

OBSERVER

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THE BARD OBSERVER

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The difference between journalism and
literature is that journalism is
unreadable and literature is unread.
-Oscar Wilde

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April 26, 1991

Student Union in the works

by Christie Searing

Despite the fact that student workers are now receiving the minimum wage of \$4.25 per hour, talk of forming a Bard student workers union is still in the air.

A group of students met last Tuesday night in Albee social to discuss such an action. The students asked that their names be withheld because they fear reprisals from the administration.

One student said, "I believe it is the right of all workers to organize themselves and form a union. I have no antipathy toward the administration, but their actions in the past, including their resistance to efforts of Buildings and Grounds workers to unionize [which were eventually successful], lead me to believe that they will fight a student union. That's why I want to remain anonymous and thus avoid any possibility of being the victim of anti-union tactics."

The students discussed their frustration at the administration's attempt to avoid paying student employees minimum wage. Although students have met with members of the administration to attempt a resolution of differences, none of their demands have been met except for the pay raise, and that only because the administration was acting in violation of labor laws.

The original demands, determined by a meeting of student workers, were:

- 1) the pay raise to \$4.25,
- 2) the guarantee of a set number of hours,
- 3) a contract guaranteeing that students will always receive the federal minimum wage,
- 4) that students will be informed of their rights with regard to all terms of employment, and that a

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Happy Birthday Staats!

Security officer Richard Staats turns 70...

Story page 2

Car owners beware

by Kristan Hutchison

Volkswagen owners and others, beware: three cars were vandalized last week, all of them Volkswagens. But no make is safe. A Volvo was smashed in Kline lot earlier this semester.

Most of the break-ins are occurring between midnight and sunrise, according to Bob Boyce, Director of Security. The last three break-ins were in the Overholzer, South Hall, and Alumni Dorm lots. Usually nothing is taken, but

the windows are smashed.

"I think we all like to think it is not a student, but it is possible it is," said Boyce. He is frustrated with the recent break-ins because he had hoped the problem had been solved when security apprehended a juvenile breaking into a car earlier this semester. That case is still in the courts.

Though Boyce has already increased the patrols and will try to further increase them, he must divide the officers between the

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MY BONG IS BIGGER..

This 10 foot bong appeared as part of the Earthday festivities at Bard on Saturday, April 20. Either the Drug and Alcohol Coordinator, Beth Frumkin, has more qualifications for the job than noted on her resume, or we've all been taken for a trip.

The Observer is investigating the issue and an article will appear next week, complete with design specs and comments from Beth.

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Richard Staats turns 70

by Kristan Hutchison

It's a record year for Richard Staats, the white-haired, pipe smoking, always smiling security officer. April 23 marked his 70th birthday. This month is also his 45th year "happily married" to Elise, who checks meal cards at Kline. 1991 also marks his 20th year working for Bard.

He may be 70, but Staats is not old yet. "You are not old until you feel old," he says. Staats plans to live to 105. "That is what I tell my grand-kids just so I can make their lives miserable," he said with a twinkle in his eyes.

Staats seldom counts his time at Bard in years. According to him, he has just "been here too long." But then, he also says, "I don't work, I put my time in."

Actually, Staats retired from Bard eight years ago. Then, in 1988, Bard needed extra help and he agreed to come back on his own terms. "No Goddamn weekends, no graveyard shift, and I wanted the same pay as the rest of them,"

were the terms Staats set. When he first came to Bard Staats earned about \$4.00 an hour. Now he earns a little over \$7.00 an hour. As he puts it, "We don't get paid to think."

Students are what makes Staats' job worthwhile, he said. Though as a security officer he has to enforce the rules, he also believes that "Rules are meant to be broken."

"I like to be a good guy," he said, "unless students are breaking something or hurting someone."

He often looks the other way when students are illegally parked, but not if it is a faculty car. "The faculty should set an example. If they can park there, then why can't students?" he said.

Staats has noticed that the rules on parking and drinking are getting stricter. "If you send kids to war they should be allowed to drink too," he said.

Staats' wife, Elise, has worked for the food service for 17 years. She has been there almost as long

as Staats has worked for Bard. They met as children in the two room schoolhouse in Germantown and have been sweethearts since fifth grade, Staats said.

Together, they have five grown children, 17 grandchildren and three great-grandchildren. "They are all devils, just like their father," Staats said with a grin.

When Elise retires at the end of next year, Staats plans to retire as well. Then they may tour the United States together. "I've seen enough of the foreign countries during World War II," he said. From 1943 to 1945, Staats spent "two years of hell" on the front lines under General Patton, seeing Africa, Belgium, Sicily, France, Germany, and Italy down the barrel of a gun.

His tour of duty at Bard has been more peaceful. "As far as I know I've got a lot of friends and I am proud of it," said Staats. With his mock gruffness, quick smile, and easy camaraderie, I'm sure he does. ☞

For men only

Panel discusses issues of masculinity

by Greg Giaccio

On Monday, April 15, only members of half of the Bard community were allowed into the Art History room in Olin. The panel discussion that took place inside was for males only. Jed Kusterer organized the meeting because men "need a way of getting together and speaking together."

The meeting started off with a panel discussion conducted by Professor Bruce Chilton, James Kovel, John Fout and Peter Sourian.

"Violence is a genuine concern to the humanities," said Chilton. He went on to say that "whatever the presentation of violence, it is usually masculine." Chilton believed that this was not necessar-

ily due to gender roles but "what constraints are used to get people to take these roles."

Kovel discussed how men treat women and started with a personal anecdote of his days in an all male college. "We had to get our women in an almost hunting ritual," he related. However, Kovel added that he was "a lot better now than when I was a college student." Kovel felt that many men don't realize "how much fear and terror [of women] lay beneath our... tough guy attitudes which regarded women as pieces of ass."

Fout compared the current feminist movement with the feminist movement of the 1890's. "Both were characterized by a gender crisis... a militant feminist

movement... and a sexual disease." The typical male reaction to the feminist movement in the 1890's was to either become feminist or anti-feminist. However, there was a different response to the 1990 movement. There was a drive among men to "examine what it is like to be a man." Fout thought that the modern consideration of male issues would improve communication between males.

Sourian brought up a personal anecdote of a time when he was in grade school and cried in front of a class. He compared it to a photograph he had seen of a Frenchman crying when Paris had fallen in World War II. Sourian remarked how it "was out of step" to cry in front of class while the Frenchman seemed justified to cry. This experience was part of his male conditioning. He also said that he had performed a number of "hair-raising stunts" in college as a result of "the need to prove myself in terms of physical courage." Sourian pointed out that while this conditioning could be dangerous it was "probably a useful thing" since it pushed males to take a personal risk.

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WHAT IS THIS?!? Coveted single still available

by Greg Giaccio

Think you got a lousy room for next year? Well, there are worse places on campus to live. A small Wigwam was recently discovered in the woods behind Manor House. Rumor has it that room draw went so badly that some freshman will be forced to live there next year. The way room draw has been handled in the past few years, it might be a wise move to squat it.

The Wigwam isn't so bad really. It is a lean-to using part of a collapsed tree as the main ceiling support. Sticks leaned up against it are covered with leaves to make the walls. It is well-ventilated, and has a good view of the forest that surrounds it. Posters may easily be hung on the large piece of plywood that makes up the rear wall. It is under theme housing as a

non-smoking dorm (to prevent forest fires), but since there really isn't anyone close by you can be as loud as you want.

This dorm is not recommended for the student who wants neighbors or for whom walking long distances to get to the main campus is a problem. The Wigwam dorm is located directly behind Manor House. Face west from the back porch and then walk straight. When you get to the rusty fence, hop over it. Keep heading west along the grassy trail until it meets the woods. At that point, turn left (North for those of you who were scouts and can tell the difference). Walk a short distance until you see another rusty fence. It is mostly torn down so hopping over it won't be a problem this time. Head due west along the fence and you will inevitably see the Wigwam. It is ideal for the student who likes

the rustic feel of the Ravines, but hates the convenience of running water and electricity.

Every dorm on campus has an interesting and mostly fictional history, and the Wigwam is no exception. As you may or may not know, the land that Bard college sits on and the land around it was purchased from Native Americans by Colonel Peter Schuyler in 1680. (This is a fact. I looked it up.) While many amateur Bard historians will tell you that Bard Hall is the oldest building on campus, they forget (much like the ethnocentric historians who research the discovery of America) that the Native Americans were here first. They built many structures and have left many artifacts for Professor Christopher Lindner's archeology class to find. The only surviving structure is the Wigwam dorm, which has survived mainly because of the massive renovations done to it (i.e. the plywood rear wall).

Many of you may be wondering how the Wigwam dorm got its name. While rumor has it that it is named after the structure that was common for North-Eastern Na-



Kristen Hutchison

This wigwam of twigs, mud, and leaves, has weathered the semester well.

tive American dwellings, this is completely false. It was actually named after a Bard Alumni, Lawrence "Biff" Wigwam. Wigwam was a philosophy major, despite warnings from his parents and friends that he could never get a job with a bachelor's

degree in philosophy.

He ignored their warnings and opened a discount philosophy shop in Tivoli known as Plato's Cave. The store went bankrupt five years later when he had a sale on existentialist philosophy, but nobody cared.

Sloterdijk's lectures on new philosophy of nationalism

by Rebekah Klein

Professor Sloterdijk, a Fellow of the Bard Center, gave a lecture Wednesday, April 17 in Olin encapsulating his new philosophy of nationalism. His is a modern interpretation of the concept as seen from above and within.

Sloterdijk stated that it was a risk to pretend to say anything new about nationality because there hasn't been ample time to reflect; but a rethinking of the concept was necessary nonetheless. Nationalism, he began, set out to create a positive understanding of the nothingness from which we have come. We all come from an empty womb in which there is no nationality, no sense of place, no realization of being. Sloterdijk suggested that we are all immigrants at birth, and we acquire nationality through learning the customs and language of our parents.

Much of this process is done

"through the ear," as the acquisition of the given language and means of expression. Therefore, he said, "the Germanization of the German does not begin with the Germanization of the egg." As soon as a baby is born the freedom of emptiness is devoured by a process of de-universalization; that is, the assimilation of a nation.

The national question, as viewed by Sloterdijk, has been greatly affected by science, meteorology in particular. Ever since the first picture of the earth from space was seen by the world, the concept of nation has been altered.

We now see these images on the evening news every night, and they have become ingrained into our collective mentality. We do not see the world measured in fits of national boundaries anymore, but in language and custom.

"Our weather satellites teach 20th century civic lessons," stated Sloterdijk.

Issues of masculinity

continued from page 2

One of the first audience members asked if any of the panel saw themselves as feminists. All the members responded affirmatively.

"I had a reluctance to call myself a feminist because I am not female," said Chilton.

"I've considered myself a feminist for many years," said Kovel. He added that he initially identified with the feminist movement because it seemed the "correct thing to do" but feels it more viscerally now that he has daughters whose rights he wants to protect.

The issue of having a meeting that excluded women was also brought up. Fout emphasized the

importance of men discussing male issues. The fear of homosexuality has done a lot to destroy the intimacy that men once had. In letters written between men before the 19th century, men "used incredibly affectionate terms" that would be thought indicative of homosexuality nowadays. It was brought up that even gay men have trouble expressing affection for each other in public because of the existence of gay-bashing.

Another common topic of discussion was the idea that guilt is what motivates most men to take


up gender issues or other issues that are deemed "politically correct."

"Guilt is a problematic emotion at least," said Kovel. "The distinction is whether you're dwelling on guilt or transform[ing] it into blame or whether you transcend it... You have to take responsibility for where you are."

Chilton responded that guilt was the initial motivation for him to come to the meeting, but the more he thought about it the more he wanted to come.

"Guilt is a good motivator for the first five minutes," Chilton said.

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Fred Baker

Mostly Uncoordinated Nerds 17-16. The two blowouts of the week saw the Bard alumni team of Bard Emissions overwhelm the hard-playing Andes 17-1, while "Uncle Rusty" led the People's Film Front Softball Liberation Army against the umpire during their 29-1 loss to Senseless Datum. At the end of the week, Intramural Director Kris

by Matt Apple

High-spirited action abounded as the Bard Intramural Softball leagues completed their second week of play. The week was highlighted by several close games, including Soixante Neuf Annee Erotique's come-from-behind win over the Fiddleheads 18-13 and Masuginalke's squeaker over

Hall issued a memo to all captains, reminding them that the league is coed. As such, according to Intramural rules, each team needs to have at least one woman or one man (depending on whether the team is mostly male or female) on the playing field at all times. Since this is late in the season, teams must follow this rule or be forced to forfeit a game.

...at the old ball game...

Softball Results - Week of April 15

Bard Emissions def. The Andes	17-1
Soixante Neuf def. The Fiddleheads	18-13
Take It Out It Hurts def. SPS a & S	forfeit
Senseless Datum def. PFFSLA	29-1
I Did It With James Brown def. The Pithers	11-7
Masuginalke def. Mostly Uncoordinated Nerds	17-16
The Stoolies def. The Capitalist Pigs	13-9
Gonna Get Our Butts Kicked def. Wig Hat On Your Head	9-2
I Did It With James Brown def. Masuginalke	forfeit
Take It Out It Hurts def. PFFSLA	16-6
Last Temptation of Brutus def. The Brute Marsupials	forfeit

Game Times

Softball

During the week of 4/24-4/30, fourteen softball games will be played. Full team schedules can be obtained at the Intramural Office in Stevenson Gymnasium. Also, please note that starting 4/29, softball game times change from 4:30, 5:30 & 6:30 to 4:00, 5:00, 6:00 & 7:00.

Tennis

The remaining games for the tennis team are both at 4:00 here at Bard.

WED— Albertus Magnus Coll.

THUR— Mt. St. Mary College

SAT— NAIA District 31 (9 a.m.)

Bard tennis is warming up to blaze through Districts

by Matt Apple

A red-hot Blazers tennis team bounced back from a crushing 9-0 defeat to Division II Marist by taking their next two matches.

The Blazers took two of the three doubles matches and split the singles, narrowly defeating the College of St. Rose 5-4. Winners for Bard in singles competition

were Henri Ringel 6/3, 6/4 over Todd Duval, Noah Sampton 6/1, 6/4 over Kevin Sweet, and Isaac Halpern 6/2, 6/2 over George Mahoney.

Bard squashed Sarah Lawrence on Friday 8-1, taking all matches but one. Racking up wins were Lou Ilic, Chris Lennen, Henri Ringel, Noah Sampton, and Isaac Halpern, raising the Blazers' team

record to an impressive 6-2 overall.

Freshman Lou Ilic was optimistic about the last week of the season, predicting the Blazers would end at 9-2 going into the NAIA District 31 tournament this Saturday. The singles and doubles winners of the tournament will travel to Kansas City to compete in the national finals.

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TENNIS SCORES

vs. College of St. Rose 4/17/91

Olson d. Ilic	6/0, 6/0
Laflamme d. Lennen	6/3, 6/2
Poulin d. Phillips	6/2, 6/2
Ringel d. Duval	6/3, 6/4
Sampton d. Sweet	6/1, 6/4
Halpern d. Mahoney	6/2, 6/2
Olson-Laflamme d. Ringel-Lennen	6/2, 6/3
Ilic-Phillips d. Poulin-Sweet	6/2, 6/3
Sampton-Halpern d. Duval-Mahoney	6/4, 7/6 (7-3)

vs. Sarah Lawrence 4/19/91

Ilic d. Boesky	6/1, 2/6, 6/2
Lennen d. Rosenberg	6/0, 6/0
Linnick d. Phillips	6/3, 6/4
Ringel d. Rosenbaum	6/0, 6/3
Sampton d. Miller	3/6, 6/4, 6/2
Halpern d. Telzrow	6/0, 6/4
Ilic-Lennen d. Lawley-Rosenbaum	6/1, 6/3
Phillips-Ringel d. Lynn-Markison	6/3, 6/3
Sampton-Halpern d. Bernacki-O'Donnell	10-2 (pro set)

Union

continued from page 1

grievance committee be established to guarantee these rights.

A letter outlining these demands was sent to Comptroller Chuck Crimmins and copies were sent to President Botstein and Executive Vice President Papadimitriou. The letter was signed by Olivier te Boekhorst and Fiona Lawrence, who are no longer active in organizing a student union.

The students agreed on joining an established national union, although there was uncertainty as to which union to affiliate with. One participant explained the advantages of joining with a national union as including legal protec-

tion from potential anti-union practices and the use of professional union negotiators in the writing of a contract.

According to one of the students, one third of all student employees would have to vote in favor of unionizing by signing a union card or a printed statement, but it was agreed by the students present that they would attempt to gain a majority of all student workers, so that there will be no dispute as to whether or not the union represents the student workers.

The general reasoning for establishing a union would be to establish guaranteed wages, and clarify and enforce its members' rights as workers. As one student put it, "It will take work."

Car crime

continued from page 1

dorms and the lots. "I would rather save a student from any aggression or any violations of any sort [rather than protect cars]. I put more concern with personal safety than with property damage."

Boyce suggests that students keep an eye out for non-Bardians in the parking lots and sounds of breaking glass. Anything unusual should be reported to security immediately, and students should avoid getting directly involved.

As added precautions, Boyce said, students should try to park in well-lit areas and should check inside their cars before getting in.

Room draw proposals

by Marian E. Bolow, Katherine Moog, and Michael Brad Richman

There will be an emergency forum meeting called on May 1st to address issues raised during this year's room draw. A coalition of concerned students has mobilized to develop policy changes for next year's room draw that will make the process more equitable. At the forum meeting we will propose the following reforms:

1. That theme housing be drawn at the same time as other housing; theme singles with regular singles, and theme doubles with regular doubles. This is designed to eliminate theme housing as an excuse for obtaining a single.

2. The elimination of room squatting. This is to ensure that rooms are selected on the basis of seniority only. This does not affect people who have squatted rooms for the 1991/1992 school year.

3. The assignment of numbers will be done by computer, thereby eliminating the long wait for a number.

We will submit each of these proposals individually at the emergency forum in the hopes of instating a more efficient and fair room draw process.

*Be a good chap...
recycle something*

THE BEER COLUMN

Ock Laddie. We hope you enjoyed last week's column on Canadian beers. This week, we're leaving the Hemisphere altogether and reviewing an 'On Sale' beer - McEwans Export from Scotland.

Technically, McE's is not a beer - it's "a pale India Ale." We're not sure why it's a Pale Ale, cause it's the darkest beer we've seen so far. It's closer to a dark lager. McE's has a strong, sweetish, thick flavor

Student Employees:

Last year Bard fired you when they "ran out" of money. This year they tried to pay you less than minimum wage.

Next Year...

Next Year they'll come up with another way to keep you from earning your fair share. As it stands, Bard can treat its student employees any way it likes. As a work-study student, you have no protection from being fired, no guaranteed pay scale, and no grievance procedure. The last two times that the minimum wage went up, students had to fight just to receive the minimum wage. Meanwhile, thousands of tuition dollars disappear into the shadowy "Presidential Discretionary Fund," never to be seen again. And Bard claims that it is "too poor" to pay its workers fair wages.

There's just one way for your rights and salary to be guaranteed—getting a contract. Currently, Bard student workers have no contract guaranteeing wages, hours, or working conditions. But right now, the administration could cut your hours, or even fire you, if you start demanding improvements. Only the legal protection guaranteed by a Union can provide you a good contract without putting your job at risk. A contract, negotiated by elected student worker representatives and professional union organizers, could mean the following improvements:

1. Guarantee that you will never again be paid less than the minimum wage.
2. Guarantee that if you are promised a certain number of work-study hours in your financial aid package, and if you are willing and able to work, you will not be dismissed before you have a chance to work those hours.
3. Guarantee a legitimate grievance procedure to deal with employee complaints, and resolve workplace conflicts and inappropriate dismissal.
4. Provide Student Workers with a democratic voice in the way work-study funds are administered and the conditions under which student employees work. NO UNION MEANS NO EMPLOYEE INPUT.

Bard College can't operate without the hundreds of students who type, drive, run errands, mop floors, shelve books, give tours, answer phones, etc. Yet Bard refuses to give fair treatment to these essential workers.

Your Professors belong to a union. B & G Workers belong to a union.

**ORGANIZE NOW!
(OR PAY LATER)**

by Students for a Union

Fluff it.

by Panacea

This week, two hundred million American college students are going to do their laundry. Most of them will use an electric tumble dryer. As everyone knows, dryers extract fluff. It takes an entire flock—over 500,000 sheep—to supply that fluff. Every week.

Making new fluff from old fluff uses 30% to 50% less energy than making fluff from sheep. And it reduces air pollution by 95%.

So the next time you feel the need to wash your clothes, remember to scrape out your fluff, and drop it in your convenient Panacea Fluff Fund receptacle, located in your laundry room. All proceeds go to the Convocation Fund. We get the fluff.

Sister City Coffee House

by Jonah Gensler

There'll be singing and dancing, cookies and coffee—all in the name of a good cause—to bring a student from our sister city in Larreynaga, Nicaragua to come and study at Bard next year.

The Coffee House, this Thursday, the 25th of April at 10 P.M. in DeKline will include Chris Elliot performing his sagacious satirical songs, Murphy Goldfarb's rendition of "Alice's Restaurant," Dan Sonenberg, poetry readings, conga players, dance pieces and a few surprises to be sure. Contributions received and proceeds generated from the sale of baked goods will help pay for Enrique Toroso, the Nicaraguan student, to attend Bard next year.

Enrique will act as a people's ambassador, bringing the reality of Nicaraguan life to Bard and the rest of the Mid-Hudson valley through presentations, slide shows and other events.

Those interested in becoming involved with the Mid-Hudson/Larreynaga Sister City Project should contact Jonah Gensler at Box 724 or at 758-1370. Next Sister City meeting is the first Tuesday in May.



Mr. Phantom and an odor to match.

Beware, this beer is potent. It is 9.51% alcohol by volume, stronger than some wines. This stuff hits hard and fast. Because it's so heavy, McE's is not a good beer for meals. And it is a bit too heavy for when you want to get ripped. It is, however, the perfect beer for working up a relaxing after-dinner buzz. Though it is

expensive at \$5.50 a six, its high alcohol content makes it worth it, and if you enjoy a good ale, this is the one.

For this one, ratings are hard because one beer is like two. Neither of us could drink a six without being snowballed. So this week only, instead of rating between 0-4 sixpacks representing how much we would buy, we'll rate between 0-2 because it's so strong.

Enough said. Next week, we will review a couple of the newest beers on the market. Oh, and if any of you have requests or comments address them to the B.O. c/o Finnegan or the Phantom. Kampai!

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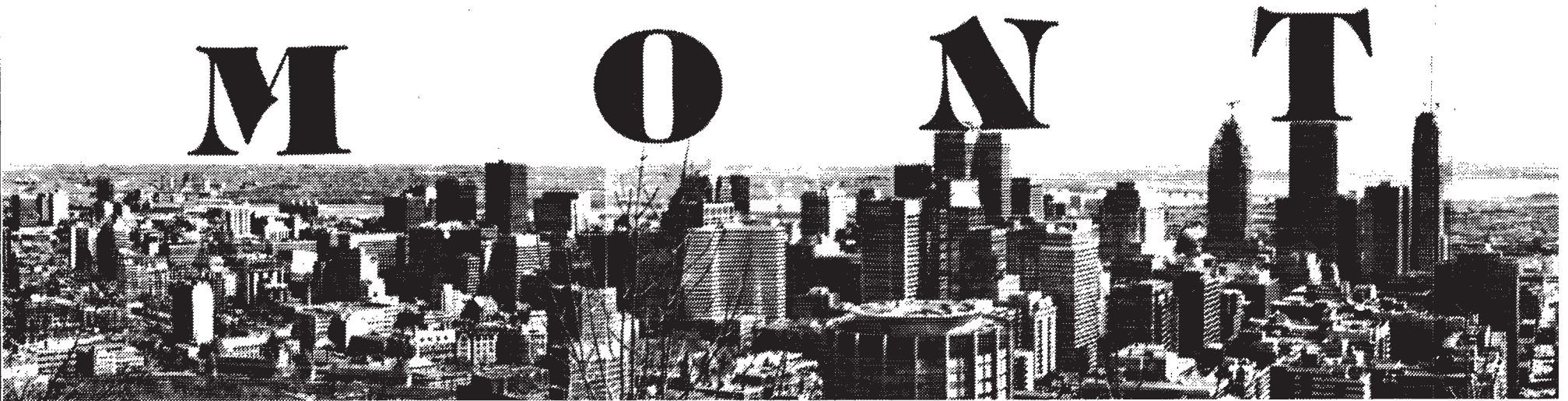
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Busch 12 oz cans suitcase \$10.39		McEwans Export Scottish import \$5.49 6-pack
Heineken 12 packs \$10.49		Killian's Red \$5.49 6-pack

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by Jim Frank

photo: Fred Baker

As you walk about the streets of Montreal, or frequent its many pubs, clubs and restaurants, you will undoubtedly notice that the people around you are tourists. This prompts the question: Where are the real Montrealers?

The answer, as far as I can see, is that many are hard at work bartending, waiting tables, and cooking food, profiting from the many Americans and other foreigners vacationing in this Quebec city. With so many Montrealers dedicated to serving tourists, most travelers will find suitable entertainment.

The best reason to travel to Montreal is that it's the nearest foreign city to most of the east coast. That means a different culture (new foods, new beers, new stores, new clothes), and a different language (the official language of Quebec is French, but don't

worry, most everyone there speaks English as well). Best of all, they have a different drinking age - 18 - yes, you can drink anywhere, anytime, with anyone, for any reason, with no problems and NO I.D.

It's also easy and relatively inexpensive to get there from Bard. Montreal via Amtrak currently costs only \$64 round-trip, though that price goes up to \$75 on May 1, the start of the "peak" season. Trains leave from New York City every day, passing through Rhinecliff at 12:23 PM. From Rhinecliff, the train takes approximately eight hours to arrive at Montreal's Gare Central, right in the center of town.

Of course, Montreal can be reached by car as well. Just take the New York State Thruway (I-87) north from Kingston. It leads directly to the border, and then becomes Route 15 which leads straight into Montreal.

But can they perform?

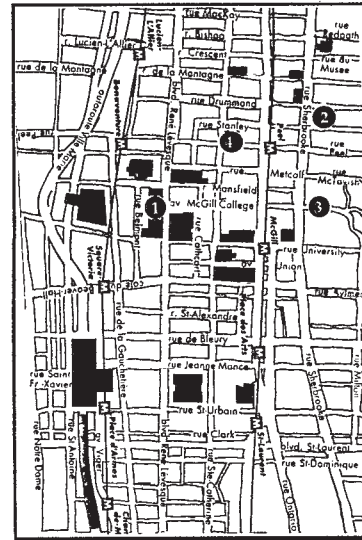
by Kristan Hutchison

Everyone knows the International Students Organization (I.S.O.) can party, but can they perform? This Saturday, April 27, they will show the campus just how multi-talented their multi-cultures are.

The evening, beginning at 7:30 p.m. in Olin Auditorium, will showcase Pn Krishnamoorthy, a classical Indian singer accompanied by Indian violins, as well as at least eight musical, theatrical, and dance pieces by students. Enrique López will play traditional Spanish flamenco music and a Brazilian folk song on guitar. The Chinese class will sing and Tishanee Kurruppu and Ina Chaudhury will perform an Indian dance.

Though it happens that the performances are primarily Asian,

In order to cross the border, you will need either a valid passport, birth certificate, or voter registration card with picture I.D. If you have none of the above, it is possible to get over the border with a driver's license, but that would be



Downtown Montreal

Gare Central, 1
Peel Pub, 2
McGill University, 3
Manoir Ambrose Hotel, 4

Teherany, and Monirul Hoque. Beginning with the van ride to Bard, it will give insight into the first impressions and adaptations of international students. "The skit is very important because it shows that our experience is totally different," said Padamsee, "We come from very conservative countries and there is a lot of adjusting to do." The performance is in addition to the I.S.O. party on May 4.

lucky, and would depend mostly on the mood of the customs official. Traveling all that way to be turned away for lack of proper identification is not worth the risk.

The first thing you will want to do once you get off the train (besides stretching your legs), is to check into your hotel. Though I will recommend one or two, I will first recommend that you buy a guidebook. Both Frommers and Fodor publish guides specifically for Montreal and Quebec City. There are other books about Canada, but they are too general and skimpy with their information. Buy the Frommers - it is slightly cheaper and is geared more towards budget traveling. You will find roughly eight pages on hotels, ranging from luxury class to small bed and breakfasts.

If you are traveling in a party of four or five, and prefer a hotel with a lot of "frills," it is possible to cram your whole group into

City of sin north

one double room at a hotel like the Centre Sheraton. This hotel is in downtown (and downtown is the *only* area to stay in) only four blocks from the train station. The Sheraton is a four star luxury class hotel, and boasts two bars, two restaurants, 24-hour room service, a pool, sauna, jacuzzi and weight room, in-room movies and cable, not to mention those neat card keys for your door.

Though the price listed in the guide book is \$170 to \$190 for a double, weekend specials are actually as low as \$105 per night for the room, not a bad price when you divide it four or five ways.

If you don't care so much for "frills" (and want your own bed), The Manoir Ambrose is the best choice, especially for parties of three. This hotel has only 22 rooms and is a converted Victorian

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the border

ownhouse. It's only a few blocks from The Sheraton, and actually closer to some of downtown's prime spots. For only \$68 a night, three people can stay in a two room suite with a double bed each, full bathroom and color T.V. Continental breakfast is also included. Prices for regular single and double rooms are also the best in town; and because it's a great location, The Manoir Ambrose is the place to stay in Montreal.

If you're alone, the cheapest single rooms are to be found in YMCA, YWCA, the youth hostel by McGill University or student housing at either McGill or the University of Montreal (summer only). Groups can stay cheaply as well, but prices for three or more can exceed the price of a room at the Manoir Ambrose. Hotel or hostel, the choice is yours, and the

phone numbers for all the above can be found in either guidebook.

After you've settled in, you'll be ready for dinner. The train's arrival is timed perfectly to allow you to stop by your hotel, eat, and then go out on the town. Eating cheaply is probably the biggest challenge of all in Montreal. In downtown there are plenty of pizzerias and delis with reasonable prices, but the best deal by far is the Peel Pub. There are two locations of the Peel Pub, one on Rue Peel with an entrance on Ste. Catherine (downtown's main street), and another on Maisonneuve.

This pub attracts mostly college students from nearby McGill University, and with a good reason. Hamburgers, pizza, spaghetti, sandwiches and a whole menu of the like is available, all for under \$4, some as low as \$2. Pitchers of beer run anywhere from \$4.50 to \$8.50, depending on

nightly specials. Other than that, the lowest price around is at McDonald's, where they've just lowered the price of cheeseburgers to \$.79, so a couple of those, fries and a soda is only about \$4.

Whatever you do, though, don't leave without trying Montreal's famous smoked meat. A hefty sandwich on rye with fries and cole slaw is only about \$7. The guidebooks have some suggestions as to where to go to get the best, but they don't mention Reubens Deli on Ste. Catherine, which is good and right downtown, so there's no need to trek out to the boonies.

One important thing to remember is that all food in Montreal is taxed over 15% and that can really add up. At least it makes tipping easier - just give the same as the tax.

After a good dinner, you'll be ready to hit the clubs, and there's one for every preference - Disco, Lambada, Jazz, Hard Rock, and, of course, Montreal's famous strip clubs. For Jazz, a good choice is Biddles on Rue Alymer, with live bands on the weekends and usually no cover.

If that's not your style, Backstreet off St. Alexander is a true experience. It's a heavy metal club built into an underground parking garage, complete with everything, even car fronts built into the wall with their lights flashing. There is no cover unless there is a live band, and then it's only \$5. Dress for the occasion.

For other music and atmospheric varieties, the Metropolis club seems to be popular disco and Studebakers offers vintage rock and roll. For more details and choices, buy a copy of *The Gazette*, which runs a listing of

Montreal's hot spots, cover charges and dress codes. There is also the *Montreal-Scope*, a thick monthly pamphlet that tells you where and when everything is happening for the entire month. Copies are free, you just have to find one.

When your trip has come to an end, the return train leaves Gare Central at 10:00 each morning. It arrives in Rhinecliff at 6:23 PM. If you leave yourself a little extra time, there is a McDonald's at the station. It is more edible than train food and a good way to get rid of any left over Canadian cash. ☞

Kline chef plays it up in Po-town

by Tom Hickerson

Slingshot. The name evokes passion, wonder, a quest for musical perfection that is reached through gutsy perseverance and a happy-go-lucky attitude, the kind of which can only be found by five guys, five band members...

Yeah, Right! Well, maybe not yet, anyway. Gutsy perseverance or no, the band known as Slingshot did themselves proud when they headlined at The Chance last Saturday night, April 20.

People who read the *Observer* on a weekly basis might remember Slingshot being mentioned last semester in an article on the lead singer, Jason Dubraski (a.k.a. Jay Dubray) who works in Kline

Commons.

Now I'm not the biggest heavy-metal fan in the world; true, I spent some formative years in front of the MTV, so I know a bit here and there, but I've been living at Bard for the past few years. Am I up on what's hot in the metal music industry? Not likely, chieftain.

However, when the opening bands were finished and Slingshot was ready to take the stage, it wasn't hard to notice some things. Compared to the last three bands that had opened for them, Slingshot really had their act together. Their songs were polished, their energy high.

Dubray gets points for his "exuberance on stage." What does that mean? That means that, besides

giving a good vocal performance, he was able to deliver high-powered, David-Lee-Rothian high kicks and leaps and still kept control on stage.

Points also go to drummer Ed Thompson and bassist Mike Widas for the performance they gave during a planned "intermission." Thompson began with a drum solo that was pretty good (hey, he's no Neil Pert, but my grade was an 'A' for effort), and then Widas started hammering out bass notes alongside Thompson's drumming.

Big points go to guitarist Terry Brandenburg for improvising while other band members were backstage. Points also go to

Brandenburg and Dubray for the duo ballad they performed well in the middle of the show.

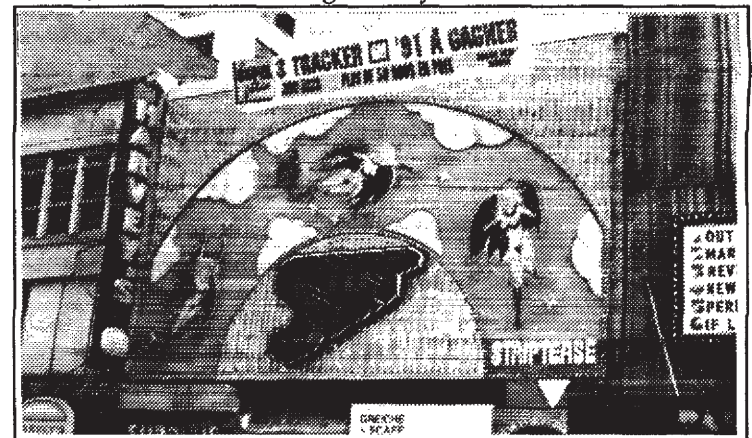
Finally points go to guitarist Rich Skaretka for keeping his head, especially after he accidentally was sent into one of the side walls of the stage from bouncing around on stage. Rather than drop his guitar or something equally unprofessional, he put a hole in the wall by accident. Extra points for discipline.

All individual achievements aside, however, Slingshot put on an impressive performance overall. The most memorable songs for me were the remake of Stevie Wonder's "Higher Ground" and the Slingshot original "We Can

Win," which received airplay on several radio stations before the show. Both of those songs came off sounding great, as did the rest of the performance.

Perhaps the only problem with the Slingshot concert (for Bardians) was that it played opposite Firehose at the Old Gym. However, Slingshot is playing again at the Briar Patch on May 9 at 10:00.

Skip the Bard scene, buy a ticket from Jason (Jay) at Kline and check it out. A couple of years from now, you too could say you heard Slingshot before they cut their first album, but nobody will believe you because they're too good to have been around only a year. ☞



Super Sexe, reputed to be Montreal's "best" strip club!

Noble explores weird powers

"A guy gets these powers, goes into Burger King, and explodes," says senior art major, Gordon Noble, summarizing his senior art project entitled "Weird Powers."

Last fall, Noble began creating a comic book and several accompanying paintings based upon characters invented during high school.

Noble became interested in this medium when he was 16 years old, reading alternative comics such as *Love and Rockets* and *Concrete*. The comic most influential upon his work, however, has been *X-Men*, which was created by a Bard Alumnus, Chris Clairmont.

Noble wants to break through the stigmas that comics are meant for kids or adolescent males. He also wants to address politics with his characters, an unusual role for comics. "I want to avoid the glorification of violence, which is why my first comic ended tragically. I don't like preaching, but to take a stance is good," he explains. Noble hopes to move beyond the typical idea of the superhero and consider the realistic repercussions of acquiring supernatural powers.

When Noble first came to Bard, he was uncertain of his major. He began sketching comic book characters as a freshman and decided upon art as his major because the comic book medium combines writing and visual art, two of his main interests.

Initially, Noble planned to create four issues of the comic by graduation. When he discovered that an assembly line technique with 5 or 6 artists penciling, inking, lettering, coloring, and writing text is usually used, he decided to make one issue.

"I felt the show was rushed because I procrastinated and underestimated the amount of work with the rest of my classes," Noble explained. Although he said, "I realize comics are not everyone's cup of tea," his work was well-received overall with many students commenting upon the project's uniqueness.

Noble was pleased with the reception, saying, "One of the art professors, Jake Grossberg, who actually used to work in comics, said that I should have no trouble getting a job in the industry."

Following graduation, Noble plans to work on a second issue and then submit both copies to an independent publisher.

Senior art shows open at Proctor



by Tatiana Prowell

It's that time of year when seniors are scarce, 'Do Not Disturb' notes abound, and Proctor is filled with art and beer. With the deadline for senior projects rapidly approaching, art show openings are dominating Bard weekends. Two of the first artists to have shows go up were Gordon Noble and Blake Oliver.

(Luisa Lorch, whose show opened at the same time as Noble's, was unavailable for comment. Her show will be reviewed in next week's issue. -Ed.)

From 10 Downing Street to the Scene Shop

by Lisa Folb
and Kristan Hutchison

The Secret Rapture presented an easy briefing in British politics, coated as it was in family relations. Unfortunately, the metaphor the playwright, David Hare, attempted to draw between parties and people pushes the play to the edge of absurdity.

In the script, each character represented a political faction. For some characters the connection was obvious, such as Marion French (Kari G. Rydju), a cold and politically-pragmatic-at-the-expense-of-ethics minister in the Conservative party.

However, an audience member unaware of the writer's intentions would never have guessed that the alcoholic and dependent Katherine Glass (Rebecca Weiss) was the Third World, nor that her caretaker, the generous and idealistic Isobel Glass (Laurie Wickens) was the Green party.

The direction of this production submerged the political

meanings beneath the personal, establishing strong connections between the characters. In the first scene between Isobel and her lover/co-worker Irwin Posner (J.C. Holloway) there was a believable bond of love and trust.

This was broken, both in the play and the acting, only when Irwin's capitalistic nature caused him to betray Isobel for money. The interactions between characters were based on psyches and obsessions, love and greed, rather than on the political coalitions which emerged only in retrospect.

All the actors performed strongly, though the play showcased three senior actors. Rydju retained the surface strength of Marion, which repelled emotion, until the last moment when her unexpected emotional collapse gripped the audience.

Bursting out from previous typecasting, Weiss was alternately amusing and frightening as the unpredictable Katherine.

In his best performance to date, Holloway was completely believ-

able through the multiple changes in his character's emotional stability, from loving and supportive to greedy, then obsessive, and finally violent. The "perfect man" naturally transformed into a murderer.

The production at The Scene Shop Theatre April 20 through 23 was far from Broadway, but worth watching. If you missed it, *The Persecution and Assassination of Jean-Paul Marat, as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade* will offer you another chance to applaud students May 4-7.

Oliver captures a feeling

"It's not an aesthetic that I'm looking for; it's a feeling," says Blake Oliver of her senior art project. She began the body of abstracts which composed her show during the January Intersession of this year.

Oliver spent her junior year abroad in Florence, Italy, and actually stumbled upon the abstract style in which she currently works upon returning. "I had never painted an abstract before I went to Italy and decided to express the experience of being there," she said. "I was really affected by the Renaissance art surrounding me and the colors of the Italian country."

Oliver claims that her experience there shifted her focus from one of realism to one of texture, color, and geometry. This was a frightening change for Oliver, who explained, "Abstract art is terrifying because people feel intimidated by it in some way. They have to ask, 'What is it?'"

Oliver, too, felt that her project was incomplete at the time of the show in Proctor. She found this interruption to be a positive factor, heightening her understanding of the abstracts as a collective work, rather than one in any sort of particular order.

Oliver expressed satisfaction with the show. "I was surprised to find people actually saying things like, 'Tell me about your project and where it comes from,'" she added. Furthermore, Oliver could see the effect of her advisor, Professor Cote, who "helped me to see my work on an overall psychological level and to trust myself enough to go abstract."

Oliver's experience in Florence made such an impression upon her that she explained, "I can't remember who influenced me or how before I went to Italy." She intends to return there in the fall, gaining greater fluency in Italian and traveling through Europe. She sees art in her future as "a constant, but not always a focus."

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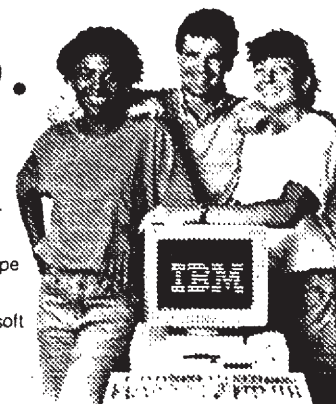
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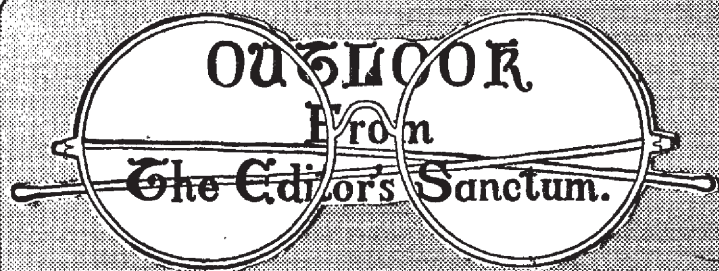
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Another project for B & G— and for the rest of us

by Jason Van Driesche and Kristan Hutchison

Bard has the potential to be one of the most beautiful places this side of the Mississippi. We have a river, a magnificent view of the mountains (hills for you Westerners), ivy-covered stone buildings, and more sunny fields than one would care to shake a stick at.

Yet blemishes have been appearing mysteriously in this potential paradise. The sunny fields are sullied by gravel paths and bulldozer tracks. Trenches have been dug beside the trees on Blithewood Road, dirt piles and mud pits block the paths, and scrap lumber and rusting pipes are scattered about.

My knee-jerk reaction is that the campus caretakers are inept, careless, and disorganized. B&G should make a greater effort to minimize the impact of what they *have* to do, finish those necessary projects in a timely manner, and avoid altogether those few projects whose negative impact far outweighs any good they could achieve.

Yet I realize I have no real basis by which to judge B&G's actions, since I, like most students, seldom know why B&G is doing something unless I call them up and ask. Until I do, many of the projects they undertake seem counterproductive and poorly planned.

Actually, B&G does an enormous number of essential things for the college, many of which go unnoticed.

In the last week or so, they have cleaned up the campus tremendously (though it was more for the prospectives and their parents than for us, I suspect, for the cleaning was concentrated very heavily on main campus). They have planted grass just about everywhere where pedestrians have trampled it flat. They have pruned trees, raked leaves, drained Lake Leon—in short, they have given the campus a thorough spring cleaning. And I haven't even mentioned all the buildings they clean every day.

Not only don't we students know what B&G is doing to benefit us, or why those piles of dirt are necessary, we are also oblivious to the difficulties of their job. Probably many B&G workers are hampered by confusion and an overburdened bureaucracy at the top. I know the maids in my dorm often have to call four or five times before anyone comes to fix a broken drain or replace a burnt-out light bulb. There are so many layers and channels to the B&G structure that orders and requests probably get lost in the shuffle.

And the people at the top, who are ultimately responsible for anything that goes wrong, are probably tremendously overworked. I can't possibly imagine being responsible for the entire physical plant of Bard College—the grounds, the buildings, everything.

We students don't make things any easier, either. We throw our trash on the ground and expect B&G workers to clean up after us (which they usually do). We rip up the grass with our feet, our bikes, and our cars, and then bitch about how muddy it gets in the spring. Too often, we expect perfection from B&G and the rest of the college without any effort or positive input on our part.

Communication would let students know the purpose of projects, so they see more than the detour signs. B&G should make every attempt to coordinate its plans (to whatever extent possible) more closely with students. This way, the community would feel more of a sense of involvement in the results.

But communication is a two way street. I suggest that the Student Forum establish regular communication with Director of the Physical Plant Dick Griffiths on progress, plans, and suggestions for major projects. Then we can work together towards making Bard the earthly paradise John Bard envisioned.

Classifieds

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Melissa- You bumped into me. You said "excuse me." I've admired you ever since. Please reply. Box 210.

K. The sky is red over Moscow. See you at the next potluck (Ha!)
-T.

Brutus done it. Long live Jah Pablo, Hector, Bob Michaelangelo
-I+I

Susan and Jim,
It's past midnight so I sent the boy to bed, but I know what he would say: "There's no place like home, there's no place like home..." See you in a month.
Kristan (& Michael)



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Fifth graders abuse personals

To the *Bard Observer* editors,

I think it's time to stop the personals column. Up until now it has served as a forum for jerks. As of the April 19, 1991 issue, it has become a forum for cruelty. If these people want to behave like fifth graders, let them write notes to each other.

Sincerely,
Carolyn Blatchley

Unnecessary rudeness

This letter, dated March 1, was found in an office clean-up last week. We apologize to both the author and the readers for having misplaced it for so long. Although it has obviously lost its initial impact, we felt it better to run it late than never. —Ed.

Dear Editor:

On February 28th, many students received through campus mail a very rude letter on blank paper (no letterhead), signed 'Controller [sic] Charles M. Crimmins.' The letters stated curtly, "Due to budget overdrafts, you will no longer be able to work for the following department(s)," followed by the name of the campus department in which the student worked. No explanation, no consolation attempt, no nothing.

All non-work study students, including international students who work on campus as part of their financial aid packages, received this letter.

Most of these students, though shocked and angry, were able to appeal to their employers, and many kept their jobs. But the

manner and form in which these students were notified of the Controller's decision was downright offensive. In addition, it appears that many of the affected departments themselves were unaware of the administrative move until their student workers arrived waving these letters in

puzzlement.

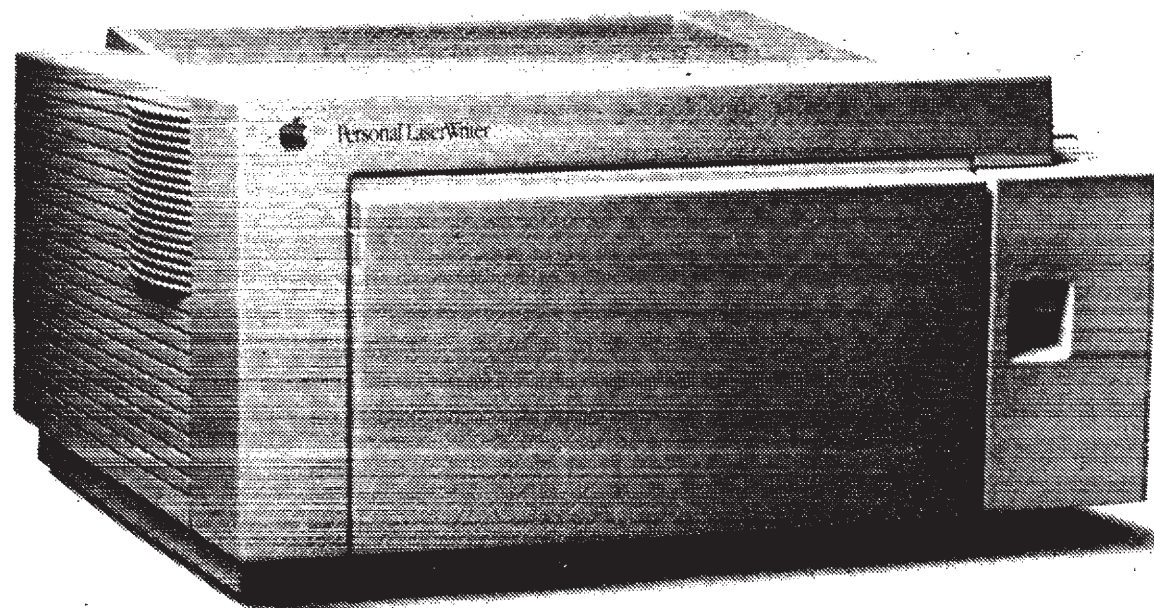
Has Bard grown so large that a problem like this, affecting a few dozen students, can no longer be addressed in a more personal way, or at least in a polite and considerate manner? Has this administration grown so cold as to feel no urge for justification when it at-

tempts to terminate a foreign student's main source of pocket money with a single blunt sentence? I sincerely hope that Mr. Crimmins' office will have the common sense to be more considerate in the future.

Sincerely,
Max Bleyleben, '91

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BARD COLLEGE • APRIL 26 TO MAY 3, 1991

WEEKLY COMMUNITY INFORMATION NEWSLETTER

Brought to you by the Dean of Students

John Bard Lecture:

Mariquita Flores, internationally esteemed artist, performer and teacher in the field of Spanish Dance will perform on Thursday, April 25 at 9:00 PM in the Dance Studio of the Avery Arts Center. No reservations are necessary.

Distinguished Scientist Lecture:

On Saturday, April 27 at 2:00 PM in the Olin Auditorium, Gilbert Stork will speak on *Quinine: A Forty-year Construction Problem*.

Levy Lecture:

At 4:30 PM on Tuesday, April 30, David Campbell will present a lecture entitled *Japanese Household Savings: Recent Work and Prospects for the Future*. The lecture is open to the public and is free of charge.

Women's Studies Lecture:

On Tuesday, April 30 at 8:00 PM in Olin 102 a talk will be given by Professor Zillah Eisenstein from Ithaca College. Eisenstein will speak on *Rethorizing Democracy: People of Color and the Female Body*. She is the author of *The Female Body and the Law* and is currently exploring policy issues related to AIDS, affirmative action, and reproductive rights.

Art History Lecture:

Anna Chave, Associate Professor of Fine Arts at Harvard University is one of the most interesting and controversial young art historians presently working in area of modern art. She will be speaking in Olin 102 on Wednesday, May 1 at 7:00 PM. Her topic will be *Pollock's Script/Krasner's Script* and she will present an analysis of the personal and artistic relationship of Jackson Pollock and Lee Krasner,

fellow artists who were also husband and wife.

Math and Munchies:

Anita Wasilewska of SUNY at Stony Brook will speak on "Mathematical Logic and Computer Science" on Thursday, May 2 at 4:15 PM in Hegeman 102. Refreshments will be served at 4:30 PM. (This talk was originally scheduled for Thursday, April 18).

Bard Hiking Expedition:

Ice Caves and Napanoch Point. Saturday, May 18. The hike is 7.5 miles long with a 1,800 foot vertical rise, and will take 6 hours. The trip departs promptly at 9:00 AM from the Old Gym in a Bard Van. Reservations are necessary. For more information, or to sign up, please contact Prof. Ferguson.

Attention Residence Hall Students:

Please remove all furniture and other personal belongings (including bicycles), out of the hallways, stairwells and lounges. Blocking these areas could impede exiting the building in the case of an emergency. Bicycles found in any of these areas run the risk of having their chains cut and the bikes removed.

Intergenerational Seminars:

Bard is offering three intergenerational seminars this spring:

- *Abrahamic Religions: Islam in Relation to Judaism and Christianity*
- *Obedience to Authority: Personal Responsibility and the Development of Morality*
- *Recent Issues in Eastern European Progressions*

Pre-registration is necessary, and there is a \$20 fee. Call 758-7424.

From the Dean of the College:

I still have not received a number of academic and administrative department budgets for 1991-92 and 1992-93. Please submit these to my office as soon as possible.

Art History Lecture Rooms:

On behalf of the Art History Department Faculty, may I ask the cooperation of all members of the faculty and campus groups who use either Olin rooms 201 or 301 for classes or special events:

- If shades are raised or lowered, please be sure they are kept *in the tracks*. The shades are getting out of shape; as a result the light which enters makes it difficult to view slides.
 - Please return the lectern and blackboard to the place you found them.
 - Please turn off the lectern light.
- Thank You.

Bard College Community Chorus:

Bard College Community Chorus will perform J.S. Bach's *Cantata #4* and *Jesu, meine Freude* on Sunday, April 28 at 8 PM in the Chapel. Luis Garcia-Renart will conduct.

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.

- April 23: *Le Beau Mariage* Olin 107 at 7:00 PM
- April 26: *Prick Up Your Ears* (Movie)
- April 28: *Burroughs* (Movie)
- April 30: *Histoires De Femmes* Olin 107 at 7:00 PM
- May 5: *Imagine the Sound* (Movie)
- May 10: *Planet of the Apes* (Movie)

Calendar of Events

Saturday 27	Sunday 28	Monday 29	Tuesday 30	Wednesday 1	Thursday 2	Friday 3
<p>Morning Bard van shuttle runs to Rhinecliff, Red Hook, & Rhinebeck</p> <p>2:00 PM Distinguished Scientist Lecture Olin Auditorium</p> <p>7:30 PM International Students Performance Olin Auditorium</p> <p>5:45 to 10:30 PM Trip to Hudson Valley Mall, Kingston</p>	<p>2-5 PM Writing Trauma Center™ Albee Annex 103</p> <p>6:00 PM Ecumenical Worship Service Chapel</p> <p>7:00 PM Alcoholics Anonymous Aspinwall 302</p> <p>8:00 PM Bard Community Chorus Performs Bach Chapel</p> <p>9-11 PM Writing Trauma Center™ Albee Annex 103</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 Women's Center Meeting Student Center</p> <p>6:30 PM Environmental Club Committee Room Kline Commons</p> <p>8:00 PM <i>Observer</i> All Staff Meeting 3rd Floor Aspinall</p> <p>8:00 PM <i>The Secret Rapture</i> Theatre</p> <p>9-11 PM Writing Trauma Center™ Albee Annex 103</p>	<p>5:30 PM French Table Committee Room Kline Commons</p> <p>6:00 PM Amnesty International Olin</p> <p>8:00 PM Women Studies Lecture Olin 102</p> <p>9-11 PM Writing Trauma Center™ Albee Annex 103</p>	<p>5:00 PM Spanish Table, Kline Commons</p> <p>5:30 PM Italian Table College Room, Kline Commons</p> <p>7:00 PM Al-Anon, Aspinwall 302</p> <p>7:00 PM Christian Meeting, Bard Chapel Basement</p> <p>7:00 PM Art History Lecture Olin 102</p> <p>9-11 PM Writing Trauma Center™ Albee Annex 103</p>	<p>4:15 PM Math & Munchies Hegeman 102</p> <p>6:30 PM BBLAGA Meeting Albee Social Room</p> <p>7:30 PM Narcotics Anonymous Aspinwall 302</p> <p>9-11 PM Writing Tutors Albee Annex 103</p>	<p>5:00 PM General deadline for submissions to <i>The Bard Observer</i></p> <p>Train Runs: 4:15 PM for the 4:51 Train 6:36 PM for the 7:36 Train 8:00 PM for the 9:11 Train Leaves from Kline Goes to the Rhinecliff Station</p> <p>6:00 PM for the 7:13 Train Leaves from Kline Goes to the Poughkeepsie Station</p> <p>12:00 NOON Deadline for all calendar submissions for the issue covering May 11, 1991 Through May 17, 1991 due in the Dean of Student's office.</p>