

# OBSERVER

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"Not everybody realizes that a really good journalistic accomplishment requires at least as much 'genius' as any scholastic accomplishment..."

- Max Weber

# Aid to Larreynaga



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Edwin, Eddie Jose, Alphonso and Angel are residents of Larreynaga, Nicaragua. This postcard is available in DeKline.

Michael Poirier  
News Editor

The Mid-Hudson/Larreynaga sister-city project is a private, non-profit organization devoted to humanitarian and educational exchanges between the people of the Mid-Hudson valley and the city of Larreynaga, Nicaragua. The organization has stepped up its involvement in response to the disaster caused by the eruption of the volcano Blanco Negro near Larreynaga.

The group has been requesting donations of food, summer cloth-

ing, and school supplies to offer relief for the displaced people. The situation is getting worse as the people are depending upon the government to provide sufficient assistance. The streets have been covered with boulders the size of cars, and hundreds of people have lost their homes. The M-H/L has been selling postcards in deKline to raise money and will be in front of Kline Friday afternoon to collect more donations of materials and money.

The project was formed "because we wanted a direct human contact and wanted to give issues a human face. We are an alternative method of insuring that the

aid money goes to the correct purpose. It is difficult to get a lot of information due to the disaster, and we will be returning to Nicaragua as soon as possible to deliver the aid."

Bard student Enrique Gomez is from Larreynaga, and Jonah Gensler spent last summer in Nicaragua with the Gomez family. As Gensler commented in the project's newsletter, "A sister city project is a dynamic entity which can build leadership in both communities. In our efforts to improve the well-being of Nicaraguans, we should remember that we are all sharing in a human enterprise. The

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## Election results

Michael Poirier  
News Editor

Campus elections were held on Monday and Tuesday of this week in front of the post office and 188 out of almost one thousand students voted. Olivier te Boekhorst was elected as chairman of the Student Judiciary Board over his opponent Rudi Ganz by a strong margin. "I have a strong interest in being Student Judiciary Board Chairperson and am confident that I would be effective in that position," commented te Boekhorst who has been extensively involved in student government in the past as a member of various committees and the Student Life Committee chair.

The balloting for the Board of Trustees Representative was significantly closer. Two candidates had to be elected and Sasha Gorman received the most votes

with 110. Ephen Glenn Cotler narrowly defeated Jason Van Driesche by only two ballots (82 to 80). Tatiana Prowell, who ran as a write-in candidate, received over fifty votes. Secretary Sally Mehrtens who conducted the election confirmed that the votes were recounted many times. In his statement of purpose Cotler stated that "I am optimistic about the position because it is an awkward position. I am familiar with awkward positions. I want to share with the Board of Trustees the awkward positions we are daily put in as students..."

Positions which were won by default were Dara Silverman as Planning Committee Chair and Renee Cramer as Chair of the Educational Policies Committee. Elections for open seats on the Planning, EPC, SJB, and Student Life Committees will be held at the final Student Forum meeting of the semester on May 11, at 7:00 PM in Olin.

## Classifieds

Heading for EUROPE this summer? Jet there anytime for \$160 with AIRHITCH®. (reported in Let's Go! & NY Times.) AIRHITCH® 212-864-2000.

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Live in babysitter needed. We have two children ages three and five 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 and meals - pay negotiable. Call 758-6338.

Okay, look, I really need a summer room. I beg of you, send any relevant info, leads, etc., to Matt Gilman via Bard mail.

Students in Ashbery's Poetry Workshop: If you want to go to the party in Hudson, meet Friday 5/8 at the Old Gym at 12:30 pm for a ride.

Wanted: apartment or house for summer sublet near Bard for one or two people. Contact Melaine Oster at ext. 330 or via campus mail box 1209.

To the person who may have decided to borrow my softball glove (without asking me) - it would be appreciated if you would return it to me, as you probably should not have taken it in the first place. It's not yours.

Kris Hall  
Intramural Director  
more personals on page 3

Nicaragua  
continued

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material aid we send will only be an anesthetic at best if it is not accompanied by real, sincere efforts to improve human capacities. To train, to teach, to learn, to grow, to involve, to challenge is how true sister cities interact." Anyone interested in helping out in addition to donations should contact Gensler on-campus.

## Bard Community pays respects to Nadir Teherany

Early Monday morning, Nadir Teherany, a senior chemistry major, took his own life. Teherany was the Peer Counselor for Rueger and had been actively involved on campus including working in

the computer center and helping out with cultural events in Olin. He had recently completed his senior project and had reportedly been "very happy and proud of his project" according to his many

friends. His advisor, Simeen Sattar, was even considering having it published. His suicide came as a terrible shock to the many people who had cared about him.

He had sent good-bye letters to his friends and professors on campus, including college President Leon Botstein who felt that his letters contained an intense loneliness and anger, as well as almost a thankfulness; like he was only saying good-bye for a short time. Teherany was from Pakistan and had already made plans for commencement, including a visit by his parents and younger brother. He had jobs lined up for the next year and then planned to go to graduate school yet did not

feel comfortable with his future and "felt that he had to make things up when speaking with people."

The following statements were from fellow students and faculty members who were remembering their departed friend Monday afternoon:

"He was a very beautiful and sensitive person. A hug meant a lot to him..."

"...He did so much for other people, much more than he had to. He truly was the person he was afraid he couldn't be..."

"...When you are standing on the edge of a cliff it is normal everyday balance that keeps you from falling off. But what keeps you from jumping is a consciousness of the consequences of your

own actions; he realized that and had made his own decision..."

Nadir Teherany's presence will be sorely missed on this campus. There are many resources on campus to turn to for emotional help and counseling. The Counseling and Health Service at ext.433, the Dean of Students office at ext.454, and the Chaplain's office at ext.364. Announcements about memorial services will be forthcoming.

## Movies for the Week:

Friday, May 8: Law of Desire

Sunday May 10: Breathless

The Senior  
Class Presents:

With a little help from the Entertainment Committee

**Basehead  
w/ Loco Boom  
At the Tent Party  
Friday, May 22 at 11 pm  
Beverages available**

## Bard Wellness Awareness

Monday, May 11 4-7 pm in the  
Aerobics room of Stevenson  
Gymnasium

Workshops in Nutrition, Exercise/Fitness,  
Smoking Cessation, Eating Disorders, Sexual  
Health, Stress Management, AIDS/HIV.  
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## The story of a writer: prosecution to acclaim

Jeana G. Breton  
Staff Writer

Bard professor Norman Manea was born in Suceava, Bukovina, Romania. At the age of five, he was deported to a concentration camp in the Ukraine and remained there until the end of World War II. He then studied to become an engineer, but left the profession at the age of thirty-eight "to dedicate [himself] exclusively to writing."

He had "a great many of his works published in Romania in a variety of media including some of the most important cultural magazines. He wrote fiction that was "deeply connected to my experiences; you write about what you know best and so the core of my work was the topic 'I.'" His

are stories about oppression and the survival of the artist in a land where no one can express oneself completely. He himself was persecuted for his work, "therefore, I left. I couldn't deal with the intense censorship that became totally crazy because of cultural and political oppression."

He left Romania for West Berlin in 1986 and arrived in the United States in 1988. In 1989, "Bard chose me," said Professor Manea, to teach literature as a fellow of the College's International Academy for Scholarship and the Arts, which brings writers and scholars, whose freedom of expression has been restricted, to liberal colleges throughout the U.S. He missed his homeland very much in the beginning and still does sometimes, but at the same time feels "step by step I adapt to American life, and I like Bard — the place and the people — and hope they

like me." He sees "teaching as an exchange [giving while learning] that was at first disturbing because of the contact with a new generation that was very different [from the Europeans he was used to]," but now considers it to be a stimulating contact. He teaches a class on the Holocaust and literature, and a class on Eastern European writers, both subjects connected to his main experience as a human being and a writer.

Professor Manea is also the author of five novels (two of which have just been published in English: *On Clowns: The Dictator and the Artist* and *October, Eight O'Clock*), three volumes of shorter fiction, and three collections of essays. His work has been translated into more than ten languages. "Of course, I'm glad," said Manea, "that my books are translated and reach an international audience, but writing is not

a happy profession; it's tough and complicated — sometimes even sad, but there are some moments of content and even happiness."

A recent moment of pride took place on April 15, 1992 when he was named one of 149 recipients of a fellowship established by the John Simon Guggenheim Memorial Foundation. Professor Manea was chosen from among 3,162 artists, scholars, and scientists because of his unusually distinguished past achievements and his exceptional future promise. Previous awards earned by Norman Manea include one from the Association of Bucharest Writers (1979), one from the Writer's Union of Romania (1984), the DAAD Berliner Künstlerprogramm (1987), and a Fulbright Fellowship (1989).

Critics have compared Manea's work to those of Bruno Shultz, Robert Shultz, Robert Musil, and

Franz Kafka. Manea says that if a writer must be included in a literary family: "it's not the worst one, but family members are not identical; they're similar and different at the same time." His book *On Clowns: The Dictator and the Artist* is a non-fiction book about culture and politics in Romania written because he "felt the need to tell the experiences of a writer in Romania [surviving and finally being obliged to leave]...and to explain the ambiguity of the system [dictatorship]." His book *October, Eight O'Clock* is a short fiction which takes the form of a biography of the main character whose childhood starts in a concentration camp during the Holocaust, and how this character grows up to combine both sides of the socialist society into his work. Both books are available at the bookstore.

## Cross-disciplinary language program

Matthew Apple  
Managing Editor

Students with at least two years of a foreign language, but who aren't interested in literature classes have the option of using their language skills in the cross-disciplinary program. The program, started in 1990 by German professor Franz Kempf, arranges for student tutorials using the original texts of works used in social studies classes.

"In the past, students could only

use their foreign language skills to study literature," noted Kempf. "The cross-disciplinary program provides not only a meaningful application of language skills, but also leads to a better understanding of the language."

Although twelve students participated in German as part of the program during its initial semester in 1990, the number of interested students has been rapidly dwindling. Students who participate in the program are required to complete the normal course load and attend tutorials to read and discuss select course materi-

als in the original language. The student would receive two separate grades for the class and four extra credits for the tutorial.

Twenty-two courses were marked for possible cross-disciplinary language study for the spring 1992 semester in the mathematics, art, and social science divisions. Cross-disciplinary courses in German, French, Italian and Russian will be offered for the fall 1992 semester at course registration day on Wednesday, May 13th.

## Personals

Egad! A basetone denotes a bad age.

SWF seeks partner (2 legs, 2 arms, etc.) for fudge ripple sex. Also, I've lost my sex toy; wears a dog collar, a mean expression, and answers to the name of "Matt." Reply to Box 346.

Nadir, we love and miss you. — a friend.

Calling all beer drinkers — the senior class is sponsoring a party at the Blum courtyard this Thursday night. Fosters on tap! Need we say more?

## Correction

In last week's issue the photos of Andrea Breth's senior project and Karen Kloumann's senior project were mixed up. We apologize for the error.

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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 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 view aimed at ending neglect

Jeana C. Breton  
Staff Writer

On Saturday, May 2nd Bard's Graduate School of Environmental Studies held its third and final lecture in the series entitled "Overpopulation: Causes and Solutions." It was held in Olin Auditorium and featured Marvin Harris, anthropology professor at the University of Florida. His talk centered on how population growth affects the evolution of culture, and was entitled "Anthropology of Reproduction and Cultural Ecosystems."

Professor Harris gave his opinion that growth affects evolution "by lowering marginal rates of return on productive effort." An increase in population means a necessary expansion of production which leads to less favorable habitats, a depletion of production means, and an inevitable crisis which brings on experimentation and continental change. This was true of the prehistoric realm when

mammoths and other large animals were brought to extinction by a combination of altered climate, hunting, and the development of more effective weapons. It continued to be true in the days of the Aztec Indians (who, out of a need for protein, ate prisoners of

**"There are more benefits to having one educated child than having ten doing domestic labor."**

war), and in India prior to Hinduism when there were many cattle herds, crops of grain, and a higher standard of living; when population drastically increased, the forests were destroyed and eventually animals took on a new role while the country continued to suffer in its search for better production means.

It is a viscous cycle depending "on gains of productivity being swallowed up by population increase," said Harris. Once population growth was favored "to step up production, but recently there's been a cancellation of advantages due to the cost/benefit ratio." Harris admitted that a time existed during which an extended family provided favorable benefits because there was more man power (necessary in pre-industrial situations to obtain bigger fields, a larger harvest, and a higher range of protection); but "short-term gain leads to long term losses." The long term costs of overpopulation now outweigh the short term benefits. The logical solution, according to Harris, is for families to have fewer children and to educate them. This is costly, but will result in children more capable of becoming great social investments. "There are more benefits to having one educated child than having ten doing domestic labor."

According to Harris, such a trend will be difficult to imple-

ment (especially in third world countries) and requires a universal desire to "produce more and more, better and better." This means establishing updated technology for all fields from production to health care. Consumerism — "today's fastest growing reli-

**"One car is better than walking a few miles in the rain, but 1,000 cars on that same road becomes life threatening."**  
--Marvin Harris

gion" - will play a big part, said Harris, because it is the people who drive the governments and businesses. In every plan, however, there is a counterproductive element. "One car is better than walking a few miles in the

rain, but 1,000 cars on that same road becomes life-threatening." Consumerism is often not consistent with attempts to limit consumption. The goal must be to counteract previous advertisements encouraging consumption with mass media attempts of getting the public to recognize the current problems associated with overpopulation. Other possible solutions include distinguishing 1st and 3rd world problems and applying tactics accordingly, achieving optimistic technological advances in energy, and transferring reproductive technology from the 1st to the 3rd world countries.

If such programs as those making contraception accessible to everyone are not established now, it will eventually lead to abortion, and if safe means of obtaining an abortion are not available, it will lead to infanticide by means of neglect. Says Harris: "Long-term achievement requires a short-term basis being laid for the transformation of how we value our children — quality instead of numbers." ♪



**Drivers Wanted**

College Students: Drive an Ice Cream truck in your hometown in Connecticut or Westchester County this summer. Sell Good Humor and other ice creams. Earn \$650-\$950 per week. Apply now, not in May.

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**CAREER DAY- SATURDAY, MAY 9**  
1:00 pm, Olin Hall 3rd Floor

Alumni returning to campus to speak about their experiences working in the following fields:

- Social Work
- Environmental Science
- Theatre & Dance
- Music - Composer
- Writing & Publishing
- Museums
- Photography
- Films
- Music - Producing
- Teaching in the US & Abroad

A chance for students to hear what these fields are like, from others who went to Bard. Do some networking. Find out where to look for jobs and internships.

**Cafe Menagerie**  
May 9th 1:30-6:00 pm

An afternoon of Safer Sex discussions by Bard students for Bard students about Bard students. Olin 102 & 104.

Offering light food fair and mocktails. Music by Loco Boom.

- Diversity & Plurality
- B.R.A.V.E.

-Discussion for all women about improving sexual communication with your partners.

-Discussion for all men about improving sexual communication with your partners.

- S.M.A.C.E.S.
- B.A.G.E.L.

-Discussion for Bi and Men

-Discussion for Bi and Lesbian Women

- Eroticizing Human sexuality

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## Frustrated, misunderstood, disappointed and not getting any- hope you're not here, wish I weren't

To start with, this is not another essay/letter/doctrine-of-life extolling the virtues or vices of S&M. It's great that people like SMaces and BAGEL are trying to figure themselves out, no matter what answers they find. No, this is instead an attempt to represent, however feebly, the position of those of us who can't get laid in the first place, much less explore beyond that point, because we just don't fit the Bard game. The game whose rules apparently state that sexual encounters are best had while drunk or just after, so that if things don't work out both parties can pretend that it was mostly the alcohol talking (or thrusting or whatever). The game which tells us that averting our eyes or simply ignoring a person after a certain point is sufficient to communicate to them that "it's over." (I preach not, friends, for I have walked both sides of that dirty boulevard.) The game which states that if an expressed desire between two friends isn't mutual, things can never be comfortable again. The game that says you can't approach someone just out of an overwhelming desire to meet them for whatever uncertain physical or intellectual reasons, but that you must instead connive a situation, search out a mutual friend and drag them into the fray... or just live with your curiosity unsatisfied. A game whose goal is to never admit our needs and desires, to not admit that we are often shallow, or even that we question the general consensus of what shallow is. A game with the goal of never admitting that it's okay to just want to screw someone, but a game that provides many masks under which to continue that activity just the same. Or maybe you don't just want to screw them, maybe you don't know what you want to do. Where is the rule that explains to me why I can't be honest and just try to meet someone and then figure out why it seemed so important, without

that person freaking out and thinking it's something strange or intimidating? I'm sure I'm not the only one - I've been looking and I've seen you looking back, at times. Maybe you've even tried to slip into a potential slick-introduction typesituation and I was too slow at the time to realize it. I know you're out there, lots of you, and I know you are identifying with at least something here. Or maybe not. Either way, I hope I'm not alone in believing that our game is defective. Pieces are missing and the rules are badly written, with many omissions. I want a refund. I want to be honest, I want to be open, and anyone else who feels like they can't walk up to that cute guy or girl or whatever, well, I want them to be honest and open, too. I'm not saying a silver platter introduction to fuck, I'm just saying introduce yourself, make a move, have some guts (or clits, balls). Take or at least share the initiative. Let's see what happens if we ignore the rules for a while, OK? I'll be waiting for you to introduce yourself, or maybe I'll beat you to it. If nothing else, please remember this the next time you are staring at someone across the room whom you've never met but really wanted to, and no matter how ambiguous your intentions, please, ask yourself why, what is stopping you from talking to them? This isn't just sex, people, this is relating to your fellow human beings! On whatever level, whether you hope to get laid, hope to make a friend, hope to find someone to talk to, or maybe even have no intention other than saying "nice shirt," at least give it a try! What's the worst thing that can happen? If you're like me then Rejection is a familiar drinking partner, not at all an excuse to be frightened. Please. I hope I hear from you. If not, I hope I have the guts to approach you myself...

*Author's name withheld by request.*

# Wanted

L'enfant terrible,  
EphenGlennColter  
Queer\*

Those Who Were At The First Menage, Those Who Were At The Second, Those Who Don't Intend To Miss The Third!

Any-and-Everyone from The Orange, The Blue, The Yellow and The Green section of the Bard Course Book, any May Taurus or Gemini,

All Y'all from Feitler to Manor Annex, from 3rd Floor Tewks to Downstairs Keen South-Student Leaders, Role Models, Role Players, or Holy Rollers! The Costumed, The Unaccustomed, The Irate Financial Aid Office "Customers,"

Fans, Poseurs, Icons (or Eye-Sores), Advocates—The Activist—Actors, Artists, Writers, Dancers -Dance Majors, Lit Majors, Art Majors, Drama Majors, Major Disappointments—EEC or ISO—Black, Blue Blood, or Red Blooded American, The People Who Drink, The People Who Drink Alcohol at "Other" Parties,

People of Color, People With An Accent, People Who Don't Know They Have An Accent, People With A Bad Accent, People With a Fake Accent, The Beautiful People—Their More Intelligent Friends—The Could-Care-Less, The Can't-Be-Bothered, The DON'T WASTE MY GODDAMN TIME, The Ya' Know?

The Bored, The Lazy, The Fucked, the Functionally Fucked-Up, The Co-Dependents, The Sociopaths, The Enablers—The Poignant Posse, The Smack Pack—The Rich, the Famous, The Infamous (on or off campus), The Misunderstood, The Unknown, and of course, The Underestimated,

Pen Pals, Imaginary Friends, Weight Watchers, People Watchers, People Who have to Watch Their Language (Gossips...Whiners...People Who Talk to Shelley But Won't Talk to You), The Witty, The Petty, The Suck My Left Tittie—The Hippie—The Insider, The Outsider, The Superficial and The Profound (familiar or foreign—Cyber Punk, Retro Funk, or Sober Drunk), Superhero or Superior Heroine—X-Man or G-Boy—The Warden (The Good Natured Gal With Key to Her Heart), The Liberian Centurian, The LEGENDARY Diva Touche Flambe,

The Good Student, The Bad Student, Good Cop (Stuart) or Bad Cop (Leon), The Bookstore Thief, The Coffee Shop Thief, The Construction Site "Borrowers", The Ludlow Thieves, The Religious, The Relentless, The Unresolved...The Pointless, The Clueless...Those That Use Drugs and Those That Need More Medication, The Women of the Women's Center, The Rest of the Women on Campus (and in the World)—quid pro quo or Pro Choice?—The Seniors, The Seniors Who Just Might Graduate,

Those That Dance, Those That Don't Dance, Those That Don't Know They don't Dance, Exotic Dancers, Erotic Go-Go Boys&Girls, Strippers, Teasers, Crowd Pleasers, The Social Butterflies, The Fly Girls, The Girl With Her Head In The Right Place But Who Wears Her Heart On Her Sleeve, The Boy Who Smells of Money, That Other Boy With A Heart of Gold Who Just Smells, That Nice Boy Who Needs Like Another Hole in His Head...and That Trifl'n Mother Behind French Doors,

Disco Queens, Control Queens, Dragon Ladies, Drag Queens, Prince Alberts, Primadonnas, Madonna Wannabes, (HEOP's Mad Donna)—Napoleon—The Last Empress—The Tattooed, The Pierced, The Shaved -The Lover, The Loved, The Beloved...The Unloved—The Undesirables—The Desired, The Distant, The Dissed, The Disillusioned,

...Them's That Perpetrat'n, and Them Fags, and Them Dykes, and Them Faghags, and Them Queers, and Them Queens, and Them Lesbians—Lesbionic or Lesbian Jock—That Macho Slut Herself! The Sensitive New Age Guys, the Bisexuals, the Bisexual Wannabes—The Ambivalent—Those Looking For A Man, Those Looking For A Married Man, Those Look'n for Dick -Those Look'n For A Divorce, Those Look'n For A Divorced Woman, Those Look'n For Clit -All of Butched Dykedom and Fagesque Gaydom!

Grrrlfriends, Boyfriends, Boy-Boys or Guerilla Girls, Gay Men With Gay Sensibility, Gay Mean With No Sensibility, Gay Men with NO Aesthetic -Women Who Love Women, Men Who Love Men, Women Who Just Have Sex With Women, Men Who Just Have Sex With Men, The Women Identified, The Man Identified, The Unidentified Lying Objects

The Coming Out, The Coming Around, The Next Guest Who's Coming To Dinner (for "White Bread," "Vanilla Sex," or "Couch Potatoes"), That Woman Who Also Can't Stand That Yellow Kitchen! The Little Voice in the Back of your Head, The Thought on the Tip of Your Tongue, That (?) Right Under Your Nose

The Sextop, The Potbellied, The Flirtatious, The Unfaithful, The Ex, The Next, The Pretext, The Quick, The Freebie, The Do-Me, The Discreet...The Indiscreet -Horny, Hoping, or Ho, That Nasty Chile Built Like A Stack Of Uncooked Biscuits, The Glow Worm, That Low Down Goodfornoth'n at 758-1339!

Virgins, Divas, Virgin Divas—Zumani-Ms. I've-Been-Rob-ed-Snap Divas, Dyke

*continued on page 6*

## SEXUAL ASSAULT

Knowing how to help someone who has been sexually assaulted can make a significant difference in the healing process and helping that individual to regain control over their life. If someone you know has been sexually assaulted:

- Listen, be supportive and non-judgemental;
- Let the survivor know that the assault was not their fault, regardless of the circumstances;
- Let the survivor decide what actions to take to help her/him regain control.
- Offer options: seeking medical care; calling Security of the police; contacting BRAVE, the DOS office or the Counseling Center for emotional support and information;
- Know that sexual assault often has an impact on those people close to the survivor, including friends and dorm-mates. Don't be afraid to call one of the above organizations to get support for yourself.

It can help to talk about it. Call  
BRAVE

Bard Response To Rape & Associated Violence Education  
Information - Counseling - Support - Referrals  
X552 or X553 All Calls are Confidential

...shy about calling a student run hotline? BRAVE Program Director, Joan Unger is available Tuesdays & Wednesdays. Call X557.

## Wanted continued

continued from page 5

Divas, Divettes, Divynals, The Divine and The Like (their Attitude and the Shade)—Shi-Shi or Ki-Ki—Ms. IT or Mr. IS—Well-dressed or Overweight (in leather, polyester, plastic, rubber, latex, or spandex -bought, borrowed, or mopped -from K-Mart, Payless, or Jamesway), and, uh, NY, Chicago, and LA!

PostModern Sexual, Pansexual, Aesexual, Deconstructed Sexual—The Survivors—The Inspirers, People Living With -Those Clean, Those Sober, Those Clean and Sober and Alcoholic, The Tested, The Untested, The Should-Be-Tested Soon, Anyone Who Can Admit This Campus is Racist/Sexist/Homophobic and Include Themselves As Part Of This Consciousness, Anyone Who Can Catch Themselves In A Lie And Set Themselves Free, Anyone Who Wants To Change The World, Anyone Who Wants To Start With Their World-View -Women Who Say No, Women Who Say No More, Men Who Listen NO IFS, ANDS, OR BUTS!

WANTED by Saturday, "Bon Appetit."

## What the United States justice system thinks about the African-American man

by Amu Ptah

On the morning of April 30 1992, while sitting in my history class, my classmate, an African-American man, told me of the acquittal of the police officers involved in the Rodney G. King police brutality case. Tears immediately filled my eyes and I looked at him, fearing for his life.

I am an irate and frustrated African-American woman that is sick and tired of witnessing the murders, beatings, dehumanizing emasculation and incarceration of my African-American brothers. I cannot put into words the pure rage that I feel emerging from the fact that, time and time again the United States justice system sends out a message saying that the life and well being of African men means NOTHING in this country!

The beating of Rodney G. King as if he was a rabid dog was only unique in that it was caught on video tape. This injustice was not a first. I have witnessed with my own eyes the merciless beatings of my African-American brothers and felt guilty because there was nothing that I could immediately do to lessen the pain they were feeling.

The verdict in this case was a slap in the face to Yusef Hawkins, Phillip Panell, Michael Griffiths, Malcolm, Meadger, Martin, Marcus, Nat, Fred, Assata, and all the other brothers and sisters who lost their lives or committed themselves to truth and justice. What about those that we do not hear about? Do their lives mean anything? How many have to die? How many sons and daughters have to be lost? How long will we stand by and allow outright injustice to happen? How long will injustice prevail? How long will there be silence?

I live in fear for my African-American brothers' lives. Living in fear for their lives means that I must live in fear for my own. It sickens me to know that a country who prides itself on its constitution and those words that say something about truth and justice for all, allows the equally sickening perpetuation of racism.

It's not a good feeling to know that one's

life is neither important nor protected. Rodney G. King was yet another example of how this country is not seeking justice for African men or women. Unless we start making some serious strides in combating racism, this country will witness an upheaval of everything it finds solace and pride in. It's very dangerous to continue throwing dynamite in an already explosive situation. I realize that I am not the only African person in this country feeling the fury that I do. People get tired of getting slapped in the face and spit upon.

I call upon Bard College and its students to sincerely commit themselves to the ridding of racism. Let us make some changes right here on our campus. Let's call upon administration to begin the formulation and inclusion of Africana and Latino Studies departments. Is Africana and Latino studies less significant? Why is it so, that an educational institution such as Bard College, who prides itself on its so-called "liberalism," does not have such departments already? Let us call upon administration to hire African-American and Latino professors. Are there not qualified people to hold such positions? I think not. Let us make some changes here at Bard, our home for the greater part of four years. What are we going to do?

Poem of the Week  
No Imagesby Waring Cuney, submitted by  
Jolana Brashears

She does not know her  
beauty  
She thinks her brown body  
has no glory  
But if she could dance naked  
under palm trees and see her  
image in the river  
she would know  
but there are no palm trees  
on the street  
and dishwasher gives back  
no images

## The Beer Column

PH: This week, to celebrate Cinco de Mayo, we chose to Mexican beers just like we did last year, only different, well different beers anyway. Now personally I don't care much for Mexican beer, sure I'll have a Dos Equis when I go out for Mexican food, but otherwise I don't make it a point to buy any of what I consider sub-standard imports. To me, Mexican beers all taste pretty much the same, and too many at once tends to make my stomach turn.

Not everyone agrees with me of course, in fact, last summer in England Sol was the in beer to drink and the most expensive. I can't comprehend this trend myself, and neither can any of the older or more sophisticated generation, but shit happens. At any rate, this week Finnegan will be discussing Negro Modela and Superior while I drink the Brooklyn Brown dark ale.

Brooklyn Brown is a newer, darker version of Brooklyn Lager which we reviewed a few weeks ago. The dark is a lot less subtle than the lager and really has a dominance often associated with beers of this color. There's a hint of the lager's flavor in this but they're more like third cousins than brothers. If you're not a fan of dark beers it's probably not a beer you'll be able to handle on a large scale (by the case). It doesn't have the thick, coffee-like bite that Spaten Dark and other dark imports have, it's clearly domestic with its own unique taste. I have to say, though, that all things considered, the lager's much better.

Now I hand you over to Finnegan and his sombrero.

F: Oh, Phantom, for shame- How could anyone of your skills refuse to sample any beer that had never been tried before? After three semesters and 117 beers, even the "sophisticated generation" should bear down and drink up. To shun any kind of new experience is to fall into a trap of loser-ness. Anyway, it is Cinco De Mayo and Superior is my beer de primavera. It is a mildly dark lager with a heavy yellow color and a taste that is malty and soft

without being weak or tiresome. It has a mild flavor that makes for a drinkable beer and not an event. However, it is not very distinguished- you could drink a couple and then totally forget that it happened.

The Negro Modelo is completely different. It is much darker- A kind of reddish brown that is most common in English and German brews. Further, it has a naturally dry taste without being too hoppy or malty - in other words, it's not syrupy and has a mildly sweetish taste that compliments the after-taste really well. Depending on what you have had to eat or what you ate, the taste comes off like a biscuit or a piece of dry bread. This is not bad- this is a good thing. Negro Modelo is completely different from anything I have tried and one of the best things to come out of Mexico since Pancho Villa. No really, the Negro Modelo is a good beer. I'd have to say that out of the 117 beers that we have tried it ranks in the top 50%. It is better than the Superior, but not very drinkable. Anyway, it's not too bitter and goes in right.

Next week, we promise to have a celebrity reviewer plus the extra-super-mega special Finnegan's Wake Issue, plus the superbrau chart plus lots of other good stuff that I can't think of right now. Oh yeah, and just you wait- this Thursday, in the Blum courtyard there will be a big beer column blow-out with Foster's on tap. Plus, you get to meet the super-cool usses. Is there anything more? Naaah.

Phantom says  
Brooklyn Brown is  
only a 2  
Finnegan gave  
Superior a 1.5 and the  
Negro Modelo a 3.

## Beverage way

SUPERMARKET OF BEER AND SODA  
Rt. 9 2 miles NORTH of Red Hook Traffic Light

■ Budweiser  
\$12.49 / case

■ Koch's  
\$6.99 / case

■ Stroh's  
\$11.99 / 30 pk



■ St. Pauli  
Golden  
\$4.69 / 6 pk

■ Spaten  
\$5.49 / 6pk

■ Diet Rite Soda  
\$1.99 / 6 pk

# Art rebounds around the campus

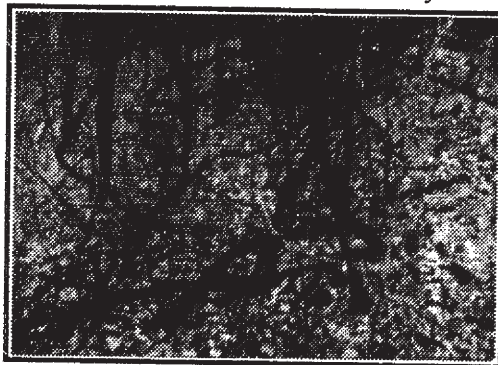
## Davis interview

"It has something to do with the quality of seeing and the ability to express what I've seen," said Sara Davis of her senior project, a series of 30 black and white photographs entitled *Seeing: Patterns in Chaos*.

The body of Davis' work consisted of landscape photographs shot with a 4 x 5 camera in Ferncliff Forest, River Road, and the woods between Tivoli and Germantown. Explaining that she used to photograph just "beautiful trees," Davis said that she decided to move her work to the forest because "so much is growing there that your eyes pass over a lot of things." As she began to pay attention to patterns and shapes formed by the trees and other vegetation, this interest became the focus of her project.

Davis found shooting landscape scenes challenging because "it's not just about beautiful landscapes. It's about finding something interesting to hold someone's attention." Davis explained that she was interested in "the intricate lines created out of whole objects," a concern which is readily visible in her work. Although the majority of Davis'

photographs did contain trees because she found them to be "more interesting and stronger [than other vegetation]," she also spent a long time at each scene making visual decisions because of the nature of the 4 x 5 camera; such intimacy with a scene allows



the breathtaking beauty of a first glance to wear off, leaving the photographer with a better sense of what is essential to making a successful photograph.

Actually the photographs Davis was most pleased with were those of vines: "the vines are much more sculptural [than trees], and I found that I really liked that."

While Davis explained that what makes a successful photograph

for her is "something much more instinctual than I could describe," she also commented that she is pleased with photographs in which "I'm able to see in a photo what I've seen out there."

Davis was pleased overall with her year's work, as were her professors and those that viewed the show, but she does not feel that it is finished yet and plans to continue working on the series over the next few weeks.

Following graduation, Davis plans to go home to Seattle and work for a non-profit women's legal organization. She says that she is "not looking for a career in photo" because she prefers not to work for anyone else, but she does plan to continue in photography, possibly seeking work in a related career.

*Seeing: Patterns in Chaos* is on display in the Kline Commons paranoids from May 2nd-16th.

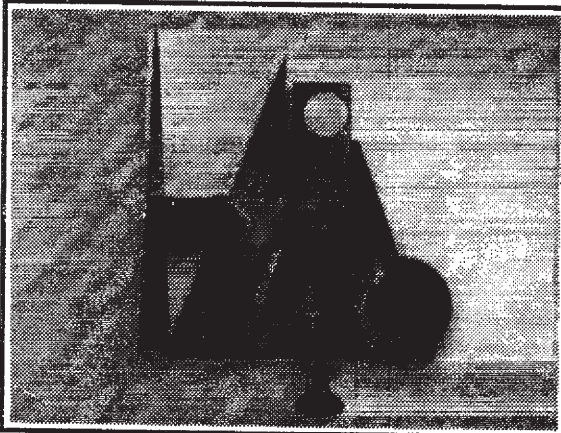
## Ganjian interview

"Shopping became a big part of my artistic process," said Linda Ganjian of her senior project entitled *The Painter, The Junk Collector, and the Shop-aholic Meet*.

Her project consists of eleven works of art each brightly colored and distinct from each other. The exhibit consists of: 4 oil painted compositions on wood, 1 untitled acrylic on found object, 1 painted bed stand decorated with pieces of a letter, 3 compositions consisting of every day objects, and 2 hanging sculptures made mostly of newspaper filled panty hose and plastic hangers. Ganjian started out just painting, but discovered she wanted to incorporate more objects because "objects have their own connotations that bring meaning to the work." Thus her work progressed toward sculpture dependent upon what she could find useful in dumps, thrift shops, and second rate department stores such as

Jamesway.

Ganjian feels that hers is "a show where objects became increasingly vital to the pieces. The later works



are very much about middle class, suburban culture because of the familiar items used in them — they're practically sentimental." For example: the composition entitled "Orange-blue Suburban Symphony" contains ordinary light blue ice cube trays, that because of associations become not just ice cube trays, but also a representation of a certain class and

lifestyle—they're very American."

Her work was somewhat influenced by the artists Jasper Johns and Elizabeth Murray, and she was encouraged by her advisor Amy Cheng who gave weekly feedback. Ganjian, however, feels that she did what she did because "doing something traditional like painting still lifes would have been boring." She is "more or less" happy with how things turned out, and agrees with the comments she has gotten on her work; people have said: "It looks like you were having a lot of fun." "The work was serious, but fun. Sometimes frustrating...it was very time consuming," says Ganjian, and she only wishes that there had been more works to make a larger installation with "more panty hose." Ganjian's show is the final product of a year long process and is on display in Proctor until the end of the week.

## Olmstead interview

"I wanted to deal with relationships within the frame between people...structurally and psychologically," said Sophia Olmstead of her senior project, a series of black and white photographs entitled *Body of Opinions*.

Olmstead's project consisted of 31 photographs taken with a two and a quarter camera of two families in Tivoli with whom she worked intimately this year. She found the inspiration for her project in September when she met some children in a playground and began shooting photographs of them while they played. By October, she had been invited home to meet their families, with whom

she said she was "completely candid. I told them that I wanted to work intensively with a certain group of people [and] that it was essential for me to be completely immersed with them—that I would have to return constantly."

Olmstead decided to work with a specific group of strangers after several years of taking "random candid shots of people on the streets" and "more formal portraiture of close friends." She found that the extremes of these shooting situations left her without any middle ground, so that the resulting photographs were either too arbitrary or too intimate to be very successful.

It took a long time to establish an environment conducive to shooting. Olmstead explained, "You have to visit often enough to make them comfortable with you in their house; you have to make yourself a fixture there." Because Olmstead worked extensively with the children, she also had to

overcome the problem of them posing, which she did very successfully through placement of the frame. Olmstead commented, "You just have to keep shooting, and eventually you'll get something between those poses—something that's real."

Keep shooting, she did. Olmstead said of her advisor, Larry Fink, that he was "extremely supportive and excited all year.

One week I would shoot 20 rolls of bullshit, and Larry would say, 'It's alright. You're a hungry photographer, and you're researching for it. It'll come.'" She explained that in order to get the photographs she wanted, it was



essential to shoot as much as possible—even if that be 10 or 20 rolls a week.

Others who viewed the show were also very positive. Actress and personal friend of Olmstead, Yana Landowne, said, "It really moved me to laughter or just [feeling] struck at being able to see my own life there." Although she wishes that she had had a better technical understanding of the strobe flash she used, Olmstead was also pleased with the final product of her work.

Following graduation, she plans to move to New York, where she hopes to find an internship at Aperture or ICP, and to continue doing photography, beginning with children in parks and playgrounds.

*Body of Opinions* by Sophia Olmstead was on display in Kline Commons from April 30th-May 5th.

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May 8-14:  
Fri - Thur, 7:00 & 9:15;  
Sat & Sun Matinees, 4:30

**Where Angels Fear to Tread**

"AN UNEXPECTED DELIGHT." - Janet Maslin, The NY TIMES

"A STINGING COMEDY OF MANNERS!" - Peter Travers, ROLLING STONE



## Moaning becomes "Elektra"

Matt Gilmzn  
Theatre Critic

Danielle DiNatale, who portrays Elektra in the recent Bard Production of the same name, makes her entrance on her hands and knees, bawling. Her first line, spoken through sobs, is "I'm so unhappy." Her mood does not get any better.

The version of Sophocles' classic Greek tragedy produced this past weekend centers around an emotionally distraught girl with some familial problems. Ms. DiNatale has a tall order playing a woman who must be wracked with sobs for three fourths of her lines and enraged for the other fourth.

This production attempts to get the audience to feel for a girl driven to near insanity with mourning, seeking revenge against her father's murderers (one of whom also happens to be her mother), is a veritable slave to her mother's new husband, and lives only in the hopes that her brother will return soon to wreak the revenge she seeks. This is quite enough to handle without attempting to introduce a metaphor or two about speaking out against those in power and the true nature of jus-

tice. The poor mix of contemporary references in costuming and text while keeping somewhat faithful to the original Greek plot is distracting to the point of being irritating, and the confusing range of emotion required by the lead characters fails to reach the audience. The heavy load this production tries to take upon itself inevitably weighs it down, and the act of viewing it becomes near tortuous in some places. Some of the problems may be attributed to Ezra Pound's unique translation, which retains the ancient Greek play style, including the invoking of the Gods and the traditional chorus, while allowing for 20th century words and phrases such as "bullseye," "gizzard" and "top dog." However, the direction and staging is clumsy and intrusive, preventing the text and actors from carrying out what could have been an adequate production.

Several unnecessary touches leave the audience either confused or amused in spite of themselves. The set is a giant sandbox, the costumes are gaudy and burdensome, and the chorus occasionally sings its lines in a flat, discordant tone which is more irritating than informative. The performances are sparse and stiff, rarely enough to shake the audience out

of its apathy for the characters. Although Ms DiNatale is a capable performer, she fails to enlighten us as to how far gone Elektra is, and her mood swings become mechanical and unrealistic. The audience is given no way to empathize with Elektra. Halfway through the play one feels the urge to tell her to stop being a martyr and get on with her life. When Orestes finally reveals himself to Elektra, the long awaited change in mood is so manic, and Elektra becomes so irritatingly bent on revenge, that you almost wish she were crying instead. Jason McKay's Orestes is played refreshingly well at first, yet his tone does not mesh with that of Ms. DiNatale. He does not seem concerned with her welfare or with his desire for revenge. Tara-Lynn Wagner does admirably as Chrysothemis, Elektra's sister who is more willing to be silent and to appease her new father than to avenge her father's death. Jessica Allen Hall, as Klytemnestra was wicked and cruel, a fine evil matriarch. And even the props were good. But all in all, Elektra was a disappointing treatment of a great tragedy, and left much to be desired.

## Geil interview

"Everyone has been to a fast food restaurant, and there are very few places you could say that about," commented David Geil about his senior project, a series of black and white photographs entitled *Platinum Playland: Photographs of Fast Food Restaurants*.

Geil's project consists of 28 platinum prints of photographs taken with an 8 x 10" view camera of fast food restaurants—specifically McDonalds, Burger King, and Kentucky Fried Chicken. Geil said that he chose to photograph an unconventional subject because "a lot of my pictures have subjects that traditionally people don't think are beautiful. I think that's something original about my work—to take something like that and try to make it beautiful."

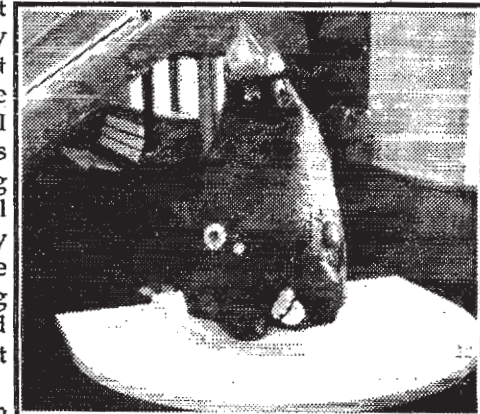
When asked about his photographic influences, Geil named Charles Scheeler, who is famous for his photographs taken at a Ford production plant, as well as Bernd and Hilla Becher, who "make beautiful work of things not traditionally beautiful, like blast furnaces." In fact, the Bechers currently have work on display at the Black Center.

Geil chose to photograph fast food restaurants specifically because he is interested in American culture and also because he enjoyed them as a child. When asked why he did not include any people in his photographs, Geil responded, "The restaurants, themselves, are what I'm interested in, and I'm not sure these people [in the restaurants] are any different from anyone else. Also the people could already be beautiful...and I want to take ordinary things and make them beautiful—to make them into a work of art." Furthermore, using an 8 x 10" view cam-

era with long exposures made including people problematic, if not impossible.

Geil was excited about his project because he "discovered something really wonderful about these places, and I had never seen them photographed." Although it took him awhile to discover exactly what he wanted as his focus, Geil said, "You have to have an emotional reaction to whatever you're photographing...beautiful or ugly," and eventually he found himself responding to the 'playlands' in this way.

He was most pleased with his



work taken in the playlands because he chose to view "objects like Grimace as something to look at, rather than

something to play on." In order to get away from people's traditional perceptions of these places, Geil also chose to photograph in black and white: "the colors would be too dominant...[and suggestive] of how people already think of fast food restaurants.

In the next year, Geil, who just purchased an 8 x 10" view camera, will pursue individual photo projects and do some commercial work in Connecticut, perhaps even with the franchises he photographed. Eventually, he also plans to enter a Master of Fine Arts program.

*Platinum Playland: Photographs of Fast Food Restaurants* by David Geil can be viewed in Kline Commons from May 5th-10th.

all art interviews by  
Tatiana Prowell, except  
the Gangian interview,  
which was by Jeana C.  
Breton

## Terdoslavich art interview

"It's a wonderful feeling to be able to use what you possess in your hands," said Rich Terdoslavich of his senior project, an untitled series of 13 acrylic and mud with gesso on a paper/canvas paintings.

Terdoslavich's body of work consists of intimately painted portraits of friends. He became interested in painting portraits during his sophomore year and enjoyed it so much that he wanted to pursue it more seriously as his senior project.

Although Terdoslavich said, "I had no specific message I wanted to get across...just the idea of spending an afternoon with friends, having fun painting



them," those who viewed the show consistently remarked on how much he captured the personalities of those in the portraits.

Terdoslavich explained, "I always feel great when I hear a really good musician or see a comic or painting like I've never seen

before...it makes me want to get up and go." His project communicates this enthusiasm and dedication: "It takes a lot of work and a lot of energy, but it's also a lot of fun."

Terdoslavich expressed contentment with his project, commenting "I'm very pleased that I got it off the ground...and I really tried my best; that's what it all comes down to." However, he also said, "I feel like some paintings have a lot of mistakes...I wish I had been better handling the paint—that I'd had more physical control of the brush, but maybe it's good to have some mistakes in your paintings."

continued on page 9

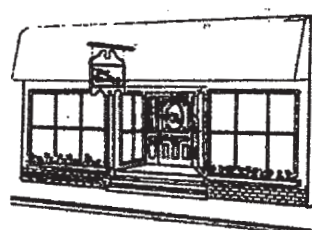
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Applications to be a  
BRAVE counselor can  
be picked up at the  
Dean of Students  
Office or at the  
BRAVE office. They're  
due before May 12th.

## Yaniv subs for Yeskel but still misses match

Matthew Apple  
Sports Editor

Yaniv Tomar substituted for last week's errant player, Bill Yeskel, yet didn't play at all versus Western Connecticut.

Tomar took Bill Yeskel's turn at the Holocaust memorial reading outside Kline Commons last Thursday so that Yeskel could play at Western Connecticut. Yeskel made up for his absence at Mount Saint Vincent the previous Tuesday by winning his doubles

match in a losing cause. Henri Ringel came through in his singles and doubles matches against West. C., winning them in impressive form. Ringel went on to win his next and final match of the 1992 season against New Jersey Institute of Technology, taking the singles 6/4, 7/5 and the doubles match, Isaac Halpern's final men's tennis match as a Bardian, by the score of 8 to 4 (see this year's final Athlete of the Week).

The men's tennis team finished their first season in the Independent Athletic Conference with a 1 and 9 record. The Blazers started

the season with only two returning players in a new, more competitive conference, and churned out hardy, battle-weary veterans of the tennis courts after a long grueling season. The Blazers improved dramatically by the end of the season, leaving their final match of the campaign with experienced players. Next year the Blazers will have a core group of strong players, ready to meet the challenge of becoming the long-sought after "above .500" sport team at Bard. Congratulations on a fine season and a fine job, Coach.

## Softball regular season winding down

Matthew Apple  
Sports Editor

Friday at 3:00 the first Bard Homerun Contest was held, with twenty people participating. Six contestants hit two homeruns each, but Jody Apap pulled away with first prize, a batting glove (which he probably won't wear, because everybody knows batting gloves are for sissies), by hitting three shots over the fence. Dave Lemmel was awarded second prize, a Yankee baseball cap (al-

though he's from Boston and likes the Red Sox, and absolutely hates the Yankees), and Matt Becker won third prize, a brand-spanking new plastic-lined softball.

Three games were scheduled to be played after the Homerun Contest, but none were. Irregular Group Dynamics forfeited to the team that changes its name every game (What's Our Name?), and 2 Legit 2 Quit quit the league because they couldn't come to any of their games. Monday games were postponed out of respect for Nadir Tehirany. The game between Da Luvaghs and

Duckrabbits has been rescheduled for Friday at 3:30, the game between the Cunning Linguists and the Black Sox for Wednesday (today) at 5:30.

### Game of the Week

On Tuesday, E. Coli played the People's Film Front Softball Liberation Army in what was expected to be a joke of a game. Motivated by the witty comments of a man dressed in a suit and a very large brimmed hat (the ever irreverent Adolphas Mekas, who taunted the opposing team with remarks like, "Give up. If you wanted to win, you should have picked the right team), the Film dudes tied the game at 3 in the first inning and blew the doors open in the next. Spectacular fielding by the PFFSLA, holding E. Coli to only three runs, and powerful hitting by Javier and Peter, who combined for three homeruns, gave PFFSLA the stunning upset victory, 13-3.

### Play of the Week

In SPS's game against Da Luvaghs last Wednesday, Monirul Hoque proved his manliness by bare-handing a fly ball in center field. To prove it was no fluke, Monirul caught another fly ball in the same spot the very next inning, again with his bare hands. "Who needs a glove?" Monirul quipped, flexing his arm muscles for the crowd.

### Just a reminder...

If you have any questions about your game time, or are

## Henri Ringel Men's Tennis

ht: Bigger than he looks  
wt: 3 % body fat  
year: sophomore  
hometown: Bangkok, Thailand; Buenos Aires, Argentina; Dell's Dairy Creme  
quote: "It's so good!"

We couldn't find Henri in time for a photo, but we're sure he would have looked as suave and sexy as usual.

Henri closed out his first year as the number one Bard men's tennis player with two strong victories over Western Connecticut and New Jersey Institute of Technology, finishing with a personal record of 5 and 8. "I owe everything I've accomplished to J," said Henri, who is the PC of Bourne and can be regularly seen wearing his Bard soccer sweatshirt and riding his mountain bike all over creation.

# Sports Editor Wanted

Please, please, pretty please? (Yes, we'll resort to whining) It's not hard, and you might actually enjoy the dead goat rituals - who knows?

Call the Observer at 758-0772 or drop a note in Campus Mail.

## Softball standings

### Recreation League

#### Division I

1. Margaret & the Meatbangers	4-0
2. People's Film Front Softball Liberation Army	3-2
3. We'll Go Pass/Fail, Thanks	2-2
4. Flaccid Susuki	2-2
5. Some People	0-4

#### Division II

1. E. Coli	4-1
2. Simon's Sluggers	3-1
3. Slut Trash	2-1-1
4. What's Our Name	1-2-1
5. Photo Flo	1-3
6. Irregular Group Dynamics	0-4

### Athletic League

1. Sexual Cannibals	5-1
2. Cunning Linguists	4-2
3. Gym Rats	3-2-1
4. Da Luvaghs	3-2
5. the Black Sox	2-2-1
6. Duckrabbits	3-3
7. SPS	2-4

unsure whether your game will be played

**PICK UP  
THE  
PHONE and  
CALL KRIS  
HALL at  
extension  
530.**

Kris has all the information at her fingertips, and you have no excuse for not knowing when your game is (although, admittedly, you might have a good reason for blowing it off).

## Terdoslavich continued

continued from page 8

Terdoslavich offered some advice to those who still have a senior project yet to do: "You have to find a way to balance your time between academics and senior project. Don't cry, and don't panic. Just be cool about things."

Terdoslavich confessed that he is afraid of 'life after Bard' because, "Now I have to go out into the real world where there are so many people who do what I do and are really good at it." Nevertheless, he plans to continue making art and playing guitar. Specifically, he plans to "play rock-n-roll and do some comics" to see where that will lead him.

Untitled works by Rich Terdoslavich are on display in Proctor from May 2nd-8th.

## A Question of Morality?

To the Editor:

I read with interest the response to Ms. Hellin Kay's letter in the April 29, 1992 *Observer* and felt a need to respond. I, like Ms. Kay, had read the initial unattributed piece of April 15, and had considered responding. Unlike Ms. Kay, however, I did not. I am now glad that I waited, because I feel that the writer of that first piece has now presented his/her views much more clearly and, thus, my response may be better directed.

I am a strongly pro-choice woman, but I would hesitate to speak for the pro-choice community. Thus, please attribute my assertions to me alone. I agree with the writer (who I will call X from here on) of last week's piece in one sense. "It is not that they [the opposing forces on the question of legalized abortion] disagree with each other, they are not even able to hear each other," X wrote. I believe fundamentally that no one on either side of the issue will ever be able to convince anyone on the other side; they approach the issue from completely different standpoints. However, I do not see these differing perspectives in the same light as does X.

I certainly do not see the pro-choice forces as "dealing with a practical issue" and the pro-life forces as "expounding a moral vision." (Incidentally, I have great difficulty with the term pro-life, as, I, too, am pro-life. I believe in the sanctity of the lives of women whose health and very lives would be threatened were they compelled to seek out illegal abortions. Thus, I prefer and use the term anti-choice. However, in deference to X, I will use the term s/he prefers.)

My pro-choice views do not mean that I favor abortion. I, too, would like to see a world in which no one would feel a need to choose abortion. That is why I strongly advocate sex education in school from as early an age as possible so that when teenagers and young adults become sexually active—which they will, whether we tell them how to protect themselves or not—they will know how to protect themselves from unwanted pregnancies, as well as from AIDS and other sexually transmitted diseases. Conversely, the majority of those who oppose

abortion as a legal choice also oppose sex education.

Thus, my support of legal abortion does not stem solely from practical concern. I, too, would assert that "abortion is something which should never have even come up in the first place," meaning that, ideally, no one would want to seek one. Of course I agree with X that our concern should lie "primarily at the point of prevention." However, that is not the world in which we live. We live in a world which has as a part of it rape, incest, pregnancies which threaten the lives of potential mothers, birth control failure, and, yes, mistakes.

I believe that the failure of the pro-choice movement and the pro-life movement to communicate is located on a different level. It is not practical v. moral. Rather, it is in the very word moral that the problem may be found. As a pro-choice woman, I, too, expound a "moral vision." The difficulty lies in the fact that my moral system is different from X's. The pro-life movement fails to understand that its moral code is not the moral code.

Not every individual, every society, every culture, every religion has the same beliefs about such complex questions as "when does life begin?" X asserts that "pro-life sees abortion for what it is in its moral reality: acknowledgment that life can be worthless, valueless." However, what is "moral reality?" I would assert that, except in a few narrow instances, there is no such thing. Individuals must be permitted to make moral judgments for themselves, within basic parameters set by society. Moreover, those parameters may encompass only those behaviors which will impinge on other individuals' liberties. Thus, two consenting adults have a right to engage in any sexual behaviors they choose in the privacy of their own homes; individuals have a right to worship, or not to worship, one God, or many gods, as they see fit; women have a right to choose abortion.

I am sure that X will say that my assertion about "basic parameters set by society" demands the outlawing of abortion, as we would both agree that it would demand laws against murder. It is here, however, that we come to the complex questions of "what is life?" and "when does life begin?" I understand perfectly well the viewpoint that life begins at conception and that, therefore, abor-

tion is "murder." However, I understand equally well that for many people, that is not the case. Moreover, I would assert that those people who do not equate abortion with murder are not making a "practical" choice as X asserts; they are making a moral choice, as legitimate as the moral choice that X has made.

X equates the dominance over women embodied in making abortion illegal to the dominance over all citizens of the law prohibiting murder. I disagree. In my moral vision, murder is a crime of taking away life which is independent and which, under the U.S. Constitution, as well as in a broader vision of human rights, possesses certain inalienable rights which cannot legitimately be abridged by anyone else. Abortion, however, ends the "life" of a fetus. Yes, some may assert that that fetus has the same rights as a human who has already been born. However, others would not make that assertion. And clearly, a fetus is not of the same physical stature as an infant, a child, a teenager or an adult; while all of the latter are independent, functioning, fully developed beings, a fetus is totally dependent upon its "mother" for all of its most basic needs, and in the early stages of development is even incapable of feeling pain.

X argues that such a dependency argument is a faulty one, asserting, "My grandmother is dependent upon my uncle for her livelihood." However, this is a highly questionable analogy. One adult, or child, who is dependent on another because of inability to work, illness, or for whatever reason, is still a person and a citizen with a right to life and liberty. A fetus, however, is not so clearly a "person." Some believe that it is, some believe that it isn't. Indeed, the law has never recognized the right of the unborn to inherit or to do any of the other things any other "person" can do.

Calling fetuses "children" or "babies" begs the question at issue. By using such terms, "pro-life" forces seek to set up arguments that are impossible to refute; who will say it is acceptable behavior to end the life of a child? However, the basic question at issue has not been addressed: when does a child become a child? When does a person become a person?

I would never suggest to X or to any other opponent of abortion that their moral vision is "wrong." They have every right to their beliefs, and, in their own lives, are

free never to have abortions. I just implore X and the "pro-life" movement to understand that I, too, have a right to my beliefs. My moral vision, and those of other pro-choice men and women, are just as valid as yours, just as every religious persuasion is as valid as every other, and every philosophy of life is as valid as every other. Indeed, many pro-choice activists would not choose abortion for themselves; however, they would not presume to take that choice away from others.

Essentially, X and I agree that our positions are "incommensurable." However, I believe that the pro-choice position, one of openness and of freedom to choose, is a viable way to encompass such incompatible views. With legalized abortion, women are free to make decisions about their own lives and bodies. If those decisions are based in a fundamental belief that abortion is "wrong"—that's fine. And if they're not—that's fine, too. I do not quarrel with the view of abortion as immoral; however, I do quarrel with the belief that that view must be forced upon everyone else, restraining their freedom to make individual choices. A "moral vision" which encompasses the denial of the legitimacy of all other differing moralities becomes amoral.

I honestly do understand that those who believe that abortion is murder may have insurmountable difficulty in accepting such a position; if I believed abortion were murder, I'm sure I would be adamantly opposed to it as well. But, pro-life forces must try to understand that the issue isn't black and white...it has multitudinous shades of grey. The strong pro-choice movement in this country, comprising more than half the population, demonstrates that the question of the morality of abortion is not clear cut. Such dispute does not exist on other questions of morality which "pro-lifers" would like to equate with abortion in terms of their evident immorality: murder, theft, rape, child molestation... I would also point out that if we were to take off the blinders so many of us wear which limit our vision to the United States, we would see that abortion is legal and accepted in many other countries; in Japan, for example, one in every three pregnancies is aborted. That does not please me; in fact, it disturbs me deeply, in large part because such high figures stem from the fact that the birth control pill is illegal in Japan. The Japanese government feels that AIDS prevention is more important than abortion-prevention; by making

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## 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.

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*continued from page 10*  
the Pill illegal, they seek to encourage people to wear condoms. Thus, we see another form of dominance, one which, in fact, has led to higher abortion rates.

Yes, I know, that abortion is also illegal in many countries. But that is exactly my point; there is no consensus on this issue; on the other hand, to my knowledge, murder (in the traditional sense of the word) is legal nowhere. The issues are not analogous.

X stated that "we [the pro-life movement] see something which you [the pro-choice movement] don't." As a pro-choice woman, I do see what X has sought to show me; I see a different perspective on life, but one which is no more valid than my own. Now, I hope that the "pro-life" movement will see what I am attempting to show; the "beauty" which I think is being "drowned out"—the beauty of being able to live in a country which accepts many moral visions on equal terms. Women *must* retain their right to make their own individual, moral judgments about their bodies; to take away this right would be to establish tyranny.

(I'd also like to note that I would have appreciated being able to respond to a person rather than an anonymous entity. I understand that on such a broadly pro-choice campus, it must be difficult for pro-lifers to step forward. However, there's something to be said for being willing to stand behind your convictions.)

Sincerely,  
Andrea J. Stein

**If you have something on your chest, get it off now and into the *Observer*! Next week's issue is the last one of the semester. It will be 16 pages to accommodate the letters we had no room for this week (sorry, guys) and for any letters we receive until then.**

## Get pregnant or be quiet

Dear Mr. —,

Although you've proven yourself a somewhat capable writer, in expressing a ridiculous rhetorical "double-speak" like argument, your attempt at logic only goes in circles and once again proves your ignorance. Your argument differs from the religious fanatics only in the sense that it attempts to present the same argument through supposedly logical babble versus religious babble, but regardless it ceases to suffice. DO NOT tell me what my value for life is—I have been working for people's rights and lives way before you learned how to twist and manipulate the words to your favor (and you still don't know what they mean). You state... "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": YOU have NOTHING to back up your argument but your own rhetorical, mindless opinion (similar to the religious fanatics who have nothing but the Bible and God to back up their stance)—neither of you have FACTS. I, on the other hand, am perfectly capable of backing up my argument with facts.

You claim that, you too, heard the cries of the women—well, you lie. Those women died of illegal abortions. Abortions today, which are legal, are 10 times safer than childbirth. This was proven in a study done by C. Everett Koop, but never publicized highly because Reagan (who ordered the study in the first place) wanted results that would prove abortion harmful and deter women. But that is not what Mr. Reagan got, so the report remained unpublished. If you had heard those cries you certainly would not respond by sending women back to illegal abortions.

I have yet to meet a "perfectly normal, intelligent person that does not wish abortions to occur" and who is also anti-choice, (and you, Mr. —, are no exception). Those people whom I have met that are against abortion simply choose to refrain from getting one, yet they remain PRO-CHOICE! Thus, not infringing on another woman's right to choose as she wishes.

Needless to say, your response is ridiculous (although very well

written). I am tired of arguing with a mindless sexist male who is obviously ignorant of what he is talking about. No, of course you are not "monster-male chauvinists." You simply want to tell women when to have a child. ...When to inflate our bodies for nine months...When to take on a life-time responsibility. Tell me Mr. —, when was the last time YOU WERE PREGNANT??? I think you proved quite well EXACTLY what you believe in by stating the following: "...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."

I capitalized those words because they are something I strongly believe in. Obviously, you do not. Maybe in your next letter, you can clue us in on your stance on rape, violence against women, homosexuality, and AIDS. I am sure it will be just as entertaining. And in the meantime, please refrain from telling me how and what I feel, and maybe we'll talk THE NEXT TIME YOU GET PREGNANT!!!!

Thanks,  
Hellin Kay

## What is life?

Dear Editor:

I am responding to the somewhat astonishing letter that appeared in the April 29th issue on the "Another View" page. The issue that the author of this letter addresses is much more comprehensive than the right of or lack of right to abortion.

Surprisingly, he or she does not even believe in birth control. I think this is pretty emphatically stated in this passage: "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." Towards the end of the letter the author turns more specifically to the issue of abortion itself and why he or she believes this is immoral.

The argument against birth control is also presented in this statement: "Not only did this rally compose of—as you term them—fetuses, this rally also consisted of all the women who might ever conceive (emphasis mine). They were there too. And not only did potential life disappear periodically,

but those who, in part, made possible life disappear as well (emphasis mine again)."

I will not go into the inconsistencies of the practical sides of this issue such as population problems that would occur if birth control were illegal or the number of unwanted children that would be inevitable since, as history has proven, there are people out there who will engage in sexual activity without the purpose of procreation. The author states that the Pro-life position is one "expounding a moral vision while the Pro-choice position undertakes the practical consequence of unwanted conceptions." I am not fully certain that in constructing a moral, consistent doctrine that one should not take into consideration the practical aspects of a specific issue, but I will even grant this point to the author.

Undoubtedly the author has thought about this matter with some depth, and I am not questioning the cohesiveness or consistency of his or her philosophical beliefs. My question for this individual is where exactly he or she perceives that life begins. In his or her opinion, it begins somewhere before conception since birth control is immoral; this much I understand. My question is exactly where and how. Let me pose this question to the author: if an egg goes unfertilized, for whatever reason, or if a sperm should happen to die, for whatever reason, does this constitute murder? One would think that this is what the author believes since these objects are a part of the "potential life" to which he or she refers. Are these elements members of the author's (rather obscure and abstract) rally?

Suppose the author of this letter had claimed that he or she was pro-life because he or she did not know where life began. Further, suppose the author had stated that since the truth of the matter was unattainable, the only safe conclusion was that abortion *could* be wrong, hence no woman should engage in the activity since there is the possibility that she might be committing murder. If this were the argument that was presented, I would not be posing these questions. However, the author seems to have some clue as to when life begins since he or she does not believe that it is possible that abortion is murder, he or she definitely believes it is murder and further that the obstruction of potential life is murder. By what path did the author come to this

conclusion? For as long as the abortion debate has continued, no one has posed an infallible answer to exactly and specifically where life begins, and if the author has found an answer to this question, I would greatly appreciate it if he or she would enlighten me. Prove to me that life begins before conception, show me some evidence. I would also like to know the specific time and place.

I must say also that personally, while even if the author has found the solution to this metaphysical inquiry, if based on that answer, he or she was able to conclusively say that abortion and birth control are immoral because they are murder, I still would find this position morally repulsive. All the same, I would like an answer from this individual and invite him or her to show me where my personal perception is fallacious.

Sincerely,  
Elizabeth Mead

## That old time religion

Dear Editor,

Congressman Cox has reintroduced H.R. 2797, The Religious Freedom Restoration Act, and I recently received a letter asking for its support.

It very much deserves it because we all need the right of protection of our religious beliefs and practices which passage of this bill will represent.

The essential aspect of this law is to "require that the state show a 'compelling interest' before interfering with any religious activity."

Religious and cultural diversity is at the very foundation of our greatness as a nation as protected by the Constitution. This bill should be passed as soon as possible in order to reaffirm and support these freedoms.

Andy Wing

**Those who plan to write letters for next issue, please keep in mind that letters should be between 300 and 500 words long. Letters of longer length that are submitted after Friday may not see the light of day.**

# BARD COLLEGE: MAY 7-MAY 13, 1992

## WEEKLY COMMUNITY INFORMATION

### Cybernetic Expressions in Sound:

A festival of computer-mediated, human-active expressive structures to inaugurate Music Program Zero's project in cybernetic resources and processes for socioexpressive language experimentation. 1:00 to 6:00 PM (outdoors and indoors) in an around Brook House on Monday and Tuesday, May 11 and 12.

### Dance Theatre II:

Dance Theatre II, Spring 1992 will feature exciting new choreography by professors, Lenore Lattimer and Albert Reid. The concert will be held on May 14, 15, 16 and 18 at 8:00 PM in the dance studio, Avery Arts Center, Blithewood Road. No reservations necessary.

### Latin American Festival:

Written and performed by Bard Spanish students. Featuring Spanish sketches, plays, poetry, dance and song. Thursday, May 14th in the Olin Auditorium at 6:00 PM. All welcome.

### Concert of Student Works:

Tuesday, May 19, 1992, 7:30 PM in Bard Hall. Performers will include Da Capo Chamber Players, students and faculty.

### 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.

### Film Department

**Program in International Education (E. Europe Cinema):**  
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-Garde 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.

### 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)

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

#### 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)

#### End of the Year Schedule:

\*(This is a correction to the information which was distributed to all students through campus mail)

Thursday, May 21: Van to La Guardia & Kennedy Airports leaving at 8:00 AM. \$15.00 fee to be paid in cash, in advance (one van will go to each airport). Sign up in Ludlow 208 beginning Friday, May 8. Reservations will not be taken after 5:00 PM on Monday, May 15.

#### Vans to Rhinecliff (Amtrack):

leaves at 11:55 AM to catch 12:33 PM train and at 4:20 PM to catch the 5:01 PM train.

-All vans are limited to 9 people with a maximum of 2 pieces of luggage. No exceptions will be made! All vans will leave from the Kline parking lot. Airport sign-ups will be distributed on a first-come, first-served basis.

## CALENDAR OF EVENTS: MAY 7-MAY 13, 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		8:30 am Worship Service Chapel (See Above For More Information and other services)	1:00 -6:00 pm Music Festival Brook House	1:00 -6:00 pm Music Festival Brook House	5:00 -7:00 pm Russian Table Kline College Rm.
7:00 pm Film & Lecture Preston	5:00 pm Observer deadline for outside submission		7:30-10:30 pm Peer Tutors Third Floor Aspinwall	3:00-5:00 pm Poetry Room Open Olin 101	6:00pm Coalition for Choice meeting President's Room Kline Commons	5:45 pm BBSO meeting Kline Committee RM
7:00 pm Model U.N. Meeting	6:30 pm Jewish Students Organization, Shabbat Services Bard Hall			6:00 pm French Table College Room Kline Commons	7:30-10:30 pm Peer Tutors Third Floor Aspinwall	6:30-8:30 pm Poetry Room Open Olin 101
7:00 pm International Relations Club Kline Commons				6:30 pm BBLAGA meeting Kline Commons	7:30 pm AA Meeting Aspinwall 302	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	8:00 pm LASO Kline Commons Committee Room	7:30 pm Scottish Country Dancing- Manor House

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