Life isn't so dandy when you're charbroiled. Don't do it!" and the red-headed guy in the bookstore who tackles you if you go in with your backpack.

Amusing as theft may seem at first, it becomes somewhat less than funny when students realize that they are paying for the crime with their Bard bill, so the joke is really on them.

Kline is the center for looting on campus. Assistant Manager Art Coolbaugh said that losses in a one-week period included 250 out of 300 coffee mugs, 175 salad bowls, 400 glasses, and hundreds of utensils. The

Take what you want, but please eat what you take.

—Art Coolbaugh, Kline Assistant Manager

students who complain that they are not getting their money's worth in food should realize that their money is being used to buy these items which cannot manage to stay in Kline.

Mary Clark, a Kline employee, said, "The most amazing thing I have ever seen stolen was a 3-gallon vat of ice cream. A kid had it under his arm, and when we asked him what he was doing, he smiled and said he was going back to his dorm to have a party." She added, "I also saw a guy trying to take the waffle batter last

week. That was pretty funny to watch."

Coolbaugh explains, "We don't want to be a warehouse feeding half of Red Hook. When students take out jars and bags of food or sneak in students for lunch, they pay for it ultimately." Once he filled up the salad bar, left for 10 minutes, and came back to find 3 of the crocks of condiments gone — food, container, and all. He doubts theft can be stopped because students have backpacks in the dining rooms and the idea of the dining hall is that students can eat all that they want 3 times a day. "Take what you want, but please eat what you take," he says.

Students are apparently more likely to steal from Kline than anywhere else, and they are also more willing to admit it. One anonymous freshman said, "My neighbors eat well. I take care of my people." Another student jokingly scoffed at statistics about theft given by Kline, boasting that he had probably stolen that much himself.

David Tipple of the library says that although they lose under 1% of total materials in a 2-year period, last



Thief caught red-handed.

fall was the worst ever for theft. He attributes this increase to the increased student enrollment and the fact that the security system was broken. His primary concerns are the loss of trust involved with theft and the malicious theft of such items as class reserve materials, which are particularly damaging to the needs of the student body as a whole.

"I know you can't stop a determined thief, and I don't care to play

continued on page 10

Sail the seas for oceans of credit

by Rebekah Klein

"Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand on me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off — then, I account it high time to get to sea as soon as I can."

—Herman Melville, *Moby Dick*

Sea Education Association (SEA) is offering undergraduates the opportunity to study away from their home school on the open sea. During the twelve-week Semester At Sea program, six are spent in classroom study and the remaining six in large research vessels, the SSV Westward and SSV Corwith Cramer. Students

travel on these vessels through the waters of the North Atlantic, the Caribbean Sea, and the Gulf of Mexico, stopping briefly at the islands of Martinique, Jamaica, Bermuda, and Newfoundland.

The typical sea semester covers over 2,000 nautical miles (roughly 2,300 land miles). Courses offered include oceanography, nautical science, and maritime history, literature and politics. Students of all majors are welcome to apply and the

student selection process consists of two major parts: a review of the student's academic record, and an interview. The interview is the more important aspect, as SEA needs to see if you are the type of person who could fit in with a small group of people living in cramped quarters for six weeks.

Each year approximately ten cruises are offered in the program. The cost is nearly \$8,000 for tuition, room and board. Scholarship aid is

[The SEA programs pose] the challenge and excitement of being involved with a small group of people who are working toward a common goal: mastering the art of sailing and coming to grips with the mystery and beauty of the ocean.

credit gained from the semester at sea is transferrable to Bard.

The program was the brainchild of Corwith Cramer, a man frustrated with the rebellious, anti-authority attitudes of students in the late sixties. He thought students could greatly benefit from the experience of living on the sea, where everyone pulls their own weight in a tightly structured environment. Without cooperating in that system, you wouldn't eat and you would be in danger. The chief attraction of the experience has, in fact, become the emphasis on cooperation.

Since its founding in 1971, over 2,600 students from 250 schools have participated in the program. SEA's

available.

Each vessel sails with a staff of ten and up to 25 students. Students who participate in SEA can apply the hours they spend at sea toward the time requirement necessary in order to obtain a United States Coast Guard license.

Under the current director, Rafe Parker, SEA has been divided into three programs: Semester at Sea, the Maritime Semester, and Sea Experience. He describes all of them as involving "the challenge and excitement of being involved with a small group of people who are working toward a common goal: mastering the art of sailing and coming to grips with the mystery

and beauty of the ocean."

The Semester At Sea is the most scientifically oriented of the three. Half of the students involved are science majors. They spend six weeks ashore and six weeks at sea. Once at sea, they take turns operating the ship and the oceanography lab twenty-four hours a day.

The Maritime Semester places more emphasis on the humanities, with courses in maritime history, different cultures, literature, and international relations. This division explores how the United States and Canada relate to the sea. A term paper is required, along with scientific research activities and mastery of vessel operations. Four weeks are spent ashore studying in Woods Hole, Massachusetts, six weeks at sea and two weeks in Canada.

The Sea Experience division is a graduate level marine science program for science teachers from all over the country. Sixty-eight people have graduated from this program. The graduates say that their experiences have given them more credibility with their students.

On board each vessel there is a specific daily schedule. Each day, the water temperature is taken and there is a water sampling to check for silica, oxygen, and phosphate concentrations. Every student continues to work on an individual science project under the guidance of a chief staff scientist and three assistant staff scientists. They make use of the Swe-

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E.P.C. update

by Gavin Milczarek, Chairman

The student Educational Policies Committee would like to inform the Bard Community of recent committee actions and upcoming events. Opinions in need of expression on the following, or other educational matters, should find their way to me, any E.P.C. member, or directly to the faculty.

The Executive Committee has agreed, in principle, to encourage the E.P.C.'s request for college-wide student/faculty cooperation in planning the contents of the course list. Meetings of this nature also provide an excellent forum for communication of student and faculty announcements and concerns. Hence, successful gatherings have already taken place in a number of departments, and efforts are currently underway to hold meetings in Physics and Social Studies. Further information or arrangements can be made through divisional E.P.C. representatives (a list of whom are included with this article).

Starting Monday, March 4th, the E.P.C. will hold an "office hour" every Monday from 7-8:30 pm in the Student Government Office (upstairs, Old Gym, ext. 197). This office hour is intended to provide a timely and efficient means of keeping students informed of Committee On Vacancies business (two E.P.C. and four Faculty Senate members vote to recommend, table (delay), or disapprove of hiring requests made by the Divisions of the College), and Faculty Senate matters of interest to students (two non-voting E.P.C. members attend the F.S.). The office hour is also intended to provide "a regularly scheduled pair of rational, albeit functioning, ears" for feedback on educational and curricular policies and proposals.

A proposal to drop divisional distribution requirements (40 credits outside one's major division including a course imparting quantitative skills would still be required) has recently emerged from the Faculty Senate. What do you think?

Evaluations of Faculty for rehiring, tenure, or senior status will be accepted by student and faculty evaluators until March 15th. Student input can take the form of a signed, written statement (send through campus mail) or of oral testimony (to student evaluators) during the following dates and times (by division): L&L—Wednesday, March 6th from 4-5 in Olin 310, SS—Thursday, March 7th from 7-8 pm in the Student Government Office, NS&M—Monday, March 4th from 6-7 pm in Rose 114, and A—Thursday, March 7th from 6-7 pm in the Student Government Office. If you have had a course (or more) with any of the professors on the evaluation list, you should carefully consider the positive and negative aspects of your academic experience. Student opinion (or lack of it) weighs heavily in rehiring and tenure decisions.

Finally, the E.P.C.'s "Library Book Liberation Week" has been at least moderately effective in that the library staff have reported the return of at least one book. For those unscrupulous souls who still harbor missing library books, please remember:

See Phyllis and Dean go to the library.
See Phyllis and Dean steal library books.
See Phyllis and Dean rot in Purgatory.
Don't be Phyllisdeans.

E.P.C./ Student Evaluators

Social Studies
Kamran Anwar (758-1491)
Noah Coleman (758-3146)

Language & Literature
Andrea Stein (ext. 314)
Vacant Pending Election

Arts
Bill Dechand (758-1376)
Emily Smith (758-2192)

Natural Science & Mathematics
Phuoc Huynh (758-1230)
Melissa Cahoon (758-3667)

Chairman: Gavin Milczarek (ext. 341, ext. 233)

Faculty Senate/ C.O.V. Representatives

Melissa Cahoon, Noah Coleman

Note: No phone calls after 9 pm please (unless you're on the Election Committee)

Comments and letters pertaining to the faculty being evaluated should be addressed to the appropriate divisional evaluator. Your comments are greatly welcomed by the Committee, which needs them by Mid-March.

ARTS EVALUATIONS
Laura Battle—Rehiring
James Sullivan—Senior

ARTS EVALUATORS
Laura Battle
Jean Churchill
L. Garcia-Renart (alt.)

L AND L EVALUATIONS
Benjamin LaFarge—Senior

L AND L EVALUATORS
Fred Grab
Mark Lambert
William Wilson (alt.)

NS & M EVALUATIONS
Ethan Bloch—Tenure
William Maple—Senior

NS & M EVALUATORS
Matthew Deady
Mark Halsey
Hilton Weiss (alt.)

SS EVALUATIONS
Nilofar Halsted—Rehiring
Carol Nackenoff—Tenure
Gennady Shkliarevsky—Rehiring
Mario Bick—Senior

SS EVALUATORS
Mario Bick
Daniel Berthold-Bond
Richard Gordon (alt.)

WXBC REPORT

by Matthew Schickele

The Bard Radio Station is still coming, and should be on the air in 3-4 weeks. The transmitters have been ordered, and as soon as they are hooked up, we will set up the studio, and that's that.

Our trumpets now sound for the DJs. If you have vocal urges, please let us know. All we ask is your name, your box number, the time you'd like your show (we're planning on starting with the hours 3pm-3am), and a detailed description of your show. If this last part is tricky, just imagine what you'd like everyone to see in the program guide. Also please say whether you're willing to be a Substitute DJ.

It should be stressed that if you're given a show, you have to come. If you miss a show without a prior notice, you'll be dropped. In other words, only ask to be a DJ if you really want to be.

As yet, we have no library, so it will be bring-your-own-music.

The goal of WXBC is to bring everything to the Annandale airwaves that isn't already there. Music, talk, comedy, noise, etc. Unfortunately, to start with we can't hook up every dorm; South Hall and Sands will have to wait, probably until next semester (but no later). This is purely for financial reasons, and it's a bummer.

If you have questions, address them to me. Al Heifetz is the program director, so address all DJ stuff to him.

by Ephen Glenn Colter

February being Black His-/Herstory month, one and all should address outstanding issues concerning People of Color (And yes, you're right, you too are a Person of Color literally-but figuratively?):

Hair.

This is not a Black thang, if you'd like, think of it as a White thingy. I could hover over the topic of hirsute, and why some men have to shave a line under their chin to make a distinction between their beard and chest hair, or I could dwell on the number of women with moustaches and the ingenious tricks they use to minimize them, or I could babble about the superciliousness of having to shave one's legs or face at all, let alone the few who mow the lawn of their backs, armpits, nostrils, and that LITTLE space between the eyebrows to make eyebrows, plural.

We are all quite familiar with society's do's and don'ts on the bodies natural inclinations. (oops! I didn't mention pubic hair sculpting for those skimpy bathing suits that don't ever wet their whistle!)

We People of Color have some naughty

Coverage

vocabulary we are determined to obsolete: nappy, knots, BB's. Dreadlocks are just plain 'olelocks, because dreads suggest knots. Phrases like "good hair" and "bad hair" can get one into just as much trouble as any vulgar racist language. I'm not writing about shades of gray, I'm trying to clarify hues within the rainbow. (I have this friend who SWEARS their eyes are blue and not gray. A lot of my friends even quibble over blue and bluer eyes! Be glad you can see the damn color while staring so much in the mirror!!) We should be glad we have hair, if you have it, and that we're not thatching our roof over with a few long stringy tendrils which could just as well be mole hairs.

The whim to touch the hair of People of Color without permission is faux pas. Nor should one EVER snatch the hat, cap, or headwrap of a Person of Color -no matter how friendly -and even if you are another Person of Color. You're just asking for attitude and verbal abuse. Coifs

are considered sacred...And finally, I get to the point.

Why are we so touchy about folks -white -black or otherwise- seeing our hair?! Do we want to stay trapped in the contemporary facade of having to look perfect, feel good, know all? There are many kinds of closets. Elitist aesthetes. Unless we relax we may never sense encouraging esteem, only arrogance. What do I mean?

I scramble for a bandanna in the morning if there is a knock at the door. Waking up and having folks see the dishelved condition of my African American hair is a sensitive issue. Bed-head or hat-head, I'm endowed with hair capable of credible art, usually without my inspiration or consent.

Covering our head is African American history and culture. We have so many words for things to put over our head! My grandmother, a church-going god-fearing

christian, has so many hats for sunday mornings the woman sleeps with part of her collection at the foot of her bed and under the bed. In a way its nostalgically heartwarming.

I have a cousin with a do-rag: a cut piece of cloth he tightens over his extremely short hair to make it ripple with rolls and ordered ridges. He's very handsome, just neurotic when it comes to sleeping with that thing on his head.

My mother's particular eccentricity is with having had her hair done -rain or shine -come hell or high water, every two weeks. To her, the idea of natural -or even godforbid gray!- hair is analogous to not wearing a bra, or not wearing ones' false teeth. I have friends who are just not comfortable with the personal privacy of their hair being braided, rolled, or relaxed (something like a perm -but to make curly hair loosen) viewed, creating experiences and inhibitions that add to the mystique of African American hair. And extensions?! I stopped asking silly questions when one girl turned on me finally, and said "It's my hair. I bought it." How capitalistic can you get?!

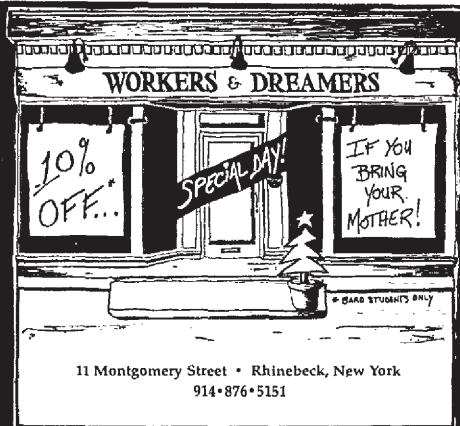
When my hair was growing out (that horrible in-between stage) I wore a beret everyday for

continued on page 10

Poem of the Week

by Jonathan Manitsky

These ladies
(too close to touch/ I
chained by my own passions)
smile with natural lips,
while shadowed fingertips
stroke my heart.
Lone stares fall softly
on profiles (looks for others).
Silent words screamed
at walled ears, land
around my ankles.
Breezes carry bodies
out open windows,
through my dreaming arms.



Arts for everyone

by Tatiana Prowell

On March 13, 1991, the second conference in the "ARTS FOR EVERYONE: Accessibility and Cultural Institutions" series will offer new perspectives to long-time concerns. The program, which is a three-conference series, seeks to address and to find solutions for the problem of the inaccessibility of cultural institutions to those with special needs.

"The arts are a right, not a privilege... No citizen should be deprived of the beauty and insights into the human experience that only the arts can impart," stated the National Council on the Arts in 1973. While it has taken cultural institutions some time either to come to the same conclusion or to act upon it, changes are finally taking place. Marci Acita of the Edith C. Blum Art Institute expressed optimism about the selection of Bard as host to the program: "I feel (and) I hope that this is another instance where the Blum Gallery is forging a path which others will follow."

The selection of Bard's Blum Gallery as host to two of the three conferences was a two-part decision. The New York State Council for the Arts "recognized Bard as an active cultural institution," explained Acita. Furthermore, those individuals involved with the Gallery, as part of a cultural institution, felt a need to become more aware of the issue of ease of accessibility. In order to receive state and federal funding, the Blum Gallery must also meet certain accessibility regulations, which will be addressed in the conferences.

The Blum Gallery has already made some changes which it hopes will

facilitate visitation by those in wheelchairs or with other special needs. The wall labels now are printed in 18 point type, a large type size which is easiest to read. While individuals in wheelchairs must still go around the

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can impart.
— National Council
on the Arts, 1973.**

building to enter, it is now possible for wheelchairs to gain access to the Gallery. However, the upper level of the gallery is still inaccessible, as it is reached by stairs.

In addition, the Gallery has recently made changes such that wheelchairs can be maneuvered into the restrooms. And finally, the Gallery is constantly attempting to make its exhibits comprehensible to everyone, despite his or her background in art.

The first of the three conferences dealt with "Historical Perspectives of Accessibility" and took place at Bard on December 5th. It was led by Dave Park, Chief of Special Programs at the National Park Service, and Eric

White, Coordinator of Access at Old Sturbridge Village. The presentations included slides and videos, information about accessibility laws and how accessibility benefits everyone, and solutions from Old Sturbridge Village, including how to make a site accessible without disturbing its historical content.

The second conference, also to be held at Bard, will take place on March 13, 1991. It is entitled "Accessibility to Art," and featured will be Pearl Rosen, Special Education Coordinator at Queens Museum, Richard Manley, Director of the Westchester County Office for the Disabled, and Jean Stewart, author of *The Body's Memory*.

Their respective focuses will be the "Please Touch" program, sensitivity awareness in accessibility, and the writing of one woman's personal experience with this hindrance. The cost of attending the conference is \$45, which includes 2 meals and materials necessary for the program. The registration deadline is March 8, 1991.

The last of the three conferences will be held at the New York State Museum in Albany on May 15, 1991. It will address "Program Accessibility and Funding," including training for museum education, enhancing existing programs, and expanding the idea of accessibility beyond just adding a ramp.

This conference will be led by six individuals. Among them are Paula Terry of the National Endowment for the Arts and Claudia Hanlon, Coordinator of Disabled Visitors Services at the Metropolitan Museum of Art. The cost is also \$45, and this fee must be received by May 10, 1991.

While the Blum Gallery primarily expects people involved with other small art galleries from Westchester to Albany to attend these conferences, hopefully other interested artists, educators, and individuals will also attend. The Blum Gallery has invited Bard administrators to the conferences, and Acita explained, "I see that many buildings and areas (at Bard) are not accessible to individuals in wheelchairs or individuals with other special needs. I feel that the Blum Gallery becomes aware of these problems more readily because we deal with people nationally and internationally. Our hope is that the administrators will accept our invitation (to attend these conferences) and make use of this information to improve the widely-used facilities on campus and give them a more friendly, accessible atmosphere."

Further information about these conferences and similar programs can be obtained by calling the Blum Gallery at 758-7441 or by contacting the N.Y. State Museum of Albany at (518) 486-2147.

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The History of Luminous Motion goes nowhere

by Jonathan Miller

Go to the bookstores these days, and you'll find countless new novels by new authors with reviews on the back praising the book as the greatest work of fiction ever to come forth. Scott Bradfield's new novel, *The History of Luminous Motion*, is the latest in this series.

Luminous Motion is the story of Phillip, a boy whose mother decided to chuck the entire housewife lifestyle and take her son with her on the road. Making their way across the country, living in motels, meeting strangers in bars and shacking up with them for a few weeks at a time, Phillip grows up alienated from the American dream of home and patriotism in the suburbs, and from just about everything else as well.

Settled down in a suburban home-life, Phillip is completely detached from any sense of right or wrong. When his parents offer him a puppy, he dreams of murdering it. When he begins robbing houses, he uses a shopping cart, and stops off at Burger King on the way home. When his father finally returns after years of absence, Phillip decides to kill him too. There's shock, horror, and trauma

here, but this is as far removed from high school confidential tabloids as one can get. Bradfield consciously strives to create an atmosphere of total boredom and alienation in which neither the characters nor the reader can work up much interest.

Bradfield drives his character insane, gives him delusions of grandeur, leaving most of what he narrates suspect; when we find out at the end exactly how old Phillip is, we can no longer trust his stories of casually robbing houses and nightly getting loaded on whiskey and grass. Bradfield doesn't care much; the actual events of the book aren't his main concern.

What Bradfield is interested in is the barrelful of structure, philosophy, and masochistic poeticness that he has poured into the book. Like in Robert Coover's *Gerald's Party*, all of the conversations are vague philosophizing; there's barely a word of believable dialogue. The book is almost certainly autobiographical, because the self-absorption is such that everything within the narrator's cold, fishy scope is seen through filters of inhuman detachment and there is nothing outside that scope. A clear influence on Bradfield is another

minimalistic mope—litterateur Raymond Carver. However, unlike Carver, who merely sulks, Bradfield gets down and whines.

One of the questions philosophers bat around from time to time is, What is the role of art in society? Is "Art"

Bradfield consciously strives to create an atmosphere of total boredom and alienation in which neither the characters nor the reader can work up much interest.

supposed to uplift society or reflect it? In this post-post-post-modern age that brings us art that simply copies what other artists did (and intentionally ugly art of rusted metal and barbed wire), the question jumps up more and more.

It's a self-defeating question as well. Obviously, if art did nothing but "up-

lift" society, we'd end up with museums full of the smiley-faced, cherub cheeked illustrationism that Chairman Mao liked so much. If art was supposed to reflect society and do nothing else, Michaelangelo would have been carving statues of toothless, starving, pockmarked peasantry and diseased, tyrannical landowners.

Bradfield's *The History of Luminous Motion* is a clear example of going too far towards one extreme. Accessibility is not a crime; history reminds me of nothing so much as Lou Reed's "Metal Machine Music," an undoubtedly great work of art that is unlistenable to 99.9% of the population.

It's not that Bradfield has nothing to say. A steady subtext runs through the book that is a reflection on art itself. Throughout the novel, we see the steady surrender of the concrete for the abstract. In the way that Phillip's girlfriend prefers Marxism to sex, in the way his wealthy friend Rodney despises objects, preferring stocks, bonds, and money market accounts, centrally in the way Phillip describes the philosophical end of his and his mother's journey, Bradfield alienates his characters from the solidity of existence into the realm of

thought. Phillip rebels strongly against the suburban plasticland he is placed in, and Bradfield makes a real statement about our times in that Phillip's rebellion consists of drugging himself into insensibility.

Bradfield's failing is not in that he writes about alienated kids. There are brilliant works on the subject and you don't have to go as far back as *The Catcher in the Rye* to find them. Nor is his problem excessive experimentation. The fault in *The History of Luminous Motion* is that Bradfield pursues his characters' apathy, passivity, and alienation so thoroughly that it spreads to the reader. Like in Bret Easton Ellis' 1987 snoozer, *The Rules of Attraction*, the author's self-absorption and sense of apathy are so complete that we, as the readers, don't care enough about the characters to work our way through the book. The interest level falls below that which is required to decode Bradfield's literary tropes.

Bradfield brilliantly demonstrates the great stumbling block for contemporary writing: literature cannot live by subtext alone. Bradfield has many wonderful workings behind the curtains, but next-to-nothing up front.

King Ralph is dead... Long live King Ralph

by Matthew J. Lee
and David Draper

Matt:

You can just imagine what the producers must have been on when they came up with the concept for *King Ralph*. The idea is that the entire royal family in England dies and they need to find an heir to the throne. The closest heir is a lounge lizard in Las Vegas. (played by John Goodman). *King Ralph* then revolves around the humor which is involved in the uncouth, unsophisticated, unroyal manner of Ralph (including, of course, a love interest).

I'm not saying that this is a bad movie; just that it could have accomplished so much more than what it actually achieved. The movie runs out of steam quickly after we are all made aware that it is a one-joke movie. It becomes embarrassingly painful to watch King Ralph make a fool of himself in front of foreign dignitaries. The movie just becomes too predictable and even the sub-plot (that another Member of Parliament wants King Ralph disgraced so that he can be crowned king) is not surprising.

Now that I'm done tearing the movie apart, is there any reason to see the movie? Well, John Goodman certainly does an admirable job in a

tough part, portraying Ralph's confusion at being the King of England, and no longer a lounge lizard, very well. Some of the jokes in the movie are extremely funny, and Peter O'Toole does an excellent portrayal of, what else, an Englishman. The first 45 minutes of the movie are fun and enjoyable to watch. After that, however, expect a slowdown in the movie and the number of laughs.

I recommend this movie for those who enjoy John Goodman's style of humor and for those who don't mind leaps of logic in their movies and just want a good time. I was just disappointed in the fact that the movie could have been done with the same idea and made funnier, smarter, and more human.

Dave:

The success of *King Ralph* rests largely on the shoulders of John Goodman, the likable star of ABC's freakishly popular "Roseanne." It's hard not to like Goodman, and the film benefits greatly because of it.

Goodman plays Ralph Jones, a schmoozy Las Vegas lounge singer who, through a surprisingly well-thought-out accident, becomes the most likely successor to the throne of England. Jones, of course, makes the usual mistakes because of his "Yan-

kee" upbringing, but shocks everybody by performing well under pressure.

The film, while predictable, does give its outlandish premise some clever considerations. John Hurt, as a potential rival to the throne, is good in his role as the semi-obligatory villain. It seems he's of the house that lost the War of the Roses, and will stop at nothing (even marrying Ralph to a tres butch Norwegian princess) to see his line restored. Maybe I'm dense, but I didn't see the ending coming, and aside from a little bit of deus-ex-machina, I thought it was nicely done.

King Ralph may not be high literature, but it is an amusing little comedy that actually delivers on its premise, where so many other films these days fall flat.



continued from page 4

ish watch system for safety. There are two six-hour watches during the day, and three four-hour watches during the night. Daily activities include sailing, navigating, collecting the aforementioned samples, scientific research analysis in the lab, monitoring the engine equipment, cooking, cleaning, painting and mending. There are two hours of lectures per day. Of all the activities on board, there is an obvious exclusion: there is no television or radio. As it states in

Semester at sea

the brochure, "Your time off watch is not cluttered with the trivia of modern life."

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Sun, 3:30, 6:45, 9:30
Mon-Thurs, 7:30

5 ACADEMY AWARD
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Best Actor:
Gerard Depardieu

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SHAWN

best known for his performance as "Wally" in his play and the film, MY DINNER ANDRE, will perform his one man play THE FEVER

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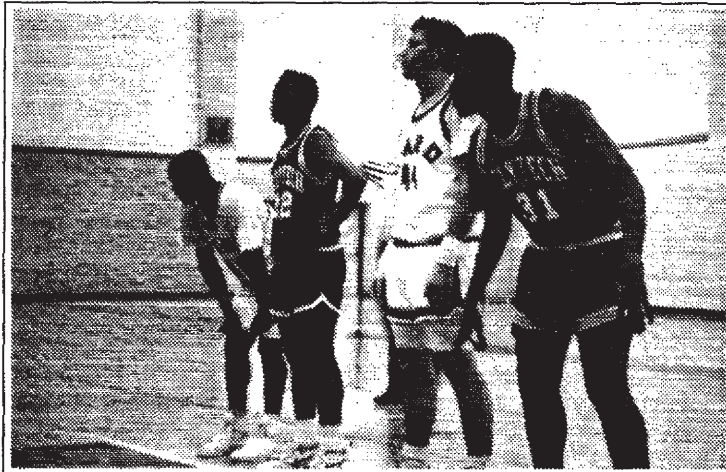
by Noah Samton

Since I joined the Bard basketball team my freshman year we have won twenty-four times and lost seventy-six. That is less than one win for every three losses. At times the frustration level of trying to be a Bard athlete is roughly equivalent to that of a person attempting to thread a needle with their eyes closed.

This frustration manifests itself in the apathy (yes, there's that word again) which Bard students bring to sports. Of the class which expects to graduate this Spring, only four people have used up their entire four years of eligibility in a single sport. Not altogether surprising when you consider Bard teams' penchant for losing. How many times can you put on a uniform with pride, positive your team will lose by twenty points?

But then perhaps one win to every three losses isn't really all that bad, is it? Look at the wins. This year, after a narrow two point victory, one of Bard's players said of the other team, "Those were the extra, extra bad news bears." Later on in the season Bard lost to the same team by fifteen points, raising the question, who really is the extra, extra bad news bears?

As a freshman, my basketball team won four games by beating two teams



twice each. Both those teams have since disbanded. Often, I wish I played soccer, or tennis — the seasons are shorter with less chance of losing more games.

As much as one whines, however, one must admit that there are legitimate reasons for all those losses. Bard plays teams from schools with ten times the population, ten times as many athletes to choose from. Against Vassar this season the Blazers played with six players to Vassar's thirteen. After the two point loss their coach came up to me and said, "You guys have a lot of guts, playing with only six people, you really hung in there."

Thanks coach, I'd rather have the win.

Twice this year, because of players fouling out, the team finished the game with only four people on the court. One of those times we won. And when you lose so much, winning takes on a whole new dimension. Teams beat us and don't even crack a smile, but when a Bard team puts a check in the 'W' column, look out. Laughing, screaming, excessive drinking, you name it and we'll do it by way of celebration.

When you play on a team with only six players you develop a closeness that other teams have difficulty achieving. When you lose eighty percent of the games you play, you bond in failure with your teammates.

Another advantage to Bard sports is that athletes who would be laughed out of the gym at bigger schools, like Georgetown, can star on the team, and even become the captain.

I wish I could end up saying that the problem with Bard sports is that people don't participate enough. I wish I could urge everyone to go out for teams, to try and make a difference. I can't.

Losing all the time is a horribly unpleasant thing. I only recommend it to people with very strong self confidence, people whose egos do not bruise easily.

I love Bard, and I love basketball, but it's kind of like ice cream and scrambled eggs, each fine on their own, but mix them together and you risk throwing up.

Bard basketball team finishes on down note

by Jody Apap

The Men's basketball team finished the season with 10 straight losses to end at 5-20 for the season. In their final game, the Blazers fell to Southern Vermont College, 91-71.

The team's disappointing season was due primarily to lack of manpower; freshman star Ray Winbon was forced to sit out 15 games due to a bad ankle. The team only had only seven players for the last half of the season.

Senior co-captains Price Mason and Noah Samton played all forty minutes of about 12 of their last 15 games, while heavy time was expected of starters Sean Alford, Jamell Kendrick, and Ray Gable, the three of whom rotated with Roger Scotland, the only other player with any substantial playing time.

Although the wins came rarely, the team was satisfied for coming together as a group and taking on

teams with twice as many players. Seniors Mason and Samton deserve much credit as team leaders.

Mason finished his collegiate career with almost 1200 points, the all-time record for a Bard basketball player. He also finished with the single season record for rebounds, with 328.

Samton grew tremendously since his freshman year. He has improved from 6 minutes and 4 points per game as a freshman to 15 minutes and 6 points as a junior. But this year, he has more than taking up the slack averaging 18 points and 12 boards while playing in every game of the season.

Mason, Samton and Alford accounted for 75 percent of the team's scoring, while Mason and Samton grabbed 60% of the rebounds.

Coach Bob Krausz is positive about next season, hoping for a few recruits to come to Bard to help fill the giant void left by the six seniors who have graduated in the last two years.

Bard Impressive at Squash Nationals

by Matt Phillips and Jody Apap

The Bard squash team, led by coach and former professional Dan Paris, traveled to Princeton University for the National Intercollegiate Squash Racquets Association and fared well for its inaugural season. The team was ranked 32nd going into the tournament, and with the victory will most likely move up for the beginning of next season.

On the first day of the two day tournament, the Blazers were first matched up against Lehigh of Pennsylvania. And to the surprise of tournament officials, the virgin Bard team came away with a decisive 6-3 win. Bard, for a moment in time, was undefeated in the history of the national tournament.

Bard's bubble was burst later that day when the team met up with perennial powerhouse Columbia

University. Columbia dealt the relatively inexperienced Blazer team a heavy blow, 9-0. Only number 9 seed Jitesh Ladwa won a game.

Sunday was a new day for the team as they were assigned Steven's Tech. Although Steven's beat Bard 8-1, the match proved the intensity of the Bard team. Eighth seed Amir Latif was down 2 games to nil, when his opponent accidentally hit him in the mouth with his racquet. Latif caught fire and came back to win the match 3-2. After the day was done, the wound required seven stitches.

In the final match for the Blazers was St. Lawrence. Determined to end the tourney on a positive note, the Blazers fought hard. Unfortunately they came up losers by a narrow 5-4 margin. Bard dropped matches at the top five seeds, but were helped out by the lower seeds with victories at the final four positions.

Bard's squash success is owed to coach Paris, who brought his talent and patience to mold a team of inexperienced players into a competitive squad. With the win over Lehigh, Bard should expect to move up in the national rankings. Some outstanding squash was played by the Blazers. Most impressive were efforts turned in by Bennett Lieberman, Roger Paul, Christian Hahn, Amir Latif, and Jitesh Ladwa. Goodbye to seniors Bennett Lieberman, Roger Paul, and Matt Phillips.

Coming Events At the Stevenson

Tae Kwon Do

At 7:30, Thursday, February 28th an organizational meeting and demonstration will be held in the aerobics room.

Any one interested in martial arts should attend. For additional information, please call Rob Cutler at 758-2058.

Badminton

Starting Wednesday, March 6th, there will be open badminton for all interested students. Equipment will be supplied from 3:30 to 5:00 every Wednesday thereafter.

Stevenson Cup

On the weekend of March 15-17, the second annual Stevenson Cup Squash Tournament will be held. There will be all levels for all ages open for students, faculty, staff & family and community members. All entrants are guaranteed a minimum of two matches.

There will be a \$5 entrance fee for students and \$10 for all others. The fee will include a t-shirt and refreshments.

Entry forms are available at the front desk of the Gym. Contact Kris Hall x530 for more info.

Hey you fellows, Don't forget...
Junior Fellowship applications are due
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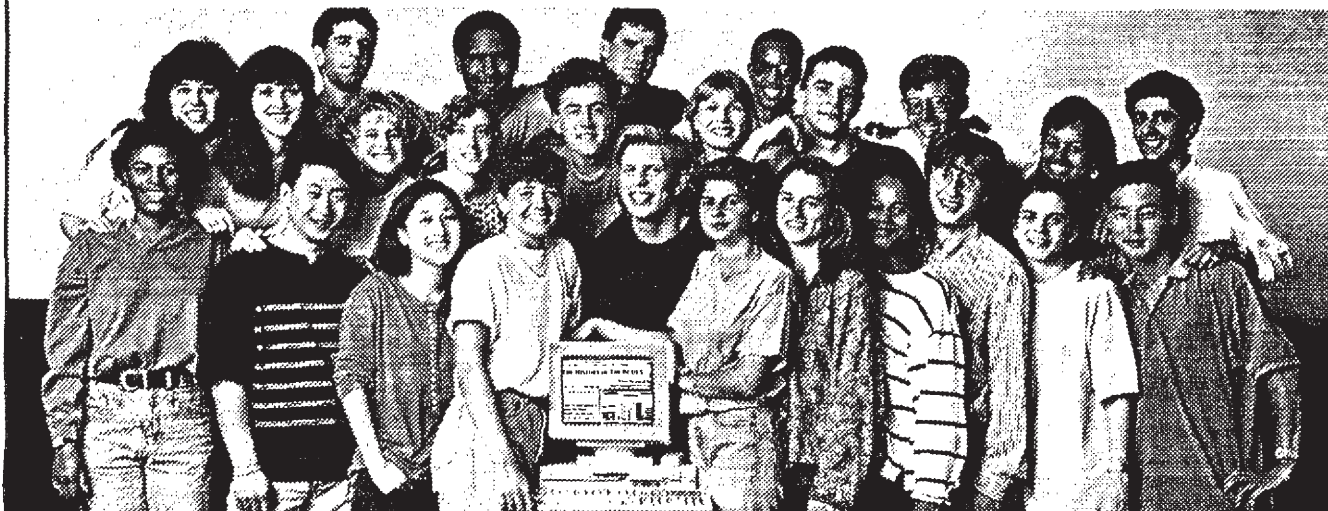
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Annandale is a real bargain

by Greg Giaccio

For sale: One town. Quiet, country area with waterfront property. Adjacent to schools and other public facilities. Good neighborhood. Includes pump with broken handle. Asking nine million dollars or best offer.

Many people are criticizing the current drive to buy Annandale. They think that we have better things to spend the money on. They clearly have not thought out the benefits of owning this valuable piece of real estate. I proudly present, from my home office in Norristown, Pennsylvania:

TOP TEN REASONS WHY BARD SHOULD BUY ANNANDALE:

10. Makes good buffer zone against imperialist invasion from Red Hook.
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8. It will keep the Japanese from buying it.
7. We can re-name it "Graceland" and fleece stupid Elvis devotees.
6. We can rip the asphalt out of our section of 9G and use it to pave Ravine Road.
5. It makes the ideal site for a new theme park: Leonland!
4. We could mortgage the property to the teeth and use the money to build a suitable library.
3. The fenced-in triangle is a good spot to raise our own livestock.
2. It will greatly facilitate the initiation of phase two in our plan for WORLD DOMINATION.
1. We can officially change the name so we don't have to write "on-Hudson" on every single envelope.

Stolen goods

continued from page 4
police games, but I want these students to realize that they are only hurting themselves," commented Tipple. "Staff time is wasted searching for books, and money is used to replace these items instead of increasing the collection. The out-of-print books are almost never replaced."

While he gets very frustrated searching for stolen books, he says that the majority of the books are ones which have been checked out and not returned. In fact, after the "charbroil" sign was put up, 300 out of 600 long overdue items came back. Some students actually do steal materials, though, and Tipple says, "It's funny to see students walk through the security system, unaware that it has been repaired."

The bookstore is also a target for the penniless Bard student, and its "shrink" percentages are somewhat higher. Scott Chandler estimates their losses as well over the 2.5% of total sales average provided by the National Association of College Stores. Although the workers have never caught anyone stealing, they do fre-

quently find price tags on the floor. Supplies and clothing seem to be stolen more frequently than books, but with the store's compartment-room design, it is difficult to avoid this. "We have not wanted to be overbearing, but when we do our inventory, there will definitely be some changes made," says Chandler. He reemphasizes the point made by Tipple that students ultimately pay for the theft in the prices, so they are undermining themselves financially by stealing.

At any rate, it is obvious that theft is plaguing the student body as much as any group in terms of personal theft, as well as in increasing costs. On campus, now more than ever, Coolbaugh's words, "In the long run, you are paying," ring undeniably true.

Dear President

continued from page 1

human interaction, and are willing to participate in it if their government calls on them to do so.

This war, the first in my memory, has closed that option off for me. The circumstances leading up to the war in the Gulf persuaded me that war is often the expression of a deliberate policy, not the product of forces beyond our control. Now that the war has started, its awesome destructiveness has convinced me that I cannot participate in war or the preparation for war. I object to war as a matter of conscience.

I know that my position is a highly idealistic one, and in many ways a unrealistic one as well. I realize that, in many ways, my stance is very naive, for countries and people will continue to fight regardless of what I happen to think. But this is the only course of action I can in good conscience follow.

I also know that because of my refusal to support the war, many people will question my patriotism and my loyalty. I am no flag waving

patriot, nor am I loyal to you, the President of the United States. But I will defend those values, freedoms and rights that the flag represents, and I am loyal to the ideals this country has so often espoused during my lifetime, but has so seldom achieved.

I am willing to defend my country, its ideals, and its people against any threat, be it a military invasion, an attack on free speech, or destruction of its wilderness. I am willing and ready to put up a nonviolent defense wherever and whenever I can, directing whatever resources I possess towards productive, not destructive change. I am willing to risk my life for my country, for someone I love, for a cause or an idea in which I believe, but I am *not* willing to kill.

I don't think we should be involved in the Middle East, but by now that is a moot point. I don't know how we are going to get out of this. I don't know if I can be a part of the solution. All I know is I will not kill. I will not be a part of the violence that is at the root of this problem.

Sincerely,
Jason Van Driesche

Coverage

continued from page 5

six months, inside or out, always in the company of others. People just started to wonder, curiosity became suspicion and eventually worry. I still kept my hat on, warning my friends not to joke around; of accidental exposure. I lived in constant fear that it would come off in a public place and my "shameful hair" would be discovered.

I had one friend, a drag queen, who told me that he/she had lost his/her virginity on a skiing trip in a hot tub. During the part about the shower, just before he/she and his/her lover reached the bed, as they took off all their clothes in the ecstasies of the spray, he/she said -sobered from the rapture of his/her memory "...and I was so glad I put extra bobbypins in my hair piece that morning! This girl's hair didn't budge!" and he/she shook his/her expensive human hair at me with a triumphant grin. I was stupefied! I couldn't believe he/she kept his/her wig on!

Now, we've all wrapped towels around our head or had braids to experience the "joys" of hair that can "move." We've all endured the monotonous questions about our hair

from those with looser manes. We've all shared our hair-care products, tips, and stories. And hopefully we've been learning our lesson. (Just a few months ago I realized that my hair inconveniences are the exact moisture, tangle, and conditioning concerns of a Semitic friend down the hall in my dorm.) Our hair is beautiful. In comparison to nothing other. Its attraction must be appreciated in its own right. Our hair varies as widely as our color, with an aesthetic integrity we ourselves have made the mistake of taking for granted.

Just as sexuals of all sexualities are more the wiser for informing themselves with gay/lesbian/bisexual issues, and men are all the more wise for being conscious and conscientious of women's studies, straight-haired blonds and the like will benefit from learning about the body politic of curlier-headed People of Color. Curiosity is healthy; knowledge leads to intelligent communication. Ask questions. As People of Color we are not born with the answers, we are borne of experience. And we must begin a future of taking off our hats, tipping the scales, and being just as proud of the appearance of our hair as we are the aesthetic of our skin and tone of our voice.

The Bard Observer is now
distributed on Wednesdays.

Don't you feel special?

Seriously, we decided to come out a day earlier so we could cover news more quickly. Enjoy.

The Bard Observer

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

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

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

Classifieds: Free for Bardians, \$5 for all others. Personals are free. Display ads: \$5.00 for local, \$10.00 for national.

Bard College
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After the Election

To whom it may concern,

I'm writing this letter because of the recent elections held for the position of Student Life Committee Chair. While I do not have any questions concerning the conduct of the elections themselves, I do have questions concerning the postelection procedures.

1.) Why was there no formal announcement of the winner? This I believe led to some confusion to who had won. Many people weren't aware of the winner's identity. The only notification that I'm aware of was a small poster on the front door of the commons. This poster was placed among other posters and announcements and was not very conspicuous. The only reason I noticed was because somebody pointed it out to me.

2.) How come the participants in the election were not personally notified of the results? I know of one participant who was not informed of the election results until two days after the results were in. This statement touches back to question one. A formal announcement might have informed him, however wouldn't protocol indicate that the participants be informed before the community at

large?

3.) Why weren't the voting statistics made public? Though some of the statistics are only interesting for trivia junkies and Jeopardy contestants, some are quite useful. I'm sure that the candidates as well as their supporters are curious as to how close the election was. Being able to directly ascertain who received X number of votes, and how they were tabulated would show the public that the election was held in an honest and responsible manner.

Do not take that last statement as an accusation. I'm sure that the people who conducted the elections did so to the best of their ability. These are just some questions to which I would like to find some answers.

Sincerely,
Russ Murray

Lock or No Lock

To the editor:

Lately, perhaps somewhat as a result of the assault on campus last semester, there's been a proposal "in the air" to put front door locks on all the dorms on campus to which every on-campus student would have a master key. I talked to a security staff member and a PC about the proposal in the Albee Social one night. It's

from the former (I don't know his name) that I got the above sketch of the idea.

If this proposal prevented any incidents on campus, it would be worth it.

However, I don't think it is the most effective way to stop theft and assault and rape from happening, and there are everyday emotional downsides to it, too, that I'll get into in a minute.

Many of the people I've talked to have feared that the majority of the aggressors involved in campus "incidents" are students so this policy of front door locks would obviously not stop these people, who would all have the key. So perhaps we're only trying to prevent a small portion of the problem, which is certainly worth the effort anyway.

Even so, the front door locks will not serve the purpose. Bard students will let anyone in who's standing outside, and in the summer, as well as spring and fall, we will prop the doors open in an attempt to create some circulation in the sometimes sweltering dorms.

Bard students, those who are called on to implement this policy, may also jury-rig the locks so our visiting friends can come in and out, or break them altogether in frustration. Fortunately or unfortunately, we're an independent and resourceful lot. So I'm not too sure of the effectiveness

of this prevention method.

Moreover, we will forget our keys. The security staff member I talked to pointed out that he had to remember his key to get into his house at night, and I'm not saying this forgetfulness is a good trait, but we will forget our keys.

Right now when those of us who lock our doors forget our door keys, we hang out in someone else's room until security arrives, or crawl in a window, or break in. When some of us forget our door keys, on North Campus, in the middle of the night after walking back from the dark-room, or the library or the computer center, we better hope the inhabitants of the few accessible rooms from the first floor are awake, or willing to let us in, or are there at all. With the phone to reach security inside the locked doors, and ourselves outside, keyless, we hope we are not in imminent danger or threatened as we trudge back to Cruger Village to beg someone for their key or their time or to call security.

There's another intangible, almost inexplicable factor in this whole thing for me—I don't want my door locked. I want my visiting friends to be able to come and go as they please while I'm in classes; I want tired off-campus friends to be able to crash or study in my room; I don't want to take an alienating, frightened attitude. Locks disempower—they're a

false sense of security and they lock out the good things—the responsibility, the mutual respect, and the friends.

So I'm still interested in safety. What can we do??

If it makes some people feel safer, as it would the PC I spoke with, to have locks on the front doors, HAVE them. On HALF the dorms—so students have a choice. I would pick a non-lock dorm.

How about greater security on North Campus? I lived there; it was scary. A security post (one person and a phone) could be set up in Robbins so that emergencies could be reacted to quickly and people would feel there was a person accessible if they had problems. A student "neighborhood watch" would not be out of line either—a student could study in the main lounge and be accessible and watch for negative stuff out of the corner of their eyes—and residents could be warned to listen more closely to each other for safety's sake. I generally know who's on my floor, but it's a small floor. Nonetheless, there are possibilities in this direction.

Self-defense classes and the shuttle service are also much talked about and useful ideas.

Please take some of my ideas into consideration as the lock policy is discussed.

A. Caroline Hotaling

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FOR SALE: 1987 Toyota Tercel, silver-grey 2-door automatic, air conditioning, stereo, power steering, 24,000 miles. Call Linda Anderson, Bard Alumnus, (212) 645-5442 after 6:00 pm. \$4000 or reasonable offer.

FOR SALE: '89 Chevy pick-up, V8, 5-speed, black, low mileage, \$8900 or best offer. 758-2349 (after five).

FOR SALE: 88 Nissan Sentra, 4-speed, great car, 90,000 well-maintained miles. AC, AM/FM cassette, \$3,900 neg. 757-3602 evenings, 679-7266 days.

FOR SALE: Queen-size futon frame. Price negotiable, still in box, brand new. 758-2342. Leave message.

Classifieds & Personals

resent heaven on earth.

Seniors rule.
OK you sick f#*k—You got my attention. Now give me back my sea monkeys.

OK, but they're getting kind of funky. Kiss kiss. — the sick f#*k

Party on, Garth.

To my Wonderland friend:
What matters it how far we go?
There is another shore, you know, upon the other side.
The further off from England the nearer is to France —
Then turn not pale beloved snail, but come and join the dance.
Will you won't you, will you join the dance?
—Alice

Hey, Studpuppy: Ya' know what? I love you! — your little goober

Craig you are so sexy. I want you now.

Derk: Let's escape the hounds of war altogether! Come, my little stud-muffin, come! Yours forever, Bob.
Hey, whatever happened to all the Narnians?

AQLM: P.U. the third floor of Tewks reeks. Was that you AGAIN? Love, AQHK

Bean: Decaffeinated tea! Can you believe it?!? (as Chuck would say)—Weasel

JCGR: I love you. — A.

Send me sexy mail. Box 635.

A Ram and Quasar: Kisses for both of you. — Another mushy onesome (on the loose)

Hey huck, I heard that S + S = GREAT BEER. Do you know anything about this? — Shark

Bob's your uncle.

Mike-Bleaheaheahghhheagh. I ehath yhourgh hhead!!
Love, A Spawn of Cthulhu

Amy, Been to your carol lately? an AB pal.

RPS: Coming up on half a year, and I love you even more (ugh, yuck!). Okay, this isn't my style, but I had to do it. — Wood Nymph

Alas for the dreamer: the moment of consciousness that accompanies the awakening is the acutest of sufferings.

Ono! You mortared my dino-suckus!

Gretta: I think it's definitely because I'm In Your Face. Never thought that would be a good thing, I must say! Ulp! That does it, time for more tea (and I bet y'all thought I was just a caffeine fiend!)...And while I'm at it (addressing the New Haven contingent I mean), many many apo-loggies to all of the other Faces I've Been In. It's just me, I guess. Maybe someday I'll mellow out. Maybe so, maybe not... — the trombonist

Sorry Ouisa, I needed the room. No offence to Iguanas. Clari

Silly Tilly: You know I love you. Give me a call or something to tell me you're getting these. — Not Wind Bo

Anybody here know how to fix 3000-year-old Egyptian marble flutes? I and two of my friends could really use your help. Were not sleeping very well because of it.
Howard Phillips L. & Co.

She Being M.—I met a woman like you once before; I ate her liver with a bottle of Chianti.
—Hannibal the Cannibal, M.O.D.

Iguanas unite! (7:00pm, my place.)

Joanna Thandes: just talk to her!
—Baby-Fresh

Alexei—
Getting a lot of head is nothing to be asamed of. Let down your hair a little.

—Eepp.

Princess Layla: Your thumbs rep-

WEEKLY COMMUNITY INFORMATION NEWSLETTER

Brought to you by the Dean of Students

Brook House Event:
National Public Radio at Brookhouse. 10:00 PM, Saturday, March 2, live music.

Levy Lecture:
Some Dimensions of Multi-Attribute Welfare Analysis, a lecture by Dr. Esfandiar Maasoumi, will take place in the Conference Room of Blithewood at 4:00 PM on Thursday, March 7. Dr. Maasoumi is Professor of Economics at Southern Methodist University, the Editor of *Econometric Reviews*, a Fellow of the *Journal of Econometrics*, and wrote the introduction for *Contributions to Econometrics*. For more information, please contact the Levy at 758-7448.

Lecture on Urban Culture:
On Tuesday, March 12, Priscilla Parkhurst Ferguson will be speaking on *Urban Discourse, Urban Culture: The Flaneur and the City*. By looking at the flaneur as both a product and a critique of urban civilization, Professor Ferguson will raise in her talk issues such as what holds a city together, what has been the role of culture, and literature in particular, in helping create/sustain a sense of community and in resisting the immense pressures toward fragmentation. Priscilla Ferguson is Professor of French and Sociology at Columbia University. She is also Associate Director of Columbia's Institute for Research on Women and Gender. She is the author of *The Battle of the Bourgeois: The Novel in France, 1789-1848*, and *Literary France: The Making of a Culture*. The lecture will be in Olin 102 at 8:00 PM. It is sponsored by the Sociology Department, the Division of Languages and Literature, the Women's Studies Program and the Bard Center.

Papier Mache:
In view of the first issue of our French magazine, *Papier Mache*, a contest has been opened for the designing of the jacket. Photographs of paintings accepted. Line work should be submitted as camera ready art (STAT), but no larger than 8 1/2 x 11. Anyone interested should contact Professor Laura Battle. The deadline for submissions of projects is March 15. Students, Faculty and Staff are also invited to submit poetry, short fiction and essays in French to *Papier Mache*. Submissions should be mailed to Professor Brault or Odile Chilton by March 15. The writer's name should not appear on the work, instead an index card should be attached to each submission with the writer's name and phone number and the title of the work. Bon courage!

New Blum Show: Multiples of Multiples
The show will include prints from the Edith C. Blum Art Institute Collection. The show will run through May 27. The Blum is open noon to 5:00 PM every day except Tuesdays.

Da Capo Chamber Players:
Bard's resident ensemble celebrates its 20th anniversary with premieres of works by Richard Wilson, Shulamit Ran, Gunther Schuller and John Gibson, and special anniversary musical greetings from Joan Tower, Bruce Adolphe and Stephen Albert; 8:00 PM in the Olin Auditorium on March 3.

Columbia County Youth Project:
The Columbia County Youth Project will meet on the 1st and 3rd Wednesdays of the month in the Kline Commons Committee Room at 5:00 PM. We always need new counselors for the kids, but volunteers must come regularly. The first meeting will take place on the 6th of March.

Post Office Access:
The Post Office, at its new location in the basement of the Old Gym, is now open from 8:30 AM to 5:00 PM, Monday through Friday. The mail window is open from 9:00 AM to 5:00 PM, Monday through Friday and Saturday from 8:30 AM to 12:00 NOON.

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

- March 1: *Female Trouble* (Movie)
- March 3: *Avant-Garde Shorts* (Movie)
- March 5: *Confidentially Yours* (Movie)
Olin 202 - 7:00 PM
- March 8: *Roger & Me* (Movie)
- March 9: D. J. Dance 10:00 PM

Calendar of Events

Saturday 2	Sunday 3	Monday 4	Tuesday 5	Wednesday 6	Thursday 7	Friday 8
<p>Morning Bard van shuttle runs to Rhinecliff, Red Hook, & Rhinebeck</p> <p>5:45 - 10:30 PM Trip to Hudson Valley Mall, Kingston</p>	<p>2-5 PM Writing Tutors Albee Annex 103</p> <p>6:00 PM Ecumenical Worship Service Chapel</p> <p>7:00 PM Alcoholics Anonymous Aspinwall 302</p> <p>7:00 PM <i>Observer</i> Features/Arts staff meeting Aspinwall</p> <p>7:30 & 9:00 PM Movies Student Center (See Above)</p> <p>8:00 PM Da Capo Players Olin Auditorium</p> <p>Train Pickups: 5:15, 7:14, 10:15 PM Rhinecliff Station</p> <p>7:43 PM Poughkeepsie Station</p>	<p>6:30 PM Environmental Club Committee Room Kline Commons</p> <p>6:30 PM Women's Center Meeting Student Center</p> <p>9-11 PM Writing Tutors Albee Annex 103</p>	<p>5:30 PM French Table Committee Room Kline Commons</p> <p>6:00 PM Amnesty International Olin</p> <p>6:00 PM <i>Observer</i> News staff meeting Kline</p> <p>9-11 PM Writing Tutors Albee Annex 103</p> <p>8:00 PM <i>Observer</i> Photo staff meeting Albee lounge</p>	<p>5:00 PM Spanish Table Kline Commons</p> <p>5:00 PM Columbia County Youth Project Committee Room Kline Commons</p> <p>5:30 PM Italian Table College Room Kline Commons</p> <p>7:00 PM Al-Anon Aspinwall 302</p> <p>9-11 PM Writing Tutors Albee Annex 103</p>	<p>6:30 PM BBLAGA Meeting Albee Social Room</p> <p>7:00 & 9:00 PM Movie Student Center (See Above)</p> <p>9-11 PM Writing Tutors Albee Annex 103</p> <p>7:30 PM Narcotics Anonymous Aspinwall 302</p> <p>7:00 PM Movie Olin 202 (See Above)</p>	<p>5:00 PM General deadline for submissions to <i>The Bard Observer</i></p> <p>7:30 & 9:00 PM Movies Student Center (See Above)</p> <p>6:00 PM for the 7:13 Train Leave from Kline, goes to the Poughkeepsie</p> <p>12:00 NOON Deadline for all calendar submissions for the issue covering March 16 through March 22, 1991 due in the Dean of Student's office</p>