Accident on Annandale
Shuttle-bus crash injures student

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

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 injury, 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 seatbelt. Shuttle services on campus have been postponed indefinitely.
Junior Fellowships broaden student horizons

Jean 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, described 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 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 theater; 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 Dhaaka University in Bangladesh. There he will be participating in a research project entitled "Political Attitudes Towards Working Women in Bangladesh." He will be involved with the theoretical, academic, and data collecting pursuits of this project. Jahangir 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 Famines," which involves him 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 continued on page 4"
Jewish Students Organization celebrates Passover

Pessah (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 through the highly symbolic Seder dinner. This year the JSO (Jewish Students Organization) celebrated its traditional Seder on April 22. The ceremony was held for 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 timeless nature of the event.

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

The symbols are generally connected with images of birth and 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 Seder 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 Bytah, 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 and 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 Elihu 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.

Rabbi Jonathan Kligler talks to JSO president, Rebekah Klein at the Seder.

Cabinets of Curiosity: third world artists at the Black Center

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 its museum of modern art. In his current project, "Magiciens" (magicians of the earth) featured one hundred artists from around the world who brought their own unique and vital cultural connections 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."

"Magiciens" (magicians) came from 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 crumbs 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 Mandalas 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 western 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 artist 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 Curiosite." In the 16th century, aristocrats would make collections of exotic artifacts such as stuffed alligators and "unicorn horns"...
Holocaust literature examined

Michael Poirier
News Editor

Last Tuesday evening Polish author Louis Begley was invited to Bard Professor Norma Manea to discuss his own novel *War Time 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 life 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. He 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 voray 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 and their presentation to the reader is born from Jews, Victims of incredible force and cruelty have no obligation to be brave.”

“Of metamorphosis of experience.” 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 Jews. “This does not mean that while writing a novel on the Holocaust as a test of whether three or not one is a good Jew or a bad Jew. Victims of incredible force and cruelty have no obligation to be brave.”

“Fellows continued from page 2 and their presentation to the attorney.” This does not mean that she will be a5ained case report, 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 evaluate 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, 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 these items are classified 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 from page 3 (actually the bones of northern narwhales) in “cabinets of curiosity.” In an attempt to recreate 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.”

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
On May 4 & 5 from 10-2 outside Post Office
If you are interested in running for any of the above positions, a statement of purpose is due to Sally Mehrten at box 501 or Tweedale 314 by Thursday, April 30th.

Knowing how to help a person who’s been raped is as important as knowing how to help a choking victim or someone who’s drowning. It’s basic first aid. To find out more about this basic first aid call 758-7552 or 758-7553 B.R.A.V.E. Bard Response To Rape & Associated Violence Education Information, support, counseling, referrals. All calls are confidential.
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, harbingher 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 a innocence and beauty to life that transcends political, pragmatic debate. 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 abortion.” 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 the women who die of unfortunate circumstance. You mistakenly took these “people,” at heartily 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 this sets me to clarify for you the symbolism here, all life is at this rally. Not only did this rally comprise of— as you term them— fetuses, this rally also comprised all of 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 abortion of life. And that was the major emphasis of the report. All those giggles, all those smiles, all those wondering— those were the things that were disappearing.

In response to 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, I believe 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 subordinate 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 consistency 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 (nor am I 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 broaden 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 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 point of view is that there is no separation of life, that the right to life is that which is desired. This being the case, for them, of course, abortion should be allowed. And this is where the pro-life position comes in: the notion of “freedom of choice,” “privacy rights,” etc., emerge (all those words you capitalized). But those are beside the point.

In this contrast between what is at the heart of these opposing sides, you should see 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 unwonted 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 an option.

I hope this has helped you see the larger issue at hand. For you and for most of the Pro-choice people, from the emphasis of your words, seem not to care about the fact that you desire to have conception 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 even 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 domination. You’re trying to make it as an incidental characteristic of abortion, since it would 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 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

A page of unedited observations from guest writers

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.

A page of unedited observations from guest writers

Another View

April 29, 1992

The Bard Observer

A response to a letter in the last issue about the march
The Beer Column

This week's issue is dedicated to all those hard-working seniors who have spent the last eight months having 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 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 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, Kirin, Kronenbourg, Old Vienna (O.V.), Genesee 12 Horse, Molson Golden, or Molson Dry which we've brought back this week for an encore review.

Ph: Molson dry is a bit of a departure from what we normally drink—less color-wise. It’s a very mild beer and being a dry beer, it has a non-existent 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 looking 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.

Ph: 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.

Ph: Well, you're right. Crazy Horse is a malt liquor, and it does have 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 it's 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.

Ph: Look, it's no. 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 try. 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 there, 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.

Response continued

You say that women should be allowed to control their own bodies, but I don't disagree. Let me ask you this (and this is not a joke); should all women agree that they should have the ovaries removed 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 growing 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 grandfather is dependent upon my uncle for his 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?

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 we realized our faults 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 face we have sunk in.

For the straightforward 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.I.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 Father of the Cross that we have been forced to bear by that crusty husky Fate who guided our hands in the foul deed which we never 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."

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Author's name

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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 looking 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.

Ph: 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.

Ph: Well, you're right. Crazy Horse is a malt liquor, and it does have 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 it's 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.

Ph: Look, it's no. 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 try. Really! I'm giving it my highest rating even though it doesn't taste only hope? Please, ease our suffering, tell us you love us, you love us, pity us, forgive us. What you may think, tell us, that we may understand.

We have sinned, most assuredly in the eyes of the S.I.B, yet we cannot presume the judgments of ourselves. Yet, we tell us the prevailing attitude in the Bard community regarding this subject. We live as an example, if you will, for those walking the fine 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
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 "Scailtas an 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 influence 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 do "some research and test the water" at Trinity College and the University of Dublin, where she hopes to continue Irish studies. "Scailtas an 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 impressionistic 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."

"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 languages 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 the communication continued on page 11.
Upstate aphorism—"give me the child until he is seven, and I'll show you the British documentary series. In cial backgrounds, intending to teen became an instant classic and return to his subjects every seven By 1984, the director notes, the were distinctions self-evident. began to make mixed-media stallation Everything must go. Thompson's show bones, "average including wood, Program found The only prereq­ uisite: you've got to take now unspoken and the fea~res dominate." Of one of the eleven who Thompson art show review "You've got to take it and make it your own, and then tell a good enough story to make it someone else's," said Sandra Thompson of his senior project, a mixed-media in­ stallation entitled Everything must go. The only prereq­ uisite 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, in that he also wanted to experi­ ment 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 [through­ out the piece]."

To pursue this time-space theme, Thompson had one room with a couch and televisions fea­ turing porno films. On the couches continued on page 11

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 Jenin aphorism—"give me the child until he is seven, and I'll show you 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 indi­ viduals' lives and how they ac­ tively shape their own futures based on themselves and their backgrounds. Though a captivat­ ing 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 al­ most been living the lives of those filmed.

35-UP Review

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

In that he also wanted to experi­ ment 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 [through­ out the piece]."

To pursue this time-space theme, Thompson had one room with a couch and televisions fea­ turing porno films. On the couches continued on page 11

Moore art show review

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

"I bought 20 bottles that a woman had dug up from a dump at a yard sale for $3," said Moore. "Due to the tradi­ tional nature of such objects in still-life painting, she found the project challenging: "You have to fake it and try to make it your own rather than doing the mechanical reproductions by student artists who paint exactly what they see." 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 continued on page 11
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 players had for anyway, including very close matches by Henri Ringel and Damath DeTissera, who needed three sets, and Yanis Tornar served 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. Damath 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, rooted out at Bard, was also rescheduled. "We're hoping to get the events back on track," said Coach Joel Tomson. "We're working with the competitors to reschedule the matches." The coach also expressed his concern over whether the district would be able to host the tournament as scheduled. The tournament is set to begin on April 29th at 3pm. The Blazers play their final away game against Western Connecticut State University this Thursday, the 30th, at 4pm.

Men's varsity tennis results

<table>
<thead>
<tr>
<th>Mt. St. Vincent</th>
<th>John Jay</th>
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<tbody>
<tr>
<td>H. Ringel d. A. Vermaat</td>
<td>7/5, 4/6, 6/2</td>
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<tr>
<td>I. Halpern d. C. Rice</td>
<td>6/2, 6/1</td>
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<tr>
<td>G. Bognar d. D. DeMary</td>
<td>7/6 (8-6), 6/3</td>
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<tr>
<td>Y. Tornar d. J. Rondini</td>
<td>5/7, 6/2, 6/2</td>
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<tr>
<td>D. DeTissera d. F. Barnes</td>
<td>6/2, 6/3</td>
</tr>
<tr>
<td>D. DeTissera d. E. Valasquez</td>
<td>6/1, 6/2</td>
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<tr>
<td>Ringel-Halpern d. Vermaat-Rice</td>
<td>6/2, 6/3</td>
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<tr>
<td>Lopez-Creany d. Ringel-Bogner</td>
<td>8/4</td>
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<tr>
<td>Salinova-Courtright d. Halpern-Poirier</td>
<td>8/6</td>
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</table>

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. V

Say what you want, but this is what she's getting paid.

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 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 happening 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. 520 to make sure they're getting paid for, and she's fun to talk to when you need a break.

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 only if the fielder has the ball. As for the runners this is an intramural recreational, a 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, hurrying oneself to 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/football rule, the infamous "infeld 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 infeld Fly is a 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 and third and third bases are occupied, before two are out (emphasis added)." Players and fans are asked to not 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 mauled by 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 because the Cunning Linguists had already forfeited to Gym Rats due to the aforementioned 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 Heights 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.). V

Egg Donor For Infertile Couple

Please help us achieve the great joy of having a child. Happily married couple seeks healthy woman 21-34 years old to donate surplus eggs. Through this unique and extraordinary contribution, you can make us a family and receive compensation for your time, effort and generosity. Procedures conducted by Mt. Sinai Hospital in New York City. All inquiries will remain confidential. Call collect (202) 686-1594.
Thanks for the choice

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 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 much more space than a letter-to-the-editor allows, energy, whereas love is based on reading of my little essay, which, I think, don't know. Ask a poet, a philosopher, 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,
Stephanie Chastain

Think POSITIVE!

The state of the Bard is in doubt. Whatever happened to free thought, open-mindedness, and the rejection of blaming with shame? Don't lose your right for beauty, or your ear for harmony; dance to the POSITIVE beat. Get a hold on yourself — you're sweet, do what's right, be what's natural; tend to the little child in thee and love Adult ways of doing what's best for the children.

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 $5/MACES argument regarding sex and empowerment in their just two articles lacking. This is what I attempted to write about in "Thank you, $5/MACES, for empowering me!" I have been called ignorant, misguided, 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 apologise for anything I said. I have the right to speak my opinion, as does anyone else, including $5/MACES. I admit that I took "pain" extremely out of context for humorous reasons, but I still believe that pain is pleasant to me. However, I fear many missed the point I was trying to make. $5/MACES wrote "All human
Breth continued

continued from page 7

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

continued from page 7

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

After making these changes, Kloumann was pleased with her project: "Now that I look it 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,

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 guidelines 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.

Correction

In "Menage a Trois... presents Bon Appetit" by Ephraim Collier in last week's Observer the re was an omission in the fourth paragraph. The omitted line read "Menage a Trois is an extension into the 90s, an empowering synthesis of Lesbians, Gays, Bisexuals- Sadomasochists, Celebutards, and Role Players in context of the dominant discourse of heterosexuality."

Thomas continued

were some carefully selected friends from home—"big scrappy guys"—to enhance the offensive environment. Unfortunately, the room did not have quite the effect that he had hoped for: "These were really raunchy porn 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 ambience 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 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.

We're putting on a great spread this summer for you!

Whether you're transferring credit back to your four-year school, working toward your associate's degree or brushing up on your professional skills, our summer classes offer a tantalizing feast for your mind.

The four- to eight-week class sessions are specially prepared to leave plenty of summer fun in your summer. Register now! Sessions begin May 25 and June 22. Call 800-724-5883 for more information and a list of summer classes.

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Center for Curatorial Studies:
*Passions and Cultures: Selected Works from the Rivenhell 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 Venus 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 works 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. Laszio Santha, of UCLA Film Studies will present a program of Hungarian Award-Grade Films on video.
On May 7 (Preston Film Center, 7:00 PM): Dr. Richard Klaszczynski, 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 Award-Grade Films on video.
On May 14 (Upstate Films, Rhinebeck, 9:30 AM): Peter Radu, a Romanian film writer and critic, will present the Romanian feature film, Reconstructia, 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 Corbin 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 1993-1994 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 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 8:45 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.**

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**CALENDAR OF EVENTS: APRIL 30-MAY 6, 1992**

**THURSDAY**
- 6:30 pm: BBSO meeting
- 7:00 pm: Model U.D.M. Meeting
- 7:00 pm: International Relations Club
- 7:00 pm: Hungarian Films Preston Film Center
- 7:30-10:50 pm: Peer Tutors Third Floor Aspinwall

**FRIDAY**
- 12:00 NOON: Calendar Deadline
- 5:00 pm: Observer deadline for outside submission
- 6:30 pm: Jewish Students Organization, Shabbat Services, Bard Hall
- 8:00 pm: New Horizons Concert Olin Auditorium
- 8:30 am: Worship Service Chapel (See Above For More Information and other services)
- 4:00-6:00 pm: Dance Workshop
- 7:30-9:00 pm: Peer Tutors Third Floor Aspinwall

**SATURDAY**
- (TBA): Overpopulation Lecture Olin Auditorium
- 8:00 pm: Peer Tutors Third Floor Aspinwall

**SUNDAY**
- 3:00-5:00 pm: Poetry Room Open Olin 101
- 6:00 pm: French Table College Room Kline Commons
- 6:30 pm: BBLAGA meeting Kline Commons
- 7:00 pm: Purge Discussion Olin 102
- 7:30-9:00 pm: Peer Tutors Third Floor Aspinwall
- 8:30 pm: Observer writers' meeting Third floor Aspinwall

**MONDAY**
- 6:00pm: Coalition for Choice meeting President's Room Kline Commons
- 7:30-10:30 pm: Peer Tutors Third Floor Aspinwall
- 7:30 pm: A.A. Meeting Aspinwall 302
- 8:00 pm: LAGS Kline Commons

**TUESDAY**
- 5:00-7:00 pm: Russian Table Kline College Rm.
- 5:45 pm: BBSO meeting Kline Committee RM
- 6:30-8:30 pm: Poetry Room Open Olin 101
- 7:00 pm: Campus Rape Discussion - Olin 102
- 7:30-10:30 pm: Peer Tutors Third Floor Aspinwall
- 7:30 pm: Scottish Country Dance - Manor House

**WEDNESDAY**
- 5:00-7:00 pm: Russian Table Kline College Rm.
- 5:45 pm: BBSO meeting Kline Committee RM
- 6:30-8:30 pm: Poetry Room Open Olin 101
- 7:00 pm: Campus Rape Discussion - Olin 102
- 7:30-10:30 pm: Peer Tutors Third Floor Aspinwall
- 7:30 pm: Scottish Country Dance - Manor House

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