

OBSERVER

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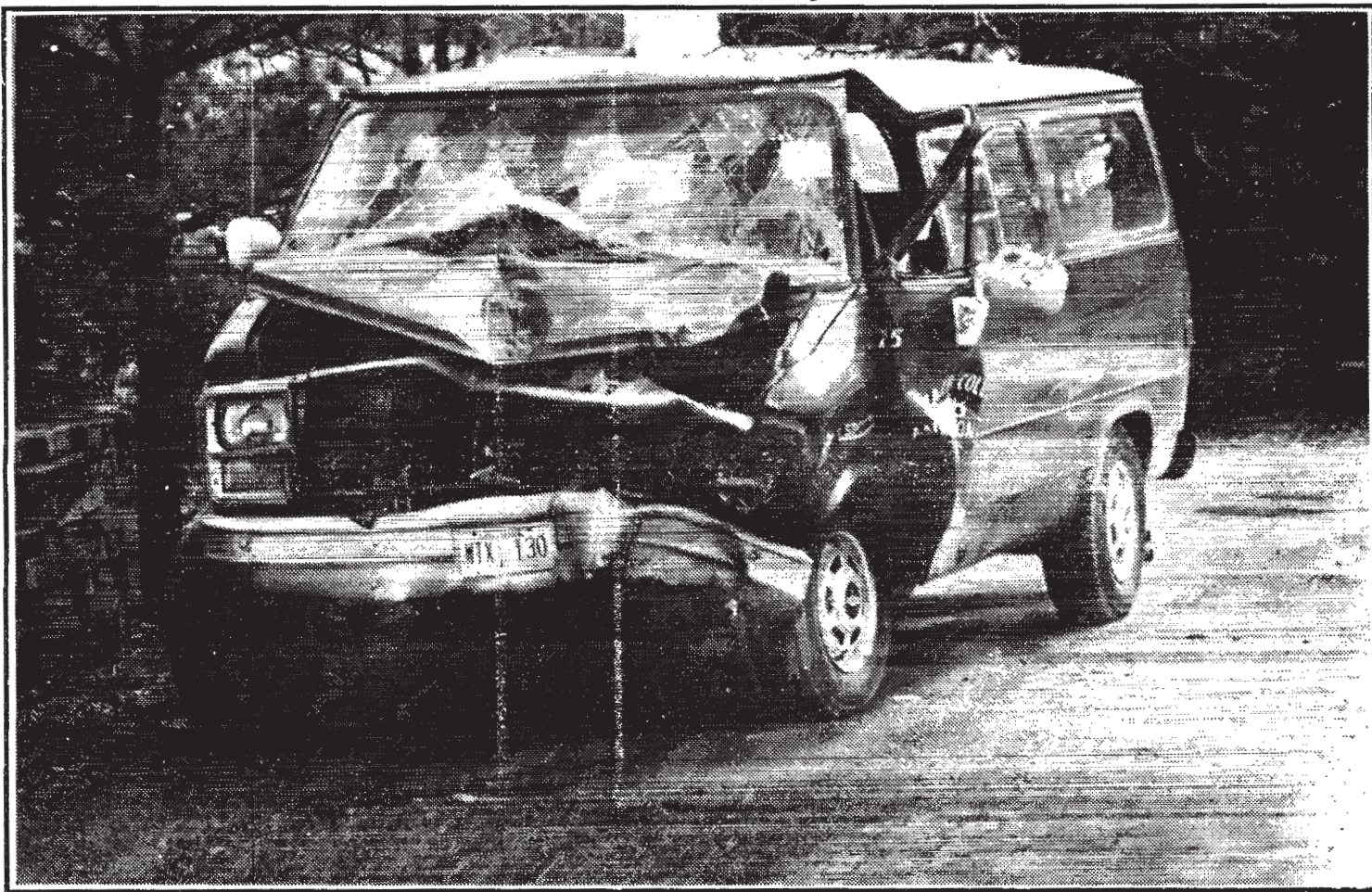
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**"I have suffered from being
misunderstood, but I would have
suffered a hell of a lot more if I had
been understood"**
--Clarence Darrow

Accident on Annandale

Shuttle-bus crash injures student



This is the shuttle bus after hitting a tree on Annandale Road.

Michael Poirier
News Editor

Last Monday night, April 21, the Bard Shuttle was involved in an accident on Annandale Road. Apparently the driver was reaching for something on the floor of the van when she lost control and crashed headlong into a tree. There were no passengers in the vehicle, but the driver was taken to Northern Dutchess Hospital with a leg injuries, a concussion and, as of Friday, was still in a state of shock.

Bard E.M.S and Security were

the first to respond when Professor John Pruitt reported the accident around ten p.m. when it occurred in front of his house. Red Hook Ambulance and the Sheriff and Fire Departments soon arrived. Traffic on Annandale Road had to be blocked off to tow the vehicle away while the Fire Department checked for spilled gas. The immediate and effective response to the accident of E.M.S. and Security were "highly commended" by the Sheriff and Fire Department.

Director of Security Bob Boyce felt that "there is no question about the safety of the vehicles. Buildings and Grounds have two good

mechanics who conduct preventative maintenance and all vehicles are inspected at licensed stations off-campus."

The van itself suffered severe damage and the official insurance report has not come in concerning

whether or not it has been totaled. The entire front of the van was compacted and the driver apparently was not wearing her seat-belt. Shuttle services on campus have been postponed indefinitely.

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Junior Fellowships broaden student horizons

Jeana C. Breton
Staff Writer

In 1978, *The Bard Center* was "initiated...with the goal of bringing scholarly and artistic programming to the entire community of the greater Hudson Valley." Its executive director, Bard Vice-President Dimitri Papadimitriou, describes The Bard Center as "an organization to incorporate all the extracurricular activities of the college into a number of programs to enhance the undergraduate experience, and to fulfill the obligation of making Bard a place where domestic and social issues can be debated and the community can take part in these debates." The Bard Center "grew and changed and developed a solid organizational structure to support a large number of programs" including: lecture series, the Bard Music Festival and the Edith C. Blum Art Institute among many others. Perhaps the most noteworthy to aspiring and academically conscious Bard students, however, is the Junior Fellowship program.

Bard's Junior Fellowship program was designed in 1982 by

President Leon Botstein, Vice President Papadimitriou, and the college Dean because they felt there were a great deal of "good opportunities [for students] not being taken advantage of [internships mostly] because of the usual non-paying situation. By creating an annual fellowship, an opportunity is created "for students in the summer to get a taste of what's available out there. [in the real world?]" The Junior Fellowship program offers successfully moderated juniors (who have at least 76 credits and have not yet started their senior project) a fair chance to broaden their career development. Five "highly motivated" students are chosen each year to receive a fellowship of \$1500 to pursue a non-paid, supervised work experience specifically created to help one learn directly about a career field and/or test career interests and skills. Winners must work at an internship for at least eight weeks of the summer.

The internships are not credit bearing but are recorded on the students' transcripts along with evaluations from the supervisors of the job. Interested juniors first submit a proposal which includes:

a resume, a copy of their transcript, a letter from the intended supervisor indicating arrangements, and a supporting letter from a faculty member familiar with their work. The winners are then selected by a committee of faculty and administration who consider the clarity and content of each proposal including: its feasibility, the relationship between the internship and the student's academic background, and the potential growth offered by the experience. This year's committee consisted of Karen Greenberg, Shelly Morgan, Amy Cheng, and Ben LaFarge. Karen Greenberg (who is also Bard's Dean of Studies) feels the most important of the considered criteria to be "the way in which the fellowship would help [the students] in their futures as an extension of their academics," but this does not necessarily mean that the internship must be related to their senior project. This year there were fifteen applicants and the winners were: Tara Parsons, Christa Shute, Javed Jahangir, Gabriel Wardell, and Paul Thompson.

Gabriel Wardell is a film major who will be working with the Baltimore Film Forum. This forum is Maryland's only non-profit professional film organization to present films that movie-goers in the Baltimore area would not

otherwise see in a movie theatre; their audience is over 30,000 each year consisting of all ages, "their common bond being an appreciation of outstanding cinema." Wardell feels working for the forum will give him "the opportunity to develop beyond a 'would you like cream and sugar with that?' go-fer. He will be performing "a veritable plethora of jobs" and will also "gain an intimate knowledge of all areas involved in the preparation of a film program." In his proposal, Gabriel's justification for wanting the fellowship was in short this: "Within the seclusion of College, a young artist has little perspective about the needs, interests, and concerns of a public audience. Working with the Forum...will no doubt teach me a valuable lesson by opening my limited academic experience to the public community."

Javed Jahangir is an economics major who will be working at Dhaka University in Bangladesh. There he will be participating in a research project entitled "Gender Attitudes Towards Working Women in Bangladesh." He will be involved with the theoretical, academic, and data collecting pursuits of this project. Javed feels the work "will give me an exceptional opportunity to observe the mechanics of the myriad aspects

of social research." He found the opportunity inspiring because he is currently working on a project for a class with Professor McCarthy called "The Economics of Famine," which involves his coming "up with a new approach to measuring the efficiency of distribution of entitlements in a famine affected economy." Working in Bangladesh will no doubt expand his research possibilities.

Christa Shute is a philosophy major who will be working at the Chittenden County Public Defender's office in Burlington, Vermont. This office defends people who are unable to afford their own attorney. Christa's internship will involve "training and supervision within the first week and a half. Following this time we [Christa and the other interns] will be responsible for our own cases

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Movies for the Week:
Friday, May 1: Blade Runner
Sunday, May 3: Animal Crackers

The Entertainment Committee Presents **Spring Fling**

Featuring Repercussions (a 10-piece jazz-rap band from NYC)
with St. Booty
Sat. May 2 at 10pm in the
Student Center

Admission \$2. Beverages provided.
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Political Studies position filled

Michael Poirier
News Editor

The administration has recently announced that it has filled a tenure track position in the Political Studies department. They have also extended the stay of Minya Wa Kinyatti, a visiting professor, for next semester.

Jonathan Kahn will be filling a tenure track position in the Political Studies division, filling the vacancy that Professor Carol Nackenoff will be creating when she goes to Swathmore. Kahn is receiving his Ph.D. in political history from Cornell University.

Kahn received his Bachelor's degree from Yale University and went on to study law at the Bolt Hall School of Law at the Uni-

versity of California. He practiced law with a law firm in Washington D.C. where he specialized in environmental and energy law.

He gave up law to receive his doctorate from Cornell where he has taught in both the law school and in the graduate school. His doctoral thesis is in political culture in the United States between 1900 and 1925. His areas of interest in political studies include American constitutional law as well as human rights and city government. His position at Bard will be his first tenure-track position.

Kinyatti is a professor in the Political Studies department. He will stay on next Fall to teach another course on Modern South Africa and one on the Mau Mau movement.

A Reminder!

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We Score More!

Jewish Students Organization celebrates Passover

Gregory Giaccio
Editor-in-Chief

Pesakh (or Passover) is the holiday in which Jews recall their enslavement at the hands of the Egyptians. One of the ways in which they remember these events from 1200 B.C. is the highly symbolic Seder dinner. This year the JSO (Jewish Students Organization) celebrated its traditional Seder on April 22. The ceremony was open to Jews and Gentiles alike. "You are all honorary Jews tonight," said Rabbi Jonathan Kligler.

The Seder is an ancient ritual. According to the Hagadah, an instruction manual for the Seder passed out by the JSO, many of the rituals "date from Second Temple times, and from the years immediately following the destruction of the Temple by the Romans in 70 A.D.. Some prayers are much older, and a few songs are a youthful 500 years old." The JSO combined the old and the new by signing the traditional songs as well as songs from the civil rights movement of the Sixties, showing the timelessness of the event.

"We are free now," explained Rabbi Kligler, "but we remember that we were slaves. We remember with the symbols."

The symbols are generally connected with images of birth and



Rabbi Jonathan Kligler talks to JSO president, Rebekah Klein at the Seder. fertility, the Passover being a sort of Spring ritual as well as commemorating Moses leading the Israelites from their Egyptian captors. The Seder plate contains a variety of items that are all symbolic of something having to do with slavery and freedom.

The first item on the Seder plate is the Z'roah, which is usually a shankbone from a lamb. The lamb symbolizes the Pascal lamb of Temple days and the lamb's blood used to mark the doors of the Jews in Egypt that the Angel of Death passed over. At the JSO ceremony, the shankbone was replaced with a beet. Rabbi Kligler explained that this was done for vegetarian

reasons, and that in other homes, people use a yam and call it the "Pascal Yam."

The second item on the Seder plate is the Karpas, or green herbs. The herbs, usually parsley, represent springtime. They are usually dipped in salt water (also on the plate) that represents the tears of slavery, the red sea, and a recognition of the suffering inherent in life.

Besides the green herbs, there are also the Maror or bitter herbs, usually horseradish. These are eaten to remind one of the bitterness of slavery.

To counterbalance the bitterness of the Maror is the Kharoset, a

mixture of different sweet fruits that varies according to the geographic region of the Jews celebrating the ceremony. The Kharoset represents the mortar used to make bricks for the pharaohs. It may seem ironic that Kharoset is sweet when it represents forced labor but that is because labor done of one's own volition is sweet, and the Seder is a celebration of freedom by remembering slavery, according to Rabbi Kligler.

The Seder plate also contains a hard boiled egg, called Bytzah, to symbolize springtime fertility. The egg also symbolizes how people become hardened under

oppression.

Other symbols include the Matzah, or unleavened bread. Three matzah are placed on the table and covered with a cloth. This symbolizes the bread that the Jews had to carry with them as they left Egypt, which was baked in haste and was could not be allowed to rise.

The matzah becomes important later on in the part of the Seder called *Ya-Chatz* of the breaking of the middle matzah. The middle of the three matzah is broken and the larger piece (afikomen) is hidden away. This symbolizes the fact that the larger part of life remains hidden from us. It also serves to remind one of when the wandering Jews had to hide their food since they didn't always know when their next meals were coming from. The Seder ends when someone finds and ransoms off the afikomen for a small reward.

Another important symbol is the cup of Eliahu or Elijah. This is the traditional place setting and cup of wine left open for the spirit of the prophet Elijah who is supposed to come and bless those present with wisdom and compassion. According to Rabbi Kligler, there is also a legend that Elijah comes back every year as a needy person. Depending on how he is treated, Elijah decides whether or not the Messianic age should be started.

Cabinets of Curiosity: third world artists at the Black Center

Michael Poirier
News Editor

Last Thursday evening the recently opened Black Center for Curatorial Studies welcomed its first guest lecturer, Jean-Robert Matin, a professional art curator who has worked in France with such museums as the Louvre and their museum of modern art. In

particular Matin discussed his participation in the evocative "Magiciens du Terre" show exhibited at the Centre Pompidou in 1989 in addition to outlining his current project.

"Magiciens" (magicians of the earth) featured one hundred artists from around the world who brought their own unique and vital cultural influences together in one tremendous breakthrough show. "I wanted to get away from

the focus upon artists of the industrialized nations," explained Matin. "We treated all cultures on an equal basis and aimed for a collection that was truly global in scope."

Artists came from such varied nations as China, Haiti, Nigeria, and Cuba, in addition to American, French, and British artists. Much of the focus of the show was upon "third-world artists who have previously gone unrecognized by the art world of the West." Matin deliberately set out to bring in a wide variety of artists in opposition to the hegemony of typical Western museums.

Almost half of the artists were actually brought to Paris to construct their works on location, ranging from house decoration to sculpture to the intricate complexities of sand-painting. One

Brazilian artist created a work entitled "How to Build Cathedrals" which displayed a room carpeted with coins connected to a ceiling of bones through a pillar of communion wafers. A troupe of Aboriginal artists created floor decorations interpreting the "dreamings of the possum and snake." Much of the art produced was linked to rituals, and artists had to reconcile what was sacred to their culture to what could be exhibited, occasionally including subtle mistakes to prevent sacrilege.

Three Buddhist monks from Tibet recreated an enormous holy Mandala completely from sand according to the strict dictates of their religious training which forbids any improvisation. Matin was fascinated on how that was in extreme opposition to the west-

ern tradition of avant-garde, intensely personal art.

"We wanted the works to be intentionally ephemeral," stated Matin as he explained how he hoped to retain some of the natural integrity of each individual art form by trying to make it appear in its original context. He also deliberately avoided explanatory texts for each work and chose to forgo any conscious arrangement of the exhibits "to put the viewer in front of the unknown and let him react upon his own judgement."

Matin is currently working within a renovated 16th century castle in France and coordinating an exhibit entitled "Cabinet Curiosity." In the 16th century, aristocrats would make collections of exotic artifacts such as stuffed alligators and "unicorn horns"

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Holocaust literature examined

Michael Poirier
News Editor

Last Tuesday evening Polish author Louis Begley was invited by Bard Professor Norman Manea to discuss his own novel *Wartime Lies* and other aspects of Holocaust literature as part of Manea's course "Literature of the Holocaust." Begley's book was part of the class's reading list and, written only a few years ago, played out the fate of a young Jewish boy in Poland who had to hide his identity from the Nazis while observing atrocities all around him.

Both Manea and Begley were young children during World War II, ages 9 and 12 respectively, and while Begley's experiences were very similar to that of his protagonist, Manea actually grew up in a concentration camp. Each of the writers discussed the difficult task of connecting the horrible with the beautiful - the attempt to make tragic historical events into art through the vehicle of literature.

Begley explained that it took him over forty years to finally begin writing his novel; previously he had given up creative writing to try and "distance myself from the war. I was afraid writing about that experience would push one in the direction of mocking self-pity." Indeed he acknowledged that his book comes across as what Manea called "a voyeur of evil." Begley responded that "I've always had a sickly fascination that is a form of voyeurism. That made me nervous about writing a novel on this 'holy ground' of the Holocaust. I suffered a moral crisis about how much of this story I had made up and for how much of it I was telling the truth."

Writing, however, does serve as a kind of cathartic method to cleanse these terrible memories. Begley commented that "fiction is a mixture of confession and metamorphosis of experience. A lot in the book has direct relation to my experience, but everything has undergone a distortion, an artistic metamorphosis."

"If I had been absolutely authentic, I would only have written

thirty pages--very boring no matter how unpleasant. I needed a distance between the subject and myself, and art creates such a distance. The novel was like kitchen gloves to handle a hot pot."

"Literature is born from pain," added Manea. "This is the last generation of readers who will ever meet actual survivors, so what is said is important." Manea also pointed out that while three other current authors were from the same camp that he was imprisoned within, each man writes with a different voice born from the same experiences.

Manea also argued that while books on the Holocaust are many in number, very few can be considered "literature," with Begley's novel a notable exception. Asked whether fictionalizing these experiences trivializes them, both

men felt that even fifty years later that question has not yet been clearly answered.

Concerning the distinction between how American Jews view the Holocaust as opposed to Europeans, Begley said the "Holocaust is not just about Jews but a horrible act against humanity. American Jews, have a peculiar attachment to their sense of what happened that does not correspond to my own. I don't consider the Holocaust as a test of whether or not one is a good Jew or a bad Jew. Victims of incredible force and cruelty have no obligation to be brave."

"The perfect memory does not work in art," explained Manea. "Memory is a selection that is distorted and deepened by writing. In the class we must view the work as a piece of art. We respect

the pain of the author but cannot help but be cruel and judge the works on literary criteria. Not a political question, but one of whether or not the art is good."

The task of taking past evils in the history of humanity and turning them into an interesting piece of literature while still remaining true to the facts seems to be nearly impossible. But as Begley concluded, "One writes what is inside one. What is inside me would surely have been different if I had led a different life."

Cabinets continued

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(actually the bones of northern narwhales) in "cabinets of curiosity." In an attempt to recreate these strange miniature museums, Matin is collecting and commissioning works that will re-interpret these items which were so fascinating to Europeans of the 1500's. "I am very interested in what is collected during different epochs," said Matin. "And how these items are classified and displayed which is the prerogative of the curator in our own times."

Fellowships continued

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and their presentation to the attorneys." This does not mean that she will be arguing cases in court, but she will "interview clients, locate and interview witnesses, and deliberate on what information is needed or can be found to defend the client." Christa intends to use this opportunity to explore and educate herself; she feels her studies "have kept me inspired and interested while training my mind to think critically and analytically," and that the field of law will "interest and challenge me." Law is only one of her three main career interests, but advises: "one

always needs to keep one's options open."

Tara Parsons and Paul Thompson could not be reached for an in depth description of their fellowship plans. According to Dean Greenberg, Tara will be concentrating on land use and environmental studies in the Hudson River region, and Paul will be working at the Brooklyn Philharmonic Orchestra. Bard's fellowship program is considered to be very successful and Dean Greenberg expects that "it will have a great impact this year," as well as in years to come.

ELECTIONS! ELECTIONS! ELECTIONS!

Will be held for the following positions:

- Chair-Student Judiciary Board
- Chair-Educational Policies Committee
- Chair-Planning Committee
- 2 Board of Trustees Representatives

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A response to a letter in the last issue about the march

Dear Miss Hellin Kay,

Thank you for responding to the report I gave on the other march. I was almost afraid that it would be too subtle, as you say, and that people would simply pass it over as another one of the multitude of propaganda. However, while I am glad for your attention, I am sorry that you did not understand the point I was making, nor even appeared to give it any consideration. From your specific comments, I realize that I must make myself more clear. Here, then, is what you did not gather from my report. Please allow me the benefit of doubt, that I am indeed making an intelligible and coherent point, that I am not a wicked, harbinger of woe.

First of all, I am saddened by the vehemence that saturated your letter. This in itself is an indication that you missed perhaps the biggest point of my report. I did not, at all, mean to incite such anger and frustration in you. Rather, my aim was to present a *beauty* that got drowned out amid the shouts and yelling at the Pro-choice rally (and I call it Pro-choice and not Anti-life because I am not concerned with rhetoric but rather the problem that exists between people of differing persuasions—you are certainly entitled to call my position "anti-choice/anti-woman" but I hope that is not the extent of your understanding of the issues at hand). There is and innocence and beauty to life that transcends political, pragmatic debates. There is a sanctity of life that is recognized by all of us if we allow ourselves to be so enlightened. Before we drop into the trenches and begin our great war, perhaps it would be best to be reminded of exactly what it is that we are

fighting for. I do hope sincerely that we are both wanting the same thing but are simply at a practical impasse. Perhaps, I am wrong. Perhaps, you do not have this same value for life. However, be that as it may, above all, I was hoping to share a perspective on the abortion issue that grasps at what lies at the heart of what even motivates us to participate in this battle. And that is life.

You comment that if I had listened carefully, I would have heard the cries of "hundreds of thousands of women dying of illegal abortions." *Indeed, I did.* In fact, I heard such cries louder than you may have—I heard it in the silence which followed one of them (at the other rally) disappearing. I heard it in the sigh that followed, for that sigh was also for these women who die of unfortunate circumstance. You mistakenly took these "people," at the rally I reported on, to only be the potential conceptions, all the potential babies. Your logical comment about how it is ridiculous to think that fetuses wonder shows this. Let me clarify for you the symbolism here, *all life is at this rally*. Not only did this rally compose of—as you term them—fetuses, this rally also consisted of all the women who might ever conceive. They were there too. And not only did potential life disappear periodically, but those who, in part, made possible life disappeared as well. While you rightly figured out that the cause of the disappearance as abortion, you did not see the entire picture. Or rather, you assumed that I had only a narrow perspective. I do not. Abortion is not a problem for fetuses, it is not a problem for women, it is a problem for life. Let me make it clear: *abortion is about the aborting of life*. And that was the major emphasis of the report. All those giggles,

all those smiles, all those wonderings—those were the things that were disappearing.

As far as the rest of your letter goes, I believe you, yourself, make it painfully clear that you have not truly regarded the matter of abortion with a comprehensive eye. Though I certainly did not make any of the typical Pro-life points explicit in the report, you being a participant in this issue should know them already. Do you know why any one might oppose abortion? Will you simply accept the explanation that there are evil men and twisted women who seek to subjugate all "freedom loving" women and even seek the suffering of the female sex? Is it that there are these petty meddlers in the affairs of women who have only their wicked amusement in mind? As a bit of constructive criticism, let me suggest that you put away the posters and signs and simply ask yourself why there is at all a constituency of perfectly normal, intelligent people that does not wish abortions to occur. From here you might then see the entire significance of the abortion issue and not a simplified interest.

Rather than go into the details of what the usual Pro-life position entails (since I am confident you are perfectly able of finding such a discussion on your own), let me try to show you what you might see when you have broadened your glance to encompass the perspectives of all those involved. The Pro-choice position sees abortion as an option which should be free and open. They consider it a matter of one's personal freedom, one's personal choice. You like to make the specific argument that we are talking about a woman's body. The Pro-life position, on the other hand, sees abortion as a negation of life, a denial of the sanctity of what should be universally valued. They consider it a matter of necessity, a matter of nature, and a matter of what already is the case (after all we're only able to argue because we're here in the first place).

If you think about it carefully, these are two incommensurable positions. *It is not that they disagree with each other, they are not even able to hear each other.* If I may be over-general, the Pro-choice position is one of dealing with a practical issue and the Pro-life position is one of expounding a moral vision. Now before you jump to any prejudged conclusions, let me explain further, because I have not said what you probably think I've said. The Pro-choice position is an answer given to the situation of abortion after it has occurred (or in knowing that it will occur). The Pro-life position is a remark about the fact that it has occurred. What is the real problematic here? The fact of abortion? Not really, the true source of disparity is in the unwanted conception, the unwanted life. Pro-life sees abortion for what it is in its moral reality: acknowledgment that life can be worthless, valueless—essential a negation of life. Of course, this being the case, abortion should not be allowed. Morally speaking, who would want what I have just said—*it is something which should never occur*. That is their point. Pro-choice sees abortion for what it is in its indicative sense: there does arise the situation in which a conception is unwanted, a life un-

desired. This being the case, for them, of course, abortion should be allowed. And this is where the rhetorical devices of "freedom of choice," "privacy rights," etc, emerge (all those words you capitalized). But those are beside the point. In light of this contrast between what is at the heart of these opposing sides, you should see that that we are actually addressing different sides of the issue. You see abortion as being necessarily an option; I see that abortion is something which should never have even come up in the first place.

Now, judging by the type of comments you made, you won't be happy about what I have just said. The vocabulary of "choice," "freedom," "rights," that you seem so partial to, does not serve to resolve our dispute. Only an understanding between us will. You see, life should never be unwanted and conception never undesired. A life is created through an act, and that act requires willing actors. If a life is not wished to be created, then the actors should not engage themselves—they have a will. Your point will then be, coming from a Pro-life position, isn't this where the problem is? Isn't this where we should be most involved in finding a solution? Wouldn't you agree that abortion is the last resort, an option that is desired because we can't find a solution to the real problem? Shouldn't our concern be primarily at the point of prevention? Unwanted conceptions should never arise. Abortion should never be desired.

I hope this has helped you see the larger issue at hand. For you and most of the Pro-choice people, from the emphasis of your words, seem not to care about the fact that you desire to have the option of abortions in the first place. You seem to make possibly wanting an abortion a given. Then, taking this as a given, you cover it with your slogans to then justify it. Maybe you should ask why you might ever want to have an abortion. This I think, if you isolate the problem and get past the symptoms, will help you understand my point better.

Before I finish, I would like to address a few specific comments you made. You said, "The cutting off of abortion rights signifies dominance over the women's body, as well as an intrusion?" Does not the law prohibiting murder signify a dominance over all citizens, over their actions? Does not the law prohibiting theft signify such a dominance? Prohibiting abortion is not a special case of dominance. You're trying to make what is an incidental characteristic of abortion, since it would be represented by a law, into a specific issue. Of course, prohibiting abortion would signify a dominance. That's the nature of any law. Would you like to complain that prohibiting murder a dominance over murders?

Your comment about the population crisis and environmental issues is interesting because you seem to be so concerned with saying that I am opposed to family planning. Now, maybe you realize, I am actually advocating that on a much deeper level. After all, with families and a bit of planning, we would never need this option of abortion. I'm intelli-

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Attention:

May Graduates/students transferring from Bard

All Students graduating, with plans to attend grad school or students planning to transfer to another college will need a copy of their health and immunizations records.

The health service will make every effort to provide these records to students upon request. Please note, however, that students must contact the Health Service at ext 433 as soon as possible, but no later than FRIDAY, MAY 8, 1992.

Copies of these records can be picked up at the Health Service through May 20, 1992.

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

Response continued

continued from page 5

gent enough to recognize that. You shouldn't say that I align myself with any other position than that which I actually give and which may logically follow from my values. Should I align you with murderers because you're willing to allow a six-month baby to be killed? I'd rather listen to what you have to say and what you do say.

You say that women should be allowed to control their own bodies. I don't disagree. Let me ask you this (and this is not a joke): who should have the control between the two heads of a Siamese twin? Granted both are dependent upon the fraction of the body which is under the head of the other, shouldn't one be given the authority to "abort" the other if he begins to be a nuisance? You talk of your *own* body, but have

you forgotten that in the case of conception your body contains the beginnings and growings of another person? Now, will you seriously argue that the fetus is dependent upon you for survival and so you have complete control over it? Think of how that kind of argument could be extended. My grandmother is dependent upon my uncle for her livelihood.

And finally, you ask at the end, how pro-life is it to forget the lives of women. Have you forgotten the lives of the babies already?

Just to match rhetoric for rhetoric: What about YOU STAYING THE HELL AWAY FROM ALL THESE CHILDREN, OUT OF THEIR BUSINESS, OUT OF THEIR LIVES!

(Sincerely though, I hope you have benefited from this exchange and learned more about the other side as I have. We're really not monster-male-chauvinists who want to put you all in cages for our entertainment. We just see something which you don't. Of course, we'd like to show you... if you're willing to look.)

Author's name withheld by request.

A public apology to the Bard community

Dear Bard Community,

The following is a note from two of your flock, a Junior and a Senior, a sort of confession/apology, an attempt to win back the affections (if indeed we have lost them) of you, our peers in this wonderful world of education and growth to which we have dedicated some of the best years of our lives:

It is impossible for us to communicate to you the extent of the depths of sorrow to which we have sunk in the past weeks, from the time of our falling out, the moment that we sealed our fates with the seemingly harmless act of appropriating one sheet of plywood. Since that time, we have not been able to look any of you in the face without being wracked with guilt, almost brought to our knees with the sheer weight

of the Cross that we have been forced to bear by that cruel hussy Fate who guided our hands in the foul deed which we now address. We are reminded of those dark lines of the Poet,

"Midway upon the journey of our life
I found myself within a forest dark,

For the straightfoward path had been lost."

It was almost a relief, nay, a relief 'twas, when we were forced to acknowledge our sin, to bring it into the light of the S.J.B., and in doing so, were granted the chance to begin making amends. We know that what we have done will leave you with a constant doubt in your collective eye, (and well should it be thus), and all we can say is that, if given the chance, we would in an instant turn back the hands of the Father

and un-do what we have done. Dissent is the precursor to the down-fall of any community and sundry, and an act of this nature must needs breed such a foul beast as that.

And so we know that writ it is above the gate through which we have unwittingly passed, thus:

Through me the road to the city of desolation,

Through me the road to sorrows diuturnal,

Through me the road among the lost creation.

Lay down all hope, you that go in by me.

And only to add to our dismay, we are in the dark as to the thoughts of the rest of Bard. Do you condemn (as we can only assume)? Or do you sympathize (as we can

only hope)? Please, ease us, our suffering, tell us you loathe us, you loves us, pity us, idolize us. What you may think, tell it us, that we may understand.

We have sinned, most assuredly in the eyes of the SJB, yet we cannot presume the judgements of our peers. Yes, tell us the prevailing attitude in the Bard community regarding this subject. We live as an example, if you will, for those walking the line between morality and aberrance. We can only admit our sin to you, repent, and pray never to see one of you, a kindred soul, thrust into this torment.

Thank you for your patience,
A Junior II and a Senior I Found Guilty
of Theft by the Student Judiciary Board

This week's issue is dedicated to all those hard-working seniors who have spent the last eight months slaving over their projects; all three of them. It is also dedicated to the rest of us who started our projects last week after eight months of doing nothing.

Whatever the case, it's over and now it's time to party. If you're not a graduating senior, party anyway, you need the practice. Here are the post project drinking rules:

1) Drinking must begin no later than 5 p.m. today, April 29.

2) Drinking Meisterbrau is not allowed.

3) If you can still walk, you can still drink.

The following are some beers, all in the five dollar per six pack range, that we recommend: Guinness Gold, Pripps, Kronenbourg, Old Vienna (O.V.), Genesee 12 Horse, Molson Golden, or Molson Dry which we've brought back this week for an encore review.

F: Molson dry is a bit of a departure from what we normally drink- at least color-wise. It's a very mild beer and being a dry beer, it has a nonexistent aftertaste making it very drinkable with a clean finish. This beer is almost too mild to say anything about, maybe it's my mood, but it isn't as good as I want it to be. Phantom-

Ph: Drinkable is the key word for this beer; the color is light, but it has more flavor than you might expect. It is a perfect beer to get drunk on, it's easygoing, mellow, yet there is a subtle, enjoyable flavor that prevents you from getting bored. Because it's still relatively new, Molson Dry can be difficult to find, but it's worth look-

ing for, it's my favorite of the Molson family and it's inexpensive, the same price as Molson Golden. It's my top pick for celebrating the end of senior projects.

F: Well said. Now let's move on to our next selection, Crazy Horse.

Ph: Crazy Horse is aptly named; it's got a kick as hard as you might expect from a crazy horse. I'm not really sure how to describe it, it's a malt liquor, and you can tell because it has a different texture than a beer. It's smooth enough going down, but has an aftertaste that's more than just a little harsh. There's no denying that Crazy Horse is a good value for the money though, it gets you buzzing fast, and is only \$2.19 for a 1.2 liter bottle. If you really want a good malt liquor, try Brador, which coincidentally is put out by Molson. Brador is easy to get in Canada but can be found in the States if you really want it.

F: Well, you're right, Crazy Horse is a malt liquor, and it does have a hell of a kick but for the price and quantity, it just doesn't get any better than this (enter the Swedish bikini team.) The flavor is quite caramel, but isn't sweet, it's sharp instead. The aftertaste is pronounced but not too severe. The color is nice and--

Ph: Hold on a minute, "nice" is a word to describe puppy dogs, not malt liquor. You've got to choose your adjectives more carefully.

F: Look, fuck off, the color is nice and the

smell is passable. Just drink it. The bottle is all painted and definitely worth having, really. I've endorsed dozens of beers and I'm telling you, this is the one that you really should buy. Really! I'm giving it my highest rating even though it doesn't taste

that great, even though it's only a "2" beer, I'm giving it a "4". The pure shock value of the bottle makes all the difference.

As a final note, on May 7, there will be an awesome party that, with the help of the two of us, will have Fosters on tap! not generic shit beer. So get your work done, forget your Friday morning classes, just bring a couple of bucks and plan to drink. See you there.

beers	Molson dry	Crazy Horse
Finnegan	2.5	4
Phantom	3.5	2

Beverage way

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■ Molson
Golden
\$12.99 / case

■ Becks
\$4.49 / 6pk

■ British American
Soda
\$0.79 / 2L

Art abounds on campus

Cullens' art show review

"The well-spring from which come the majority of the monsters I draw is the Book of Kells," explained Christianne Cullens, commenting on her senior project, a series of drawings and paintings entitled *Scealta sa ban/DuBh*.

A viewer feels the Celtic influence even before getting past the title, which means 'mythical creatures in black and white' in Gaelic. Cullens is interested in the Irish traditions because of her own ancestry and said that "all along, I knew I would do something Celtic."

The eleven large oil-based charcoal drawings are images taken from pre-Christian Celtic myth and adapted by Cullens to produce pieces which she described as "totally fantastical and purely from imagination." Abandoning her pen and ink approach to creating these monsters, Cullens found that the larger charcoal images to be "more monochromatic and three-dimensional—a step beyond flat Celtic art."

Cullens felt that in the past, "I

had a real lack of consistency. I was a big experimenter...always going off on my own tangents," and hoped that her senior project



would provide a focus "to prove to myself that I could work with a constant element."

She accomplished this by "taking [my project] so internally," so that the only pieces which were not direct adaptations of mythical creatures were representations of family members with a creature-

like twist. "Two of the graphite drawings and one of the spray paints were of my little brothers and sisters...but as creatures. I wanted to pursue the idea of a transient elderly person within a kid."

Cullens was pleased with the show overall, as were those who viewed her work. Cullens commented, "People said that it was very eloquently done and beautifully finished...that they couldn't imagine the process through which the pieces came. That made me feel really good."

Now that her art project is complete, Cullens is at work on her second senior project, a cross-disciplinary literature and history study of the infusion of pre-Christian Celtic mythology into the IRA, a project which she feels is "closely related to my art work."

After her graduation next fall, she plans to go to Ireland to "poke around and test the water" at Trinity College and the University of Dublin, where she hopes to continue Irish studies.

Scealta sa ban/DuBh by Christianne Cullens was on display in Proctor from April 18th-24th.

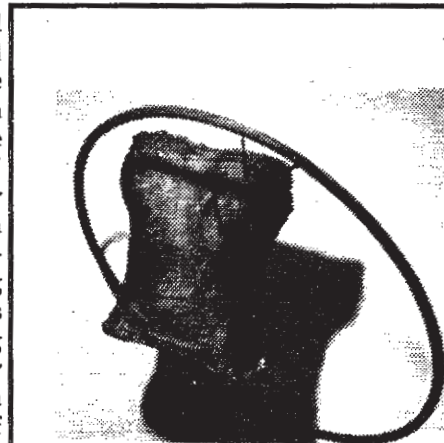
Breth art show review

"I looked at some old master paintings—some Renoir nudes, some Cezanne, some Impression-

istic paintings—and imagined putting the gourd in place of the figure," said senior Andrea Breth, describing the process of creating her senior project, a series of paintings entitled, *Perceptions of a yard-sale gourd*.

Her project includes fifteen oil paintings of a gourd in a variety of styles and textures. Breth was interested in painting one subject several times and explained that she chose an inanimate object be-

cause "people's personalities get in the way, but an object can always be manipulated."



Breth found her object at a yard sale late last semester. "I settled on the gourd because it was the middle of winter," said Breth, "and that's all I had." As it turned out, the gourd lent

itself well to her project; Breth was looking for "a simple form: very organic and very versatile" that would allow her to express her own style against a backdrop of many existing styles of paint-

continued on page 11

Kloumann art show review

"Women need to be able to do what they want to do without being censored and without being told that it's inappropriate," stated Karyn Kloumann, explaining her senior project, a series of paintings and sculpture entitled *Big Blue Women*.

Kloumann's show consists of nine acrylic and vinyl paintings and four sculptures of painted

plaster-of-paris body casts focusing on the theme of sexuality and the human body.



When asked about the artists who have influenced her,

Kloumann mentioned Kiki Smith, a contemporary artist with a similar focus who recently had an exhibit featuring crumpled paper women, and Ida Applebroog, who is currently a Milton Avery Professor of Art at Bard.

While Kloumann commented that her work is "intended to be feminist," she also explained that "the message is more for myself than something I want to communicate to the world." In fact, Kloumann said that, at the beginning, "I was trying to be very political, and it just wasn't working because I had boxed myself

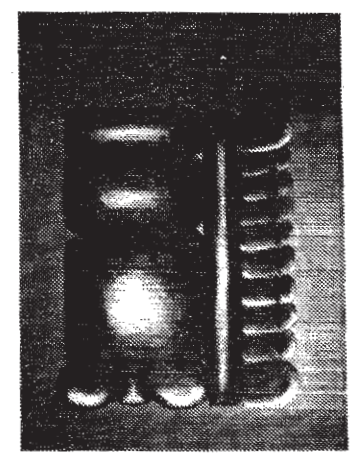
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Lieberman art show review

"I wanted to combine words and images into one," said Jenny Lieberman of her senior project, an untitled series of paintings and charcoal drawings.

Ten long panels, each containing several symbols in acrylic and house paint on wooden squares, told stories of "certain events involving myself, friends, and family," with the final panel being the "summation

of what I had said and learned." Although Lieberman developed



the symbols herself, they were based upon Mayan glyphs. Lieberman researched the Mayan, Chinese, Hebrew, and Egyptian lan-

guages before deciding to focus upon Mayan because "it was the least representational, the most different from [English], and it hasn't been fully discovered yet." Also, Lieberman was intrigued by "the Mayan ideal of learning through the self," which seemed to fit the stories she communi-

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UPSTATE FILMS Adm: \$4.50; Rhinebeck 876-2515 Members: \$3.00
All Films are Separate Admission: Thru Thurs, 7:00: 35 UP. 9:00: YOUNG SOUL REBELS
May 1-4: Fri-Mon, 7:30: **ANDREI RUBLEV** Sat, 4:30: Sun, 5:00
Sun, 1:30 matinee **SUNDAY, BLOODY SUNDAY**
Tarkovsky's 1966 epic about the spiritual odyssey of a legendary icon painter thrusts us into 15th C. Russia amidst raw beauty & harsh brutality
May 5-7: **THANK YOU & GOODNIGHT** Sat, 4:30: Sun, 5:00
Tues-Thur, 7:00: **THE STATION** G.B., '72 John Schlesinger's groundbreaking film about a woman in her 30s (Glenda Jackson) & a doctor in his 40s (Peter Finch) who both love a bisexual artist in his 20s who is comfortable with the situation
Tues-Thur, 9:00: **THE STATION**
Jan Ovensberg's docu-fantasy about her Grandmother's demise
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All art reviews by
Tatiana Prowell
Arts Editor

35-UP Review

Anne Miller
Staff Writer

Friday-Thursday, April 24-30, Upstate Films will present the Hudson Valley premiere of Michael Apted's highly praised documentary, *35 UP*. A Jesuit aphorism—"give me the child until he is seven, and I'll show you the man"—formed the kernel of what has grown into a remarkable British documentary series. In 1964, director Apted chose fourteen 7-year-olds with diverse social backgrounds, intending to explore the effect of Britain's burgeoning pop culture on social class and opportunity. *SEVEN UP* became an instant classic and raised so many provocative questions that Apted decided to return to his subjects every seven years, the results being *SEVEN PLUS SEVEN*, *TWENTY-ONE*, and the widely acclaimed *28 UP*. By 1984, the director notes, the series had changed. "The politics were now unspoken and the class distinctions self-evident. Individual drama moved to the foreground, and the human element began to dominate." Of *35 UP*, which features the eleven who

have chosen to continue, Apted remarks, "There are as many surprises now as there were with *28 UP*...the films get richer as the people get older."

What makes this documentary so successful is its use of footage from the previous films so that the audience who may be unfamiliar with the characters get a sense or flavor of the individuals and their backgrounds. It is interesting to watch the progression of a 7-year-old's attitudes and beliefs into that of a 35-year old. As the wife of one remarked about her feelings towards the series, it was "...good, you can analyze and show what you had in the past."

With the ability to compare and contrast, it is easy to see the vast differences among the individuals' backgrounds which created and shaped such diverse qualities in their adult life. For instance, John, Andrew, and Charles were three 7-year-olds who attended an elite prep school and all had what many would regard as snobbish ideas on education and the fact that only the rich had the right to a proper one. At thirty-five, Charles seemed to be the only one of the group who did not continue to have such bourgeois

values. The other two, John and Andrew, currently live as expected, in fine homes, ignorant of the problems of the poor in their own country. John appeared to be more concerned with the poor in Bulgaria than with those within England itself.

On the other side of the fence, we have Jackie, Lyn, and Sue, three women who were born into a lower class of English society. To them such issues are not as important as those of stable marriages and the family. They are also somewhat bitter now as they were when they were just sixteen about class and social structure in England, about a society that gives favors, which they obviously do not receive. Their dress and mannerisms also their lower social class upbringing.

Additional issues such as family, current problems, career goals, and general progression from the last films were also raised. Paul lived in a children's home in London when he was seven and was unable to find his roots until he was married. His wife claims that due to the fact that he never had a stable family, he has a defeatist attitude and is quite insecure. Neil, who suffers from severe

mental depression and finds it difficult to operate day-to-day, does not think that his life is a success and feels that he will never be able to be in a position of importance. Tony has achieved his goal that he had as a 7-year old—to become a jockey. He now has his own stables raises horses, while teaching his children how to ride. Suzy, who was cynical about the prospect of getting married and having children, education, and life in general, is currently happily married to her husband, Rupert and has two children.

As intriguing and fascinating for the audience to mark the progression of their lives, some of the subjects regret their decision to participate in the program. For Suzy it is difficult because "...the memories come flooding back which one cannot change," and is open for everyone to see. John regrets the fact that he let his headmaster talk him into it, seeing it as "...a pill of poison every seven years." Ironically, Charles, after becoming a producer of the BBC decided that he no longer wished to be on television and therefore did not show up for *35 UP*. Another possible reason for

subjects being less than pleased to return are the hard-hitting questions which are asked. It was difficult for Neil to answer when asked, "Do you worry about your sanity?" and equally disconcerting for Bruce to have to tell the world every seven years that he did not yet have a girlfriend or a wife. When continually questioned about his love life and whether he was getting worried, he responded, "I feel as if this is turning into a dating agency video."

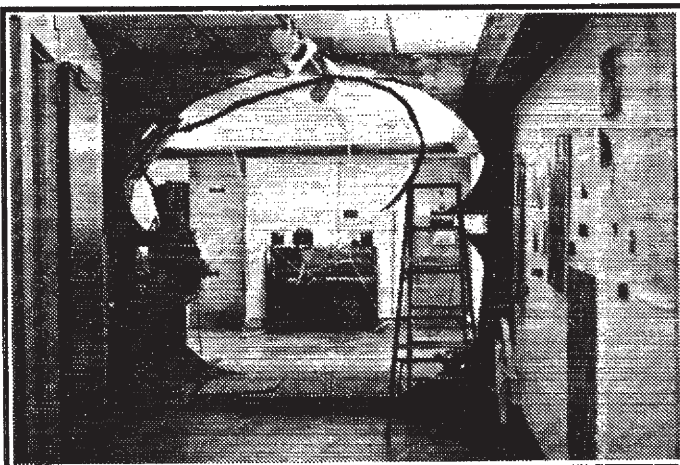
To watch these adults start off as 7-year olds and to mature and grow into 35 year olds is more than simply a social commentary on the part of English society and culture and how it affects and influences children's future lives. It is also an examination of individuals' lives and how they actively shape their own futures based on themselves, not their backgrounds. Though a captivating documentary, it did become a bit tiring towards the end. It was easy for the viewer to feel drained because she felt as if she had almost been living the lives of those filmed.

Thompson art show review

"You've got to take it and make it your own, and then talk a good enough story to make it someone else's," said Sandro Thompson of his senior project, a mixed-media installation entitled *Everything must go*.

The only prerequisite for being a 'found object' in Thompson's show is that you are not "average material." A variety of media including wood, bones, bathtubs, motors, helmets, hair, wheels, televisions, couches, fiberglass,

and propellers made their way into the show. What resulted was



jects which Thompson explained, "can't exist anywhere else because it doesn't fit anywhere else."

Thompson centered his installation around the theme of boxes and boundaries. When asked to explain, he responded: "inside and outside, things that are contained, bondage...I don't know."

Thompson claimed that Music Program Zero influenced his project in that he also wanted to experiment with work in time and space. The installation was designed to have "a bunch of people walk through it at once...spilling beers and setting them down [throughout the piece]."

To pursue this time-space theme, Thompson had one room with a couch and televisions featuring porno films. On the couches

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Moore art show review

"They're more readily available and easier to manipulate than human beings," said Kim Moore of her choice to paint still-lives for her senior project, a series of paintings entitled *This is (still) life*.

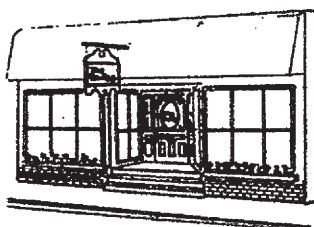
Moore's show features 25 modeling paste and oil paintings of bottles, vases, and jars. She found the subjects for her project at a yard sale: "I bought 20 bottles that a woman had dug up from a dump at a yard sale for \$3," said Moore. Due to the traditional nature of such objects in still-life painting, she found the project challenging: "You have to take it and try to make it your own rather than doing the mechanical reproductions by student artists who paint exactly what they see."

Furthermore, because she worked with relatively uniform subjects, she was able to concentrate more on how "different colors and shapes feel different ways."

Moore became interested in painting still-lives as a sophomore, but her interest in art developed much earlier. "I told my mother when I was five that I was going to be an artist," she explained. "She would put me to bed and come downstairs at 11 o'clock and find me doing a project in the dining room."

Moore was pleased overall with her exhibit, except for the lighting, which left half of the show in shadows. Viewers also responded positively to her work. In fact, Moore commented, "I got a love

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Blazers win first match despite Bill Yeskel's absence

Matthew Apple
Sports Editor

The men's varsity tennis team won its first match against Mount Saint Vincent this past week, despite only having five players. The missing sixth player, Bill Yeskel, apologized for his absence which gave Mt. St. Vincent two of their three wins.

"It was the most bizarre tennis match I've ever watched in my life," said Coach Joel Tomson, inferring that some of the strange happenings resulted from lack of tennis knowledge on both sides. One Mt. St. Vincent player breached court "etiquette" by leaving in the middle of a game for a drink of water and to talk to

his coach.

The Blazers swept all the singles matches the ones they had players for, anyway, including very close matches by Henri Ringel and Damnath DeTissera, who needed three sets, and Yaniv Tomar survived a tie-breaker in the first set to win 7/6 (8-6), 6/3. The Blazers couldn't keep the streak going, however, as they lost their next match against John Jay. Damnath DeTissera was the only Blazer to win a match (6/1, 6/2), and only two doubles matches were played as John Jay had to leave early for some inexplicable reason.

The NAIA District 31 Tournament, rained out at Bard, was also rained out at Manhattenville College on Sunday. Third time's the charm, as it is rescheduled for

Men's varsity tennis results

Mt. St. Vincent

H. Ringel d. A. Vermaat 7/5, 4/6, 6/2
I. Halpern d. C. Rice 6/2, 6/4
G. Bogner d. D. DeMary 6/2, 6/1
Y. Tomar d. J. Rondini 7/6 (8-6), 6/3
D. DeTissera d. F. Barnes 5/7, 6/2, 6/2

Ringel-Halpern
d. Vermaat-Rice

6/2, 6/3

John Jay

T. Lopez d. H. Ringel 6/3, 7/5
J. Creary d. G. Bogner 6/1, 6/3
S. Sainnoval d. I. Halpern 6/3, 7/6 (7-4)
G. Courtright d. M. Poirier 6/0, 6/2
P. Sejola d. Y. Tomar 6/3, 6/3
D. DeTissera d. E. Valasquez 6/1, 6/2

Lopez-Creary

d. Ringel-Bogner

Sainnoval-Courtright

d. Halpern-Poirier

8/4

8/6

Wednesday, the 29th, at Manhattenville at 3pm. The Blazers play their final away game against Western Connecticut State University this Thursday, the 30th, at 4pm.

Want to write whatever you want?

Be the new *Observer* Sports Editor. Have fun embarrassing your classmates, your friends and yourself. Be the only editor with a free reign. Drop a note in campus mail or call 758-0772. What have you got to lose?

Unsportsmanlike conduct abounds during softball games

Matthew Apple
Sports Editor

It all started when, on Wednesday, all three games were forfeits, the first two because the teams didn't have two women who were on their roster playing the field. The team captains protested vehemently in both cases, but to no avail, since the rule has been in place since the beginning of the softball season and was made known to all players. As rosters cannot not be changed now, team captains are encouraged to inform everyone of their game times and to not play people who are not on their roster, which has been hap-

pening often lately. The third forfeit of Wednesday resulted when none of the members of 2 Legit 2 Quit showed up, thinking that the game was cancelled due to rain that morning. If any player is in doubt over whether a game will be played, call Kris Hall at ext. 530. That's what she's getting paid for, and she's fun to talk with to boot.

Regarding all the other unsportsmanlike conduct, most softball players (and umpires) apparently have little or no idea what fielder obstruction is. On a ground ball, the fielder has the right to the ball. However, if a fielder does not have the ball, the fielder cannot stand in the middle

of the basepath or in front of a base or on a base or interfere with the runner in any other way. The fielder can stand in the runner's way if and only if the fielder has the ball. As for the runners - this is an intramural recreational, I repeat, recreational softball league. A BARD RECREATIONAL SOFTBALL LEAGUE, not the majors or even real college ball where wins and losses actually matter. Overaggressive and/or violent baserunning is not called for and is extremely dangerous; for example, instead of sliding into second base, hurling oneself at the fielder so as to knock the ball away and possibly inflict bodily damage on said fielder. (editor's note - As a responsible umpire, I will immediately declare the runner out on the play and out of the game if this happens in games that I umpire. This is Bard SOFTBALL, for chrissakes! The idea is to have a good time, not to separate your neighbor's arm from her shoulder!).

Another bizarre softball/baseball rule, the infamous "Infield fly rule" struck again, as many team members and fans began calling for the fly rule at inappropriate situations. The rule is, and I quote: "An Infield Fly is a fair fly ball (not including a line drive nor an attempted bunt) which can be caught by an infielder with ordinary effort, when first and second, or first, second and third bases are occupied, before two are out (emphasis added)." Players and fans are asked not to antagonize the umpires or question the umpires' judgments during

games. Also, even if Kris Hall is present at games, do not ask her to overturn rules or umpires' calls. She will discuss rules with you and even offer friendly advice, but she will not usurp the umpires' decisions, which are final and cannot be disputed, so don't even try.

Game of the Week

The Cunning Linguists were mauling Gym Rats, turning a mild into a homerun fest. Outfielder Jody Apap had fun in center with a Sports Editor's favorite glove, jumping over fences and belly-flopping into a huge puddle, sending water everywhere. Great entertainment for the entire family - except it didn't matter be-

cause the Cunning Linguists had already forfeited to Gym Rats due to the aforementioned two women on the field rule (actually, it doesn't matter who wins anyway, what the hell.)

Play(s) of the Week

In a come-from-behind tie, Albert Height of Slut Trash enjoyed a banner day at the plate. After catching a hard line shot from the opposing team captain, Albert used the previously mentioned team captain's favorite bat to hit one grand slam over the centerfield fence and another in-the-park grand slam later the same inning (Albert, you're never using my bat again! - ed.).

Softball results for the week of 4/22-4/28

Slut trash d. Photo Flo	forfeit
SPS d. Sexual Cannibals	9-3
E. Coli d. Irregular Group Dynamics	4-2
E. Coli d. Simon's Sluggers	23-0
The Black Sox d. Duckrabbits	12-4
2 Legit 2 Quit d. Gym Rats	14-7
Sexual Cannibals d. Cunning Linguists	10-9
E. Coli d. Photo Flo	22-7
Slut Trash d. Irregular Group Dynamics	forfeit
Simon's Sluggers d. What's Our Name?	11-9
Gym Rats d. Cunning Linguists	forfeit
DaLuvagh's d. the Black Sox	forfeit
People's Film Front Softball Liberation Army d. We'll Go Pass/Fail, Thanks	13-4
Flaccid Susuki d. Some People	22-5
Slut Trash tied What's Our Name?	15-15

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To the Editor:

Thank you for your fine coverage of the April 5 March on Washington. As you may know, the march (with an estimated attendance of between 500,000 and 1,000,000) was one of the largest, if not the largest, political demonstrations in our nation's history. For those of us who worked to make it happen, it was certainly gratifying to see one out of every 250 Americans come to Washington to support the right of women to control their own bodies. After the setbacks of recent court decisions, our country's pro-choice citizens can now be encouraged that reproductive freedom will be preserved in America, no matter how great a struggle it may take.

On behalf of the Steering Committee of the Bard College Coalition for Choice, I would like to publicly thank the many alumni/ae, faculty, and administrators who donated their time, effort, and money to enable Bard students to attend the march. As a result of the Bard community's generosity, the Coalition was able to offer bus seats to any Bard student who wished to attend, regardless of her/his ability to pay. Since 65% of Bard students rely on financial aid to attend college, the money raised by the Bard community was instrumental in helping us get to Washington. More than 40% of those students who attended the march were unable to pay the full cost of their seats; that these students were nevertheless able to participate is testimony to the principled generosity of many in our community.

Although a complete list of those faculty, staff, and alumni/ae who helped Bard get to our nation's capital would take up more space than a letter-to-the-editor allows, special thanks goes to Elizabeth Ely Greenberg '65 and to John Dalton '74 for their outstanding efforts and generosity on behalf of the right to choose and on behalf of their *alma mater*.

For those who were unable to attend, or for those who wish to become more involved in this issue, the Coalition for choice encourages you to contact your legislators and tell them to vote for the Freedom of Choice Act of 1992. Senators may be reached c/o the U.S. Senate / Washington,

D.C. 20510; Congresspersons may be reached c/o the U.S. Senate / Washington, D.C. 20515.

On behalf of the Coalition for Choice, I remain:

In Solidarity and Strength,
Dave Rolf

On Love and Entropy

To the Bard Community:

Love. Why does the world cultivate this obsession with love? Poets, artists, writers, musicians, and advertisers base their lives upon this platitude. Why love?

The universe tends towards entropy, toward decay and disorder. Civilization is the antithesis of entropy; order is humanity's goal. We build cool stone walls against the gravity crumbling them down and form clay into bricks against their tendency to collapse into mud. Academics, too, clump ideas together to combat the chaos of thought around us, to organize the world into coherent theories through which we can relate to one another. Our social patterns also strive for structure, and so we work to form as many attachments to others as possible, connecting ourselves to our world and creating a reassuring network. Love (and affection in general) helps us to create this brickwork of social structure, combatting the social entropy—the chaos of crime, deceit, and politics—natural to man. Love is also an attempt to form bonds of understanding between our realities, fighting the omnipresent dissonance and jumble of contradicting opinions with threaten our grasp of a stable, socially shared reality.

But if structure is such an ultimate goal, then why is hate not as valued a platitude as love? Hate organizes the world, albeit with a sort of reverse magnetism. Hate, however, possesses a *destructive* energy, whereas love is based on a *constructive* energy. Hate opposes the constructive order of civilization. Love was created to oppose hate, so that civilization could oppose entropy. Entropy and hate (being a proponent of entropy), however, are the natural tendencies of the universe. Therefore, civilization and love are unnatural states, working against entropy and hate, encouraging the productivity of man. So is love a lie? Is it simply a proponent of civilization? Are we just drive to create a stable social

structure and reinforce our views of reality so that we may lead productive lives in the service of civilization?

I don't know. Ask a poet, a philosopher, a psychologist, a scientist, or an artist — each will answer you differently. I imagine that you'll seek the answer that you want to hear. We all need to reinforce the order of our realities.

Love always,
Steph Chasteen

Think POSITIVE!

The state of the *real* Bard is in doubt. Whatever happened to free thought, open-mindedness, sharing, and the interaction with nature you sought?

Don't lose your sight for beauty, or your ear for harmony; dance to the POSITIVE!! beat. Get a hold on yourself - yourself is sweet, do what's right, be what's natural; tend to the little child in thee & know Adult ways of doing what's good for all the children.

Yeah.

What you thought you could bring - have you found, what you wanted? Did you make good friends, did they make a good person out of you?

'Cause that's what it's all about.

Beyond Nihilism, 1992: *Bard Student Relations*

Missing the point

Dear Editor:

I find the S/MACES argument regarding sex and empowerment in their last two articles lacking. This is what I attempted to write about in "Thank you, S/MACES, for empowering me!" I have been called ignorant, misinformed, and naive as a result of incomplete reading of my little essay, which, by the way, was NOT a "bad parody" of Mark Delsing's article. They were my own opinions, and I stand behind them and refuse to apologize for anything I said. I have the right to speak my opinion, as does anyone else, including S/MACES. I admit that I took "pain" extremely out of context for humorous reasons, but I still will never believe pain is pleasurable, at least certainly not to me. However, I fear many missed the point I was trying to make.

S/MACES wrote "All human

Classifieds and Personals

I'm looking to buy a mountain bike in good condition - speeds may vary-- If you want to sell one or know someone who does please let me know. Thank You- Box 1264, 758-1935.

* Extra Income '92**

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HEADING FOR EUROPE this summer? Jet there anytime for \$169 with AIRHITCH! (reported in NY Times & Let's Go!) For details: AIRHITCH@ 212-864-2000

Personable, energetic, dependable people who love fruit and fresh air wanted for farmstand and pick your own operation. Full-time and Part-time seasonal jobs available. Free suntan to qualified applicants. Call Montgomery Place Orchards. 758-6338.

Wanted: Apt. or house for summer sublet near Bard for 1 or 2 people. Contact Melaine Oster at ext. 330 or via campus mail Box 1209.

Live in babysitter needed. We

have 2 children ages 3 & 5 and live on a farm in Annandale. We are looking for someone to live in our home for the summer months. Mid-May-September. 50 hrs/wk of childcare with light housecleaning. Free room & meals- Pay negotiable. Call 758-6338.

Found: Car keys with Subaru car key and wood "Love" insignia. Call Levy Institute to claim at ext. 449.

Find a multi-colored Guatemalan-looking change purse? I lost it Sat. night, maybe at Robbins or Proctor. Send it to box 462. Thanks!

The members of the New Irregular Group Dynamics wish to acknowledge your existence as the founders of our team's name.

We never meant to usurp your irregularity.

Apology accepted--Ye Olde Irregulars.

Who were those 2 new guys? I think this was a set-up, boys.

To all concerned: I apologise for my behavior on the Field of Honor (Jeez, you can't take me anywhere, can you?) - ZZYXZ. P.S.- Slut Trash, we'll see you in the playoffs!

The Bard Observer

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The Bard Observer is published every Wednesday 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 classifieds: \$5.00 for local. \$10.00 for national. Display ads: contact the Ad Manager.

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Breth continued

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ing.

Apparently the gourd was not entirely innocuous, however. Many who viewed the show interpreted the object as sexual symbolism, which annoyed Breth, who said she had no intention of the gourd as a phallic representation. "I had the comment relayed to me that my work is 'very Freudian'," she explained. "It must mean that I'm sexually frustrated that I paint big penis-like gourds...yeah."

Aside from these interpretations, Breth was satisfied with the

favorable way in which viewers reacted to her work. In opposition to much of post-modern art, about which she believes that "if you can explain it, people will eat it up," Breth commented that she prefers "to do art that people who aren't artists can appreciate." She felt that she had accomplished this with these paintings: "A lot of people came up and said, 'These are the kind of paintings that I'd be willing to hang in my house.'" *Perceptions of a yard-sale gourd* by Andrea Breth will be on display in Proctor from April 25-May 1st.

Kloumann continued

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into this idea. I decided that I needed to tap into something more internal...[so] I threw out basically everything that I did 1st semester and started again."

After making these changes, Kloumann was pleased with her project: "Now that it's all up, I'm really happy with it." She said that most of the viewers who commented were "very positive and encouraging to me," although she did mention hearing that some parents of prospective students were disturbed by the sexual nature of the paintings. However,

Kloumann took that as a sign that her work was communicating something and affecting viewers, saying, "I really got a kick out of [the parents' responses]."

Kloumann is uncertain of her future plans, although she commented, "Ideally, I'd like to paint for a living, but I know that's an unrealistic thing." She is considering moving to Manhattan and looking for a job in an art-related field, such as graphics design.

Big Blue Women by Karyn Kloumann is on display in Proctor from April 25th-May 1st.

Lieberman continued

continued from page 7

cated in the pieces.

She wanted to use the symbols to tell simple, universal stories, with images representing words such as 'woman' and 'general verb.' Although there were guides at the entrance to the exhibit, which some people used to 'translate' the stories, others took the images as simple images, which pleased Lieberman: "Reading it wasn't a necessity to the show itself."

Although Lieberman commented that she was "definitely pleased with what came out of [the show]," she also said that

such a long-term project "never really looks the way that you expected." She was somewhat disappointed that many viewers believed the symbols to be stenciled when actually she had painted all of them by hand, even tracing some with a pencil in great detail before beginning.

Lieberman plans to continue work on this project even after graduation, perhaps making totems. Eventually, she would like to go to graduate school for art occupational therapy in gerontology so that she can "still paint...and use [art] to help people at the same time."

Untitled works by Jenny Lieberman were on display in Proctor from April 18th-24th.

Moore continued

continued from page 7

letter put behind one of my paintings. It said, 'we like your stuff.'"

Following graduation, she plans to work at Bard's Master of Fine Arts program this summer and then to move to Greenwich, Connecticut where she expects that "the galleries will like my work

Thomas continued

were some carefully selected friends from home—"big scraggly guys"—to enhance the offensive environment. Unfortunately, the room did not have quite the effect that he had hoped for: "These were really raunchy porno movies...and guys trying to make people feel like they didn't belong. It was supposed to drive people away, but it didn't really work. People came in, sat down, and started hanging out."

To balance the intended ambi-

ance of that room was an area with couches and a row of televisions showing only static. Thompson believed that the room had a "relaxing, hypnotic quality" which was very successful; if you missed it, you can always experience it at the Menage a Trois, where it will be The Quiet Room.

Most viewers did not really know what to make of Thompson's show. He said that most people came in and made jokes, but that eventually people

Still missing the point

continued from page 10

relations inherently have aspects of power. S/Macknowledges this balance of power and (hopefully) uses it to help the people involved empower themselves. "I don't see relationships as a 'balance of power.' A relationship is not a game—it's serious business. Using a relationship to 'empower' oneself is using a person to make oneself feel better. That's not a relationship; it's a power struggle that will inevitably lead to emotional pain on either, or both, sides. A relationship should be a sharing of feelings, a giving of friendship and/or intimacies. There is only one person that can empower me, and that person is me. I don't use people for personal gains or good feelings; I'd rather have a friend than a sex doll."

I also find it humorous that S/MACES wrote "...there's much more to life than sex..." - this is pure hypocrisy. This, after spending the better part of two articles discussing how to use sex and other people to empower yourself and satisfy your fantasies. There is more to life than sex and to fantasies (for example, I have fantasies about making the New York Times top ten bestsellers list), but I don't know if S/MACES believes that after saying, "Talk it over with that someone special and fuck..." Previous S/MACES arguments/discussions primarily involved satisfying sexual fantasies, and I have no reason to believe S/MACES are interested in

anything else. I don't know about you, but I prefer to let my life be determined by my brain, not by my gonads.

Matthew Apple

P.S. - Hellin Kay, unglue your SHIFT-LOCK KEY and read what I WROTE!

found "a lot to play with, look at, and trip over," and thus found their place in the installation.

When asked about the state of the installation these days, Thompson replied, "It's basically all disassembled...want some?" He encourages anyone who is interested in taking some of the objects to contact him at Box 13. He also would like to thank all of the people who helped him install the piece.

Everything must go by Sandro Thompson inhabited Proctor from April 10th-16th.

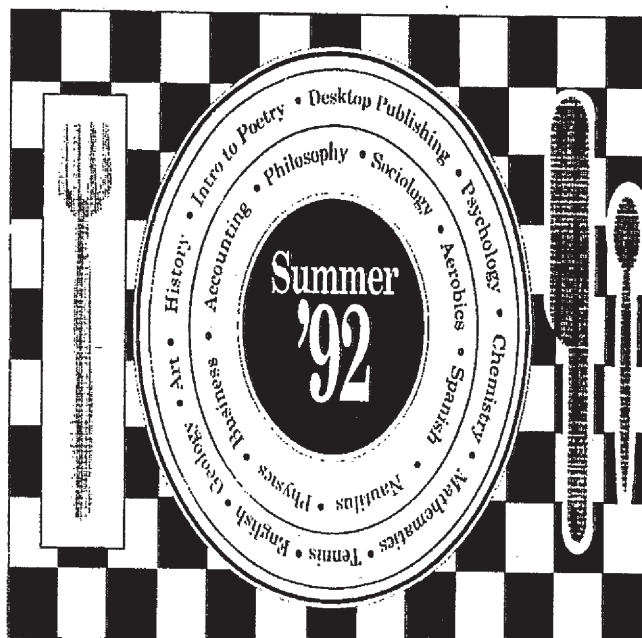
George Bellinger, Jr., Minority Task Force on AIDS Director of Education, will be presenting a talk on "The impacts of HIV/AIDS on the Black and Latino communities." His talk will address people of color, homophobia, and cultural barriers.

Wed., May 6th at 7pm in Olin Art History Room. Sponsored by BBSO and AASO.

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Correction

In "Menage a Trois... presents... Bon Appetit" by Epehn Colter in last week's *Observer* there was an omission in the fourth paragraph. The omitted line read: "Meange a Trois is an extension into the 90s, an empowering synthesis of Lesbians, Gays, Bisexuals- Sadoomasochists, Celibates and Role Players in context of the dominant discourse of heterosexuality."

Rinse and recycle

BARD COLLEGE: APRIL 30-MAY 6, 1992

WEEKLY COMMUNITY INFORMATION

Center for Curatorial Studies:

Passions and Cultures: Selected Works from the Rivendell Collection, 1967-1991. A survey of paintings, sculptures, photographs, and other works from the permanent collection of the Center. Also an exhibition of prints by German Venegas and Nahum B. Zenil and a video installation by Bill Viola. Gallery hours: Wednesday-Saturday, 1:00 PM to 5:00 PM.

New Horizons Concert:

May 1 at 8:00 PM. Conductor Leon Botstein and the Hudson Valley Philharmonic Chamber Orchestra perform world premieres by Peter Schickele and George Tsontakis, and works by Frederic Chopin and Neils Gade. Guest soloist, Blanca Uribe, piano. Pre-concert talk at 7:00 PM.

Overpopulation Lecture Series:

On May 2 (Time to be announced) in the Olin Auditorium. Marvin Harris, Graduate Research Professor, University of Florida, third lecture in series *Overpopulation: Causes and Solutions*.

Film Department

Program in International Education (E. Europe Cinema):

On April 30: (Preston Film Center, 7:00 PM): Prof. Laszlo Santha, of UCLA Film Studies will present a program of *Hungarian Avant-Grade Films* on video.

On May 7: (Preston Film Center, 7:00 PM): Dr. Richard Kluszczyński, Prof. of Film and Video at the University of Lodz and Curator for film and Video Center for Contemporary Art in Warsaw, will present a program of *Polish Avant-Grade Films* on video.

On May 14: (Upstate Films, Rhinebeck, 9:30 AM): Peter Rado, a Romanian film writer and critic, will present the Romanian feature film, *Reconstituirea*, by Lucien Pintilie.

To Purge Or Not To Purge:

Spring forum sponsored by the Program in International

Education on Monday May 4 at 7:00 PM in Olin 102. How should the countries of eastern Europe and the former Soviet Union deal with members of the Communist party? Join a forum led by Bard Students including Eastern European and Russian Exchange Students.

Campus Rape Discussion:

On Wednesday, May 6 at 7:00 PM in Olin 102, *Campus Rape*, video and discussion. This documentary-style video, hosted by L.A. Law stars Susan Day and Corben Bernsen, examines campus rape and its impact through interviews with four college students. Discussion to follow. Sponsored by BRAVE.

Dance Club Workshop:

The Dance Club presents an open workshop in a movement technique called contact improvisation. Everyone is welcome. No dance experience is required. The Dance Studio/The Theatre on Sundays from 4:00 to 6:00 PM beginning March 1 and going until May 3.

Blum Art Show:

Sixties Graphics: Culture & Counterculture will be on view at the Edith C. Blum Art Institute from March 18 through the summer. The Blum is open noon to 5:00 PM and closed on Tuesdays.

National Endowment for the Humanities:

There is a National Endowment for the Humanities (NEH) poster on the bulletin board outside of the Dean of the College's office which describes NEH Fellowships and Summer Stipends. Application deadlines are June 1st for 1993-

94 Fellowships and October 1 for 1993 Summer Stipends. Please stop by to review this poster.

Services for Christian Students: (*Special End of Year Service)

Sundays:

*May 10: Bishop Richard Grein at the Church of St. John the Evangelist at 10:00 AM, followed by lunch.
*May 17: Baccalaureate Service at 4:00 PM in the Chapel.
*May 24: Alumni/ai Eucharist at 9:30 AM in the Chapel.

10:00 am: Van to St. John's Episcopal Church and St. Christopher's Catholic Church (meet in Kline parking lot)

Mondays:

7:00 pm: Singing and Worship
7:30 pm: Bible Study/Prayer Group (both in Bard Chapel Basement)

Wednesdays:

9:00 to 10:00 am: Singing and Worship (Chapel)

Transportation Schedule:

Friday: *Rhinecliff*
meet at Kline at 8:00 pm for the 9:11 pm train
Poughkeepsie
meet at Kline at 6:00 pm for the 7:13 pm train

Saturday: *Hudson Valley Mall*. Meet at Kline at 5:45 pm, returns at 10:00 pm

Sunday: *Rhinecliff*: Meet the 5:52, 7:17 and 11:07 pm trains
Poughkeepsie: Meet the 7:43 pm train
Church: 9:45 am to 12 noon (St. John's)

THE WEEKLY COMMUNITY INFORMATION NEWSLETTER IS BROUGHT TO YOU BY THE DEAN OF STUDENTS.

CALENDAR OF EVENTS: APRIL 30-MAY 6, 1992

THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
6:30 pm BBSO meeting Kline Committee RM	12:00 NOON Calendar Deadline Dean of Students Office	(TBA) Overpopulation Lecture Olin Auditorium	8:30 am Worship Service Chapel (See Above For More Information and other services)	3:00-5:00 pm Poetry Room Open Olin 101	6:00pm Coalition for Choice meeting President's Room Kline Commons	5:00-7:00 pm Russian Table Kline College Rm.
7:00 pm Model U.N. Meeting	5:00 pm Observer deadline for outside submission			6:00 pm French Table College Room Kline Commons	7:30-10:30 pm Peer Tutors Third Floor Aspinwall	5:45 pm BBSO meeting Kline Committee RM
7:00 pm International Relations Club Kline Commons	6:30 pm Jewish Students Organization, Shabbat Services Bard Hall		4:00-6:00 pm Dance Workshop Dance Studio	6:30 pm BBLAGA meeting Kline Commons	7:30 pm AA Meeting Aspinwall 302	6:30-8:30 pm Poetry Room Open Olin 101
7:00 pm Hungarian Films Preston Film Center	8:00 pm New Horizons Concert Olin Auditorium		7:30-10:30 pm Peer Tutors Third Floor Aspinwall	7:00 pm Purge Discussion Olin 102	8:00 pm LASO Kline Commons Committee Room	7:00 pm Campus Rape Discussion - Olin 102
7:30-10:30 pm Peer Tutors Third Floor Aspinwall				7:30-10:30 pm Peer Tutors Third Floor Aspinwall		7:30-10:30 pm Peer Tutors Third Floor Aspinwall
				8:30 pm Observer writers' meeting Third floor Aspinwall		7:30 pm Scottish Country Dancing- Manor House

PASSIONS AND CULTURES: WORKS FROM THE RIVENDELL COLLECTION -On view at the Center for Curatorial Studies