BBSO forum on racial injustice

These photos show the aftermath of the rioting that took place as a result of the Rodney King verdict.

Michael Poirier
News Editor

Last Wednesday evening the Bard Black Students Organization sponsored a panel discussion concerning the recent outcome of the Rodney King trial and the repercussions which led to riots in Los Angeles and other cities across the nation. Fourteen months ago Rodney King, a black man, was severely beaten by four white police officers and the incident was taped by a spectator on his video camera. The trial over a year later saw a mostly white jury declare the officers innocent, enraging the Watts community in L.A. and leading to 44 deaths, over 17,000 injuries, and millions of dollars in damage. The panel, consisting of students, faculty and administrators, viewed the crisis as indicative of race relations in the United States and tried to discuss their feelings and expectations for the future.

"Rodney King is a victim...how an African's man life in America is worthless. There is a rage that has been felt for over four hundred years, and it is inhuman to have survived slavery and still face Jim Crow laws," said one B.B.S.O. member. "It is time to stop the rhetoric and start implementing actions!"

Considering their reactions to the verdict, Higher Education Opportunities Program Coordinator Donna Ford remarked, "The verdict shocked me and I'm a hardened cynic...I thought the evidence would be enough, but in this country we could all carry around cameras, and justice would still be determined by the color of your skin." Many members remarked that they expected racial tensions to erupt into violence long before this particular incident and noticed that the anger and violence that characterized the beginnings of the civil rights movement.

History professor Myra Armstead commented that, "This crisis represented a deeper problem in this country...Rodney King was treated as a symbol of black male crime; the police saw him as a brute, a monster, because there is a real fear in this nation that black men are all dangerous criminals." Panelists asserted that these stereotypes of African-American men are the result of fear and ignorance and must be changed if racial strife is to ever end.

Anthropology professor Mario continued on page 2

Inside
Elections...page 2
Finnegans Wake...page 6
Senior Project Art Reviews...pages 7 & 8
Student Forum: Government by default

Bick viewed the violence from an economic and social perspective: "Racism is not the only issue here...the riots were the result of the increasing inequality and political/economic dis-enfranchisement that has taken place in this country over the last twelve years." Other panelists agreed that the rioting reflected the anger over the alienation minorities must suffer and that people will not want to destroy a system if they are treated as an equal within it. "I do not advocate violence, but as black Americans, I don't feel obligated to be a pacifist," continued Ford.

"The same things have been happening in every city in this country except on a more gradual scale," explained Social Studies professor Joel Kovel. "The riots were like normal life only speeded up as the violence and destruction which would have happened anyway as a result of social conditions exploded all at once." Kovel went on to view the riots as revolution that has not yet fully been realized: "The real issue is to take this disaster and learn from it to begin a radical change in this society."

In discussing what can be done for the future, one proposal was made in favor of the government to focus real attention on the problems of the inner cities and move the money in new directions to foster growth and cooperation. However, first the attitudes of many Americans will have to undergo a dramatic transformation before any significant progress can be made.

"Stop feeling guilty about the past," was the advice given to white Americans by one student from Africa. "Guilt renders you ineffective, and you will respond defensively. How can you feel guilty about history when you have the power to change the present?" Greater communication is required on both sides and white people should not be afraid to take the chance and make friends, commented Rabbi Jonathan Kligler.

"Racism is the underbelly of our society," commented Kligler. "We need to have a shared purpose of eliminating racism...of increasing the human bonds and being courageous enough to make friends." "Our society is not moving in a healthy direction," observed Kovel. "The Rodney Kings of this world have been living under fascists for hundreds of years. The fundamental structure of our society created these problems, and it must be changed to reverse it. As students you have to resist the deadly pacification of young minds and try to raise the collective consciousness about these problems. Racism is terribly isolated, and you have an obligation to go out into the real world to make a change."

Some African-Americans though, it is too late for any real change to be made. Commented one student, "The only place George Bush has set aside for black males is prison, and those of us in college are only the token few. I hope to God I never cast a ballot in this country because I don't have any part in this country."

Discussion on racial justice continued

Movies for the Week:
Friday, May 15, Double Feature: Freaky Friday followed by The Fish that Saved Pittsburgh

The Senior Class Presents:
with a little help from the Entertainment Committee
Basehead
at the Tent Party
Friday, May 22 at 11 pm
Beverages available

Sorry folks, but this is our last issue of the year.
All the letters that didn't get printed will go in next year's first issue.
Good luck to the Class of '92, especially KSE, Kristan, Andrea, Fred, Kim, Karyn, Missy, Ben, Jose, Bill Van, Dave, and Jon.

Anyone graduating seniors who want a subscription for next semester should drop a note with your name and address in the Observer box before it costs you a stamp.

LSAT GMAP GRE MCAT
997-1311
THE PRINCETON REVIEW
We Score More!
Libertarians: The other party

Gregory Glacedo
Editor-in-Chief

So, you think you’re pretty politically aware. Take this little quiz:
Which one of the current presidential candidates is willing to legalize drugs? Abolish taxes? Eradicate the draft? Abolish the NEA? Eliminate regulations on gun ownership? You say there is no such candidate. Well, you’re wrong. Andre Marrou is running on this platform and is a Libertarian candidate.

The Libertarian party is the third biggest party in America, which is like saying it’s the third largest city in New York. Their philosophy can easily be summed up, according to Dottie-Lou Brokaw, the Libertarian candidate for Lieutenant Governor in 1990: “live and let live.” Dottie-Lou Brokaw spoke at Bard on Thursday, May 7 in the third floor lounge of Olin about the Libertarian party. “Government is not reason; it is not eloquence, it is force. It is like fire, a dangerous servant and a fearful master.” They only believe in using the government to prevent crime which they define as “the initiation of force or fraud on another person.”

By this token, taxes are immoral. Taxes are basically the government taking money from its citizens by force. The Libertarian party advocates user fees instead of taxes to fund what few government programs they would install, mostly just a court system and a smaller police force.

Despite what some might think, the Libertarian party is not a bunch of pie-in-the-sky idealists. They are practical, as Brokaw said, “Not only is it right, but it works.” While they may believe that “Utopia is not an option,” as David Bergland, their presidential candidate in 1984 said, they must be dreaming if they think that they can get into the White House. However, they have made some progress lately. The Libertarians made their first bid for President one year after their founding in 1971. While they lost, it was Tony Natah, the Libertarian candidate for Vice-President that year, who won the first electoral vote for a third party ticket in the history of the United States.

This year’s electoral success story was that Andre Marrou was actually the front-runner in the presidential election for a short while. The town of Dicksville Notch, New Hampshire is always the first town to get their results in. When they did this year, they had voted for Andre Marrou, even though George Bush had personally called each and every voter in the town asking for their support. Libertarians will have a hard time topping these minor successes until third parties are accorded more recognition in America. People like Ross Perot are slowly opening the door for independent candidates, but there is still a long way to go. For more information about the Libertarian party you can call Dottie-Lou Brokaw at (914) 679-8340 or write her at Box 66 Mink Hollow Road / Lake Hill, NY 12448. Or, you can call the Libertarian party at 1-800-882-1776.

The Journal of the History of Sexuality is an academic journal, especially a quarterly, that is centered at an academic journal, especially a university, that is established what many consider to be a world-class publica-

Classifieds and Personals

Classifieds

Help Wanted!
The Library will need a number of students to work 25 hours per week, for about four weeks, sometime in June. If interested please contact Karen or Jane in the Reader’s services office, x149.

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Live in babysitter needed. We have 2 children ages 3&5 and live on a farm in Annandale. We are looking for someone to live in our home for the summer months: Mid-May - September. 50 Hrs/wk of childcare with light housecleaning. Free room & meals - Pay negotiable. Call 758-6335.

Personable, energetic, dependable people who love fruit and fresh air wanted for farmstand and pick your own operation. Full time and part time seasonal jobs available. Free sunset to qualified applicants. Call Montgomery Place Orchards: 758-6335.

One student seeks trustworthy student to store a garage space in Kingston. Plenty of space and only $25 for the entire semester. Respond to box 1239 or 758-2780.

Quiet couple seeks apartment or room in house for fall (Sept. - Dec.) only. Must be reasonably priced and pretty close to Bard (Tivoli, Red Hook, etc.). We are non-smokers, responsible, have no pets (but don’t mind them), and are vegetarians. Please contact me before May 20th at Box 1239 or 758-2780.

I have to share my story. Let the record show:
-Pepito Bismol感兴趣 in Rocky Road. (How very P.C. of you.)
-Rocky Road appeared to be “Black History Month.”
-Rocky Road fell for “50% of... nothing” (overlooking the stretch marks.)
-Dark turkey on the children’s plate.
-The night of the Drag...observation has its rewards.
-Rocky Road too rich for the upsetting nausea.
-Dance your way to Africa, (you’re already 50% there).

Enough foxtrot to last a 1930’s dance career!
Spyglass Tree describes race in the South

Jon Miller
Book Reviewer

Albert Murray, the author of Stomping the Blues, South at a Very Old Place, and The Hero and the Blues has produced a sequel to his autobiographical Train Whistle Guitar called The Spyglass Tree. Train Whistle Guitar was a tale of his boyhood in the 1920s, growing up black in the deep South. Murray dubbed himself “Scooter” and painted a picture of high intelligence imprisoned within a social climate designed to repress it. With The Spyglass Tree, Murray takes Scooter to college and unfurls his growth from a young adult into man.

The author takes his own drawn-out time getting the story in motion. The first half of the book (entitled “Bench marks”) introduces us to Scooter, his college and his friends, swinging back and forth, chapter by chapter, between the school he attends and his hometown of Candlestick Point. Murray roots his characters deep in the jazz-swinging legend of the south, with such characters as Creola Calloway, Miss Slick McGinnis, and Little Buddy Marshall.

Murray’s prose sings with a Whitmanesque style. Sentences as long as a north-bound freight train sizzle, sizzle, and pirouette artfully around themselves. The words embody a sing-song quality that demands to be read out loud. In his sly, winking, stylized writing, he evokes the style and attitude of the would-be hipsters he writes about. Albert Murray has written just as much poetry as he has prose, and his poeticism occasionally slows the book down. Particularly in the first half, the author feels no compunction about drifting on in very pretty language about nothing in particular.

As his work attests, Murray is fascinated with music. The Spyglass Tree sings with a wild, frenzied jazz, slow, mournful blues and cool improvisatory jazz. Scooter and his lover, Horton Hightower, play hot jazz records as a preamble to making love. This is the book in the 1930s, when “Sweet Georgia Brown” was a sensual, pagan race record, and we see how clearly Murray’s characters derive identity from the music they carry like a shield of honor.

“So I said, What about Ma Rainey, and Besie and Clara and Mamie and Trixie? What about Jelly Roll and Papa Joe and Sidney Bechet and Freddie Keppard and young Satch, and she just nodded smiling, and said, ‘Well, no wonder I noticed the way you listen. Because you listen like somebody already on some kind of real time. Because I can tell, and let me tell you something else. When you’re already on some solid time, you don’t have to go around worrying about being up-to-date.’ ”

Music appears everywhere in the book. Intense Afro-rhythms permeate the novel, weaving funky jazz between each sentence of the text. This book swings in every sense of the word; it rocks with fiery music, rolls with the sunny-side intricacies of colloquial dialect, and puts Murray firmly in place as one of the foremost modern prose stylists.

We don’t start getting a real plot until part two: “The Briar Patch.” Scooter’s friend, Will Spalding, gets caught in between two small-time white hoodlums. Through no fault of his own, each man is determined to get a usurious share of the proceeds for his paycheck. When they start to collide, it’s Scooter’s friend whose life is in danger. Scooter is brought into conflict between his own hard-won opportunity to “advance” himself and the plight that he shares with the rest of his race. The Spyglass Tree is a bildungsroman, examining the contrast between Scooter’s pride in excellence at academics and the working-class life his hometown is mired in. We know already how Scooter advances to poetry and writing, but now we’re presented with the failed dreams and impoverished lifestyles of those with whom he grew up. Murray takes memory and unfolds it into a fourth dimension of legend. While the reader’s interest is not always maintained, the book still works as a chronicle of the transition to manhood. Without ever romanticizing the past or glossing over the darker sides of life in the thirties, Murray writes with enormous depth of feeling, creating a mythicized, but genuine, South of the 1930s.

(‘The Spyglass Tree ©1991 by Albert Murray is published by Pantheon books and available in the bookstores for $21.00.)

New Horizons Concert

Annie Miller
Staff Writer

The Hudson Valley Philharmonic Chamber Orchestra’s highly acclaimed New Horizons series closed its 1991/92 season with concerts Friday, May 1 at Bard College, and Saturday, May 2 at Vassar. The New Horizons Series concluded the year with a program including two world premieres, one by composer Peter Schickele, off P.D.Q. Bach fame, and the other by Ulster County composer George Tsontakis. Pianist Blanca Uribe, guest soloist and Leon Botstein conducted.

One of the world premieres was Schickele’s Elegy for String Orchestra; and the other was Tsontakis’ Perpetual Solitude (Prelude to Four Quartets). The rest of the program included Max Schubel’s Superscherzo (1992 revision); Niels Gade’s Symphony No. 1 in E Minor, Op. 5; and Frederic Chopin’s Piano Concerto No. 1 in E Minor, Op. 11, with soloist Blanca Uribe.

Of his Elegy for String Orchestra, composer Schickele explains: ‘The subtitle of my second string quartet is ‘In Memoriam,’ dedicated to the memory of a dissident Soviet writer who, after emigrating to the United States, married my wife’s sister. The second movement of the quartet reflects, in my mind, his sense of humor, which was sometimes a bit wicked if not downright demonic, and the last movement seems to me to have that particular combination of dark resignation and passionate affirmation that I associated with him and other Russians I have known or know about.”

Another piece that is worthy of attention was Max Schubel’s Superscherzo (1992 Revision). According to Schubel, “Superscherzo is an oxymoron. The source materials might be called ‘super scherzo.’ They are the lengthy fast movements of Anton Bruckner’s 7th and 9th symphonies. What I have done is to reduce the basic motifs of both works to brief statements, and to layer them, etc. other in a precisely humorous. Bruckner’s large and regal orchestras are also scaled down in Superscherzo.” Frightening, bold and quick, Superscherzo was an interesting experimental piece. Yet, with the separate harmonica and zither sounds played when the orchestra would stop abruptly, it sounded a bit silly, as if the composer did not want the audience to take the work seriously. Although it was lively and energetic throughout, it was difficult to know what exactly to make of Superscherzo.

George Tsontakis’ Perpetual Solitude (Prelude to Four Quartets) had a misleading title. This innovative piece was anything but traditional, instead, it was chaotic and disruptive. A weakness in the piece lies in the fact that its disjointedness was unable to capture a pleasing affect as Elegy for String Orchestra had. Though Chopin’s Piano Concerto No. 1 in E Minor, Op. 11 and Gade’s Symphony No. 1 in E Minor, Op. 5 were both lovely and evocative in their separate characterizations, it was quite as provocative or riveting as the rest of the pieces or the program. This could be due to the lack of variation and incredibly long length of each, in which case it is not necessary.

In May 1992, the Bard Observer published an article by Jon Miller, a book reviewer, discussing Albert Murray's novel 'The Spyglass Tree.' The article describes the novel's themes, Murray's writing style, and the book's exploration of race and identity in the 1930s South. The article also mentions a New Horizons Concert, featuring works by Peter Schickele and George Tsontakis. The concert included a world premiere of Schickele's Elegy for String Orchestra and Tsontakis' Perpetual Solitude. The article concludes with a review of the concert's performances, noting their innovative and sometimes chaotic nature.
Reactions to a poster concerning date rape

by Sara Babel and Terri Valerio


When the man of your dreams becomes your worst nightmare.

A person in our dorm then put up this poster and said the design of urban

What if there were no more trees to climb?

by Vanessa Haye

During the first weekend of May, A.W.E. (Bard's environmental club) went to a three day environmental conference at Cornell University entitled, EcoCommunities: Toward Global Sustainability. Most of the lectures discussed how to create a small-scale community in which human activity "nourishes and perpetuates the historical fulfillment of the whole community of life on Earth" (from The Ethics of Sustainable Development: Global Challenge and International Response by Ron Englel). In addition, there were some very pertinent lectures concerning social justice in relation to eco-communities and the state of the planet and its people. It seems that many people here at Bard compute "environmental issues" with being "hippy" or being an unrealistic dreamer, but these issues should not be perceived in such a narrow minded manner. You may ask then how they should be perceived, but it is hard to put the environment into context. It is even more difficult to conceptualize the real danger of its demolishment in face of an immediate crisis like, say the Rodney King trial and the riots in L.A. Yet, even this crisis is intrinsically tied to the environment.

In one lecture, Jay MacDaniel (religion and philosophy professor at Hendrix College) stated that, "The environment is a context not an issue." He also said that there is a tendency to see the environment as one of twenty-six important issues that we should be concerned about, instead of seeing the earth and its environment in a social context with humans as an integral part of the concern for it. You cannot separate the two. We are from earth, we affect it and in turn are affected by it! Notwithstanding, when speaking about "the environment" one's inner environment must be taken into account.

In his lecture on socio-justice, Don Edwards (Executive Director of Panos Institute) stated that the design of urban areas is a sign of the state of relations between the environment, human relations, and justice. Taking this another step, one can say that the way in which people and the environment they are forced to live in are treated will be reflected in the peoples' actions towards each other and upon their physical environment. This was seen in L.A. We can now understand...
Another View

Finnegan's Wake

This beer column is especially sad not only because it's our last one, but also because of a tragic accident that happened on the way back from Bev-Way. We were crossing that huge tract of farm land when Finnegan thought that he saw a keg by the side of the road. Fin had been drinking long before we started driving; but as his tolerance is so high, I thought nothing of it. Now, I know that Phantoms do not let Finnegans Drive Drunk, but hey, it was for a good cause - we had to get beer from the 'Way. Anyway, once we were in that farm just broke right through the fence where Fin thought the keg was, and trampled him. Finnegans did not look too bad, but he was dead. Just plain dead - nothing that I could do for his heart stopped when he hit the pavement. And he never got to try our beer - Pete's Wicked Ale and Pete's Gold Coast Lager. So I brought him back to his room and called all his friends and associates for a wake; Finnegan would have wanted it that way. I put the Wicked Ale on ice, but broke one open for myself. The Wicked Ale has a nice dark color like a deep Red Killians. The flavor however is distinctly American. (Yes, I know that Killians is made in America, but it's from an Irish recipe, thus the European taste) The flavor lies somewhere between New Amsterdam and Sam Adams - but better than both. It's about as smooth as a beer gets. Crisp flavor with a short pleasant aftertaste. Finnegan would like this beer. It's certainly the best American Ale I've ever had and rivals most of the English. Unlike stronger Ales, I feel this deserves to be sipped and enjoyed, but I would have no problems drinking it in massive quantity. But I should stop drinking and tidy up Fin's room 'cause his friends will be arriving soon for the wake. His girlfriend was first to show up, followed by classmates and some professors. Garry Hagberg stopped in, as did Terry Dewsmap and others. And there was a dead body. One of Fin's professors - Julie; I think, had one too many (probably just one) and knocked over a bomber of the Pete's Gold Coast Lager - all over Finnegan. It looked awful - as if he didn't sink enough already. I had just grabbed a towel to mop him up when he began to sputter - "This is good stuff" was the first thing he said "Jumpin' Jesus, didja think that I was dead?" was the second.

I had a response to both. I think that the "you're right, this is good" was lost in the scream of the assembled. After that, I didn't have to say "yes, you fool, I thought you were dead." He simply smirked and began to wax on about the recuperative powers of beer, specifically the Gold Coast Lager. There's definitely a relation, he said, recalling the time that we got blasted after the Menage a Trois (which everyone now just calls the Menage) on Saturday night. Someone managed to knock over a light along the path to Tewksbury. Not just the light, but the entire light post out of the ground. B & G, who have to put up with a lot of unjust criticism from students, quickly installed a new light post, once again cleaning up our mess. Now, you'd think that the students here at Bard, the ones who want to be treated with equal rights like adults in the real world and all that, would actually behave like mature, grown-up human beings. The problem, of course, is that a large percentage of the Bard student populace takes pride in doing whatever the hell they damn well please, no heed to the consequences of their actions. Responsibility is what the pro-life (or anti-abortion) issue is addressing, or should be addressing, and the letters that have appeared in the last few issues of the Bard Observer have proven that no one has yet to pick up on this. The pro-life contingency believes abortions should never be desired, which most people I know would agree with. Some pro-lifers (a term which I hesitate to use because of its connotations) believe that the act of sex should be reserved solely for the purpose of procreation, which many people believe is simply a ridiculous proposition. However, not everyone who is anti-abortion is against the use of contraception, and not everyone who is anti-abortion is anti-choice either. It is also not a "religious fanatic," or even religious at all. Anyone who has taken a philosophy course knows that ethics and religion are not necessarily interconnected.

Responsibility is maturity

Whenever I have free time, I like to walk around Bard's campus, which I think is very beautiful. The campus is only one of the reasons I decided to come to Bard, a reason which I've heard also influenced students who wanted to get away from the suburban or metropolitan scene. The big reason I came here was because I was told that students, and Bard in general, were liberal, open-minded, and tolerant. After two years at Bard, however, I have discovered that not only does Bard have its own definition of the above terms of endearment, it also has its own meaning of the word "responsibility."

As an example (and there exist many of them -examples, I mean), after the Menage a Trois (which everyone now just calls the Menage) on Saturday night, someone managed to knock over a light along the path to Tewksbury. Not just the light, but the entire light post out of the ground. B & G, who have to put up with a lot of unjust criticism from students, quickly installed a new light post, once again cleaning up our mess. Now, you'd think that the students here at Bard, the ones who want to be treated with equal rights like adults in the real world and all that, would actually behave like mature, grown-up human beings. The problem, of course, is that a large percentage of the Bard student populace takes pride in doing whatever the hell they damn well please, no heed to the consequences of their actions. Responsibility is what the pro-life (or anti-abortion) issue is addressing, or should be addressing, and the letters that have appeared in the last few issues of the Bard Observer have proven that no one has yet to pick up on this. The pro-life contingency believes abortions should never be desired, which most people I know would agree with. Some pro-lifers (a term which I hesitate to use because of its connotations) believe that the act of sex should be reserved solely for the purpose of procreation, which many people believe is simply a ridiculous proposition. However, not everyone who is anti-abortion is against the use of contraception, and not everyone who is anti-abortion is anti-choice either. It is also not a "religious fanatic," or even religious at all. Anyone who has taken a philosophy course knows that ethics and religion are not necessarily interconnected.

Top beers of the Beer Column

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It is a fact that every action has a result, and that the only way to avoid the possibility of an unpleasant result is to avoid the action. In the case of sexual intercourse, the only one hundred percent guaranteed safe way not to get pregnant is to abstain. Of course, we all realize that everyone has sex continued on page 11
Still more senior project interviews

**Slice of Circle**, art by Ezra Chasin

Ezra Chasin's senior project, a series of paintings with construction entitled *Slice of Circle*, is an unusual combination of the traditional with the innovative. He intends for all of the pieces to provoke an interaction between the viewer and the work, adding, "Motion is intrinsic to this project—the motion of the object and the motion of the viewer." For example, one painting is covered with a bag that has a large hole in the center. To see the image, the viewer must move the circle across the canvas. Another painting is covered with a wooden cylinder that has a knob on top, and the viewer must turn the knob to see the painting. "I pride myself on these objects being non-reproducible," said Chasin, and he was exactly right. Not only would a photograph of them seem inappropriate, but words are almost as futile in describing them. If Chasin seeks an interaction between the work and the viewer, he has accomplished this. It is impossible to render these pieces two-dimensional; in order to have any sense of the work, one must actually see and touch it. Unfortunately, the most interesting aspect of Chasin's art also threatens to undermine it; if a viewer realizes that it is necessary to touch the art, the viewer's response will be one of fascination; it is still intriguing to be able to touch art after a lifetime of visiting museums in which DO NOT TOUCH signs are everywhere. Unfortunately, there is a great possibility that one will not touch the work, or if one does, it will be touched "incorrectly." (I say this because, when I saw the painting covered with a bag, I pulled the bag towards me rather than pushing it—the probable response of most viewers—and as a result, I saw none of the painting. Only when Chasin directed me did I see the images.)

Another piece was a more traditional painting of a formally dressed man, but this man was wearing over his face a wooden knob attached to a string. The painting itself is very beautifully and intricately done, and, with this piece, the viewer has one prominent option for how to move the knob: to uncover the man's face. Although the knob is, in some ways, distracting, it does force an interaction with the painting and draws the focus to the subject's face.

The most impressive piece in the show consists of portraits of two faces cut in half vertically and then hinged to swing back and forth like shutters over a window. The paintings are wonderful, and the construction makes sense, truly enhancing the paintings. Overall, Chasin's project has an interesting and original theme; however, the show would probably be more successful if the viewers' intended movements and the reasons for some of the constructions were more clear.

The paintings are beautiful, and if the constructions do not deter the viewer, they accomplish Chasin's purpose precisely.

**Luna interview**

"I wanted to do something more involved than painting...and, I've liked to build stuff ever since I was little," says Jennifer Luna of her senior project. She describes the piece as a mixed media installation entitled *Rhythm, Ritual, and Icons*.

Luna, who described his project as "a composed, controlled environment of several pieces dealing with issues of musical knowledge and issues of validity," has received many questions from puzzled viewers asking, "But I thought you were a music major?" He explained that he prefers to think of himself as a composition major and chose to do a visual art project because it seemed more challenging: "If one is not careful with knowledge, one can end up using it as a system of formulas."

Luna felt that by working with a "language" unfamiliar to him—visual art—that he would compose more deliberately and creatively.

Luna's installation consists of a variety of objects including clipplings from magazines, feathers, pieces of the Bible and other sacred texts, Buddhist pendants, Wiccan designs, and fragments of musical scores. Describing these composed objects as "boxes with visual designs and texts which appeal to their inherent symbolic nature," Luna was interested in seeing how people would react to icons, even those which were personally 'meaningless' to them. He explained, "When you see a cross, and even if you're not a Christian, it still means something to everyone."

Luna commented that the title of the show, in many ways, refers to the process of its creation. "I took a very ritualistic type of approach to it—listening to the same music consistently...Also most of the pieces are burned; I guess it represents inner fire and energy."

Getting back to music, Luna said, "I like to think that there's a real balance between visual and conceptual. That's part of the reason I took on this project," explained Luna about his senior project, a series of paintings with construction entitled *Slice of Circle*.

Chasin's project is an unusual combination of the traditional with the innovative. He intends for all of the pieces to provoke an interaction between the viewer and the work, adding, "Motion is intrinsic to this project—the motion of the object and the motion of the viewer." For example, one painting is covered with a bag that has a large hole in the center. To see the image, the viewer must move the circle across the canvas. Another painting is covered with a wooden cylinder that has a knob on top, and the viewer must turn the knob to see the painting. "I pride myself on these objects being non-reproducible," said Chasin, and he was exactly right. Not only would a photograph of them seem inappropriate, but words are almost as futile in describing them. If Chasin seeks an interaction between the work and the viewer, he has accomplished this. It is impossible to render these pieces two-dimensional; in order to have any sense of the work, one must actually see and touch it. Unfortunately, the most interesting aspect of Chasin's art also threatens to undermine it; if a viewer realizes that it is necessary to touch the art, the viewer's response will be one of fascination; it is still intriguing to be able to touch art after a lifetime of visiting museums in which DO NOT TOUCH signs are everywhere. Unfortunately, there is a great possibility that one will not touch the work, or if one does, it will be touched "incorrectly." (I say this because, when I saw the painting covered with a bag, I pulled the bag towards me rather than pushing it—the probable response of most viewers—and as a result, I saw none of the painting. Only when Chasin directed me did I see the images.)

Another piece was a more traditional painting of a formally dressed man, but this man was wearing over his face a wooden knob attached to a string. The painting itself is very beautifully and intricately done, and, with this piece, the viewer has one prominent option for how to move the knob: to uncover the man's face. Although the knob is, in some ways, distracting, it does force an interaction with the painting and draws the focus to the subject's face.

The most impressive piece in the show consists of portraits of two faces cut in half vertically and then hinged to swing back and forth like shutters over a window. The paintings are wonderful, and the construction makes sense, truly enhancing the paintings. Overall, Chasin's project has an interesting and original theme; however, the show would probably be more successful if the viewers' intended movements and the reasons for some of the constructions were more clear.

The paintings are beautiful, and if the constructions do not deter the viewer, they accomplish Chasin's purpose precisely.

**Rankin interview**

"I wanted to do something more involved than painting...and, I've liked to build stuff ever since I was little," says Jennifer Luna of her senior project. She describes the piece as a mixed media installation entitled *Rhythm, Ritual, and Icons*.

Luna, who described his project as "a composed, controlled environment of several pieces dealing with issues of musical knowledge and issues of validity," has received many questions from puzzled viewers asking, "But I thought you were a music major?" He explained that he prefers to think of himself as a composition major and chose to do a visual art project because it seemed more challenging: "If one is not careful with knowledge, one can end up using it as a system of formulas."

Luna felt that by working with a "language" unfamiliar to him—visual art—that he would compose more deliberately and creatively.

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**Slice of Circle** by Ezra Chasin will be on display in Proctor from May 16th-23rd.

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**We humbly apologize! Due to unforeseen circumstances, not all of the art reviews have accompanying photos.**

All interviews/reviews by Tatiana Prowell except the Rankin interview, which was by Jeana C. Breton
Cotton interview

"I am interested in objects and clothing that confine or constrain the female body," explained Glynis Cotton about her senior project, Moulders of the Form.

Cotton's project is a sixteen-piece installation and assemblage containing corsets and girdles made of plastic and straight pins/nails, painted stockings, tutus made of screen and silicone, as well as a "guide book" to the show made from metal and wallpaper.

Much of the inspiration for Cotton's work came from a book entitled Anatomy of Ballet which contains "photographs of 'the correct body type' and 'the wrong body type' for girls [studying ballet]." Cotton found the message of this book "a good metaphor for all kinds of control over women's bodies."

Although Cotton said that her paintings last fall "had the same conceptual meaning [as this work]," she explained that she "felt more comfortable" with the medium of sewing and crafts than with painting. Commenting that her mother used to teach economics, Cotton said, "I think that has a lot to do with it. I prefer to use a typical female medium—sewing and craft-making—to do this."

"I am trying to trick the brain with these paintings, and your brain will trick you," said Hideki Masuda of his senior project, a series of paintings entitled Seeing is Believing.

Masuda's project is composed of four large sets of acrylic on paper paintings, as well as 10 smaller paintings and possibly some drawings. His work, which is characterized by bright colors and complex interlocking of shapes, is a study in visual manipulation through the use of optical illusion.

Influenced by optical illusion artist, Victor Vasarely, Masuda said that he had been "planning to work with optical illusions all along—just the trick—but then I decided that I wanted logic in my work." Taking optical illusion a step further, he began to experiment with the sequencing and rotating of colors and patterns. He found that this better enabled him to "translate real objects onto a two-dimensional canvas."

Masuda explained that, for example, "by using three colors, I can suggest a cube, but if you view this cube from a 45 degree angle, suddenly it becomes an imperfect hexagon."

Masuda said that although his project turned out differently than he planned in some ways: "I always have a complete image in my mind when I start painting, but even still the finished product can vary from this image," he is pleased with it. He also feels that professors and friends who have seen the work find it interesting "because no other art majors use logic as I do."

Masuda is uncertain of his future plans, but said, "It would be great if I could make a living out of the type of work I do now, but it's too risky." Explaining that painting could become "a hobby" for him, Masuda expressed interest in attending an American graduate school to study industrial design.

Uceda review

"People want everything swallowed and digested for them... these photos explore issues and reactions. They're as subjective as anything you'll see," said Francisco Uceda, a senior at C.W. Post. "I'm trying to make this beautiful. Though the photos are provocative work demands viewer interaction, and one feels a cycle of emotions which seem to be what the photographer likely experienced in making the photographs; immediately, the viewer is stricken by the beauty of the images and colors; then comes the curiosity—staring at these grotesque objects, and trying to identify them; finally, there is a sense of guilt, perhaps immediately for this perverse curiosity, but, more profoundly, because of the disrespect of non-human life which can no longer be ignored.

Uceda seems to have avoided the lure of shock effect by photographing intelligently and sensitively; essentially he did in photograph what he hoped the viewer would do in viewing. The images are original, and whether or not he intended beauty when he photographed intestines arranged and painted gold, they are strikingly beautiful. This beauty and originality salvages the few frustrating photos in which Uceda—who recognized the object in the photo because he already knew what it was—was too abstract that he prevented the viewer from seeing anything but a mass of colors. On the whole, however, Uceda's photographs and prints successfully capture the intensity of the subject matter, and the show is definitely worth seeing."

"Natures Mortes" by Francisco Uceda is on display in Kline Commons from May 10th-15th.

Horizons

Continued

continued from page 4

Art and Photo openings

Pam Teitelbaum 
Olin May 9-15
Vivian Page 
Olin May 16-23
Christine Cobbo 
DeKline May 14-20
Elizabeth Champ 
Kline May 15-20
Bromwyn Cotton 
Proctor May 9-15

These students were unavailable for comment at time of publication.

Why not work for the Observer next year?

May 13, 1992
The Bard Observer
The dying gasp of the Tewksbury mud flats

Matthew Apple
Sports Editor

The regular softball season finally ended on Monday after the first playoff games were played in the Athletic League. Photo Flo were knocked out of playoff contention in the Recreational League by Margaret & the Meatbangers 15-0, and We'll Go Pass/Fail, Thanks defeated Slut Trash 12-4 to ensure themselves the sixth spot in the playoffs. Meanwhile, two games earlier, Gym Rats defeated Duckrabbits 10-6 to advance to the semis, and the Black Sox barely avoided a shutout as they lost to Cunning Linguists 10-1.

The Recreational League playoffs began Tuesday, as Margaret & the Meatbangers walked the leader-less What's Our Name? 15-0, the first game and only game this season to use the 15 run rule, automatically winning after three innings. E. Coli defeated Flaccid, Suzuki 11-5, Simon's Sluggers defeated Slut Trash 15-4, and the People's Film Front Softball Liberation Army narrowly beat We'll Go Pass/Fail, Thanks 11 to 9 to advance to the semis.

Gym Rats will play Sexual Cannibals in Wednesday's only game at 6:30, while DaLuvaghs square off against Cunning Linguists Thursday at 6pm in the Athletic League's other semifinal game. In the Recreational League, Margaret & the Meatbangers plays E. Coli Thursday at 4pm, while the People's Film Front Softball Liberation Army plays Simon's Sluggers immediately afterwards at 5pm. The semifinals will feature two umpires to yell at and lots of great Bard intramural softball action, so come on over to Tewks and watch the games!

Game of the Week
What's Our Name was 1-2-1. They had but one chance to make the playoffs: beat E. Coli, who was an infinitely superior team. When the two collided, E. Coli, who, too late, tried to rehearse the game, could only scrounge up seven players. The rules state that the minimum numbers of players allowed is eight, seven if the opposing captain agrees to allow it. The opposing captain did not agree in this case, knowing full well that much angry shouting would result. He was right. E. Coli protested, but to no avail: no amount of name-calling would change the resolutely stubborn mind of the captain of the most annoying team in the league. Stubborness prevailed, as What's Our Name wound up 2-2-1, placing seventh in the playoff draw, and played a pickup game anyway.

Play of the Week
The play of the week would have been a certain first baseman of the Gym Rats whose pants split in a strategically placed spot during the Gym Rats-SPS game, but the ever-present antics of Albert Height once again stole the show. With two out, his team losing by over ten runs, their backs to the wall, Albert was standing on first base. He jumped off the base with the pitch, stepping in his tracks and falling down twenty feet from the base when the line drive was caught by the shortstop. However, the shortstop threw the ball wildly into the wild blue yonder, and Albert immediately ran to second. He failed to tag up at first base, so with his teammates and the omnipresent fans yelling at him to go back, Albert ran back to first. The throw came in to first, but that didn't stop the speed demon Albert, who took off for second. At first base, the pitcher whipped the ball to the second baseman, who unfortunately was nowhere near second base. Albert rounded second and was heading for third as the second baseman threw it to Laurie McCarthy at third. Intimidated by the scarlet fury that was Albert, Laurie dropped the ball. Albert did not know this, and instead of sliding, he put his arms up and ran into Laurie with the intention of continuing full-speed towards home plate. When the umpire, Brad Richman, immediately called Albert out for his over-aggressive base-running, Albert tackled Brad and playfully wrestled him to the ground. Egged on by the crowd's chants of "Go, Albert, go!" Albert chased Brad around the field for a few minutes. Unfortunately, Albert failed to catch the erstwhile umpire, much to the fans dismay, thus ending the game.

Playoff games that we can't cover*
Wednesday
Gym Rats vs. Sexual Cannibals - 6:30pm
Thursday
Margaret & the Meatbangers vs. E. Coli - 4pm
People's Film Front Softball Liberation Army vs. Simon's Sluggers - 5pm
DaLuvaghs vs. Cunning Linguists - 6pm
Monday
Recreational Finals - 4:30pm
Athletic Finals - 6:00

*All the semifinals and finals will last seven innings. Winners get their pictures in the Stevenson Gym Walk of Fame for Eternity (or next year, whichever comes first)

Looking for a workstudy job for next year? Positions available: intramural referees, scorekeepers, and umpires. Also accepting applications for intramural supervisors - experience in sports organization necessary.
Contact Kris Hall, Dept. of Recreations and Athletics, ext. 530

Congratulations to all the Coach's Award winners!

Christa Shute - Women's Tennis
Henri Ringel - Men's Tennis
Tami Sloan - Women's Volleyball
Jody Aapp - Men's Volleyball
Mabs Potter - Women's Cross-country
Enrique Lopez - Men's Cross-country
Todd Hefner - Men's Fencing
Dave Snyder - Men's Basketball
Chris Turbett - Men's Soccer
Karen Whitfield - Women's Soccer
Bhavesh Ladwa - Men's Squash

The Dixie Cups
"King" Olivier te Boekhorst - tenor sax
Matt Apple - trombone
Robin Leebard - clarinet
Bill Dechant - standup bass
Mike Adams - acoustic guitar
Chris Turbett - drums

May 15th at 9:30 in deKline...why not see 'em again?
A word about jobs

To the Editor:

There are thousands of different kinds of summer jobs for college students. In the summer, college students from around the country will be doing everything from becoming lifeguards to driving 18-wheel trucks. Some jobs are significantly better than others. This essay is about those others. Whether you have already found a job or are currently looking, I hope you will give this some careful thought.

Because college students represent "seasonal" help for many employers, there also exists a strong possibility of being taken advantage of. Employers may ask you to do something that is ethically questionable or possibly even illegal. For example, you may see advertisements that boast earnings of $500 to $1000 per week by selling all kinds of things, from ice cream to books. What they don't tell you is that you will have to subtract the cost of the stuff yourself from your paycheck. Let me give you an example to illustrate this point. Suppose you see an advertisement for a summer job that will pay $600 per week. A little research reveals that you will be selling hot dogs for the summer. Okay, the job isn't so great, but the payoffs are worth the hard work. So you sign on the company and soon you find you have $600 in your pocket after a week of selling hot dogs. This is what some employers want you to think.

But think twice about this. Whether you were told up front about it or not, you'll have to pay $300 to your manager for the hot dogs and napkins, plus another $100 for rental of the hot dog stand, plus $50 in vendor licenses and uniforms. Thus you take home $150 per week, which is actually less than the minimum wage! (Don't forget to subtract taxes from that.)

Now not every summer job is like this. Most are legitimate, paying the legal minimum of $4.25 an hour or more. Some employers will even throw in a summer health insurance policy and a paid training period.

What can you do to check on your employer? First, ask the employer for the names and phone numbers of a few students who worked for them last summer. Then call them and find out what the job is like from an employee's perspective. Next you should also ask your employer exactly what expenses you will incur with this job. Hidden costs can be found in many jobs that involve selling things. You can also call the local Better Business Bureau and ask for a check on the company's background. And finally, you should talk to other students about what you are planning to do.

Chances are that no "red flags" will pop up from any of these. But if one does, think about another job. I hope every Bard student has an enjoyable and meaningful summer experience.

Jefferson Huang
Assistant Dean for Student Development

Abortion law is pregnancy law

Dear Editor:

Let us suppose for a moment that legislation has been passed that outlaw abortion on the basis that it is murder. Any woman, then, who has an abortion is a murderer, and subject to any and all punishment as before that, by that legal precedent, women must carry their pregnancies to full term. They are responsible for the life that they must carry within them.

But accidents happen. If you will allow a brief analogy: A person may not intend to run someone else over with his/her car, but must still be held responsible for their actions. Manslaughter is what they call it in our legal system. So, since women are responsible for delivering a living baby, any miscarriages or stillbirths are cases of manslaughter.

Then there are other cases where women find themselves in unhealthy environments (i.e., their workplaces while trying to earn money to support their responsibilities), which damage them in many ways besides causing death or stillbirth. Here is a case of murder through negligence, or where the baby is nevertheless born alive, attempted murder. And we mustn't forget the father, also known as accomplice to murder, if he helps pay or arrange for an abortion, or has anything to do with damaging the baby.

In the United States, the rate of miscarriage per capita is the same as in most third world countries. Are these millions of would-be mothers and fathers to be held for manslaughter? or murder through negligence?

The logical extensions of this anti-abortion theory include needing to keep women in check: Every woman must be checked for pregnancy in order to keep her from aborting, either through negligence or intentional physical means. We would need to make, for example, home pregnancy tests, illegal. If women could find out that they were pregnant in privacy, they might do something to harm their fetus. Worse yet, without mandatory monthly doctor visits, a pregnant woman who is ignorant of her pregnancy might accidentally hurt the fetus and face charges of negligence. Fetuses must be protected—women must not climb stairs (lest she fall and harm the fetus), nor can they expose themselves to any possible harm, like driving a car or taking the subway. In short, they must stay in a safe environment for the entire term, until a healthy baby is born.

These are the logical and legal actions which follow from law which outlaw abortion on the grounds that it is murder. To make abortion illegal on that basis implies that women are to be held responsible for delivering a living baby, and for incapacitating women on the grounds that it is murder. Under that law, women must have their babies, and it creates a terribly complicated mess.

But there is a solution, which is consistent with our nation's emphasis on personal freedom, and the separation of church and state. Keep your personal beliefs personal. It is perfectly legal to urge yourself and your friends to "give birth a chance." But it is inconsistent with human liberty to make this into law governing every pregnancy in the United States. Although you might not like abortion itself, it is the lesser of two evils, the greater evil being the enslavement of women on the basis of their baby-producing capabilities. It is safe to say that no woman who has ever had an abortion liked the way it felt, or enjoyed making that agonizing decision. But that decision must be made available to, or else our nation will be one where a woman is a slave to her body.

Pamela Chaplin

Kudos to BBSO

Dear Editor:

Congratulations and thanks to the Bard Black Students' Organization for their timely and well-organized forum on Rodney King/Los Angeles. When the Daily Freeman is made to pay attention, something was done very right. There is no doubt that it is continued on page 11

The Bard Observer

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

Classifieds: Free for Bardians, $5 for all others. Personal are free.
Display classifieds: $5.00 for local, $10.00 for national. Display ads contact the Ad Manager.

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Sex and alcohol don't mix

by Greg Giaccio

This year's Manage a Trio sent out two different messages. The first one said, and I quote Ephraim Glenn Collier, "The Manage is about making questions towards one's own responsibility, in one's own image. Therefore, there will be no alcohol served..." This said that students knew that sex and alcohol don't mix. This said that students could exercise self-control and common sense without it being enforced from above. This made us look responsible.

The second message appeared on the doors of Kline Commons. "These signs of the times said to go out and buy your booze before the liquor stores closed at 700. They said that the Manage was dry because the Manage organizers couldn't foot the bill. I found it harder to swallow than Jack Daniel's whiskey, considering that they blew $1000 of our Convocation money on that party. Where did this cash go to? Tin foil and porn maps? They said it was for the benefit of us "lashed" and "Achmed" (obviously people with substance addictions) who don't like to wait in line...

Well, is it? Did the Manage organizers not provide alcohol because they were worried about sexual harassment or because they were being cheap? Or was it a little of both? The Manage organizers proved right with their双重 ends: 1) They are button pushers, 2) They mix their messages as well as they mix your vodka and their orange juice.

nancy tests, illegal. If women could find out that they were pregnant in privacy, they might do something to harm their fetus. Worse yet, without mandatory monthly doctor visits, a pregnant woman who is ignorant of her pregnancy might accidentally hurt the fetus and face charges of negligence. Fetuses must be protected—women must not climb stairs (lest she fall and harm the fetus), nor can they expose themselves to any possible harm, like driving a car or taking the subway. In short, they must stay in a safe environment for the entire term, until a healthy baby is born.

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Legitimate and important to treat domination, and modes of inter­
tomsofdeeper-lyingcausesin the to the actual language of the out­
raged. Otherwise we run the risk nothing more than a sign of some­
words and actions interpreted as know.

However, a fetus is not a part of the mother. Every single fetus has a different genetic code than the mother. This, and has, been proved through karyotyping through the process known as DNA fingerprinting. Therefore a fetus is alive and is not a part of the mother's body.

If however, many pro-abortion­ists claim that a fetus is just a parasite. They are correct. A fetus gets all of its nourishment at the expense of the host. However, unlike tapeworms or other parasites, a fetus belongs to the genus Homo and the species sapiens. This can again be proved with genetic tests which would show that the genetic make-up of a fetus is similar to humans and no other species in the world. While it is true that a human is in a parasitic stage of life when a fetus, it is still a human, and a living one. The act of ending its life processes is an act of homicide.

These arguments are not abso­
 absolutely correct. They can be disproved if someone can find scientific support for a different definition of life, of murder, or of Homo sapiens.

There are those that would argue that getting abortion may be ending the life processes of a liv­ing human being, it is not neces­sarily immoral. They argue that the standard of living of the mother would be drastically re­duced or that many fetuses that get aborted would grow up to be poor or abused. This argument, that murder can sometimes be moral, is similar to the argument in favor of euthanasia. I will not argue whether or not it is some­times better to be dead than to be alive and suffering. That is a question better left to those who know what it is like to be dead.
**WEEKLY COMMUNITY INFORMATION**

**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 speeches, plays, poetry, dance and song. Thursday, May 14th in Manor House at 6:00 PM. All welcome.

**Concert of Student Works:**
Tuesday, May 19, 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 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 1994-95 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.

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

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

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**CALENDAR OF EVENTS: MAY 14-MAY 20, 1992**

<table>
<thead>
<tr>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
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<td>9:30 am</td>
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<tr>
<td>Film Program</td>
<td>Dance Theatre II</td>
<td>Worship Service</td>
<td>Poetry Room Open</td>
<td>Coalition for Choice</td>
<td>Russian Table</td>
<td>5:45 pm</td>
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<tr>
<td>Upstate Films</td>
<td>Dean of Students Office</td>
<td>Chapel</td>
<td>Olm 101</td>
<td>President’s Room Kline Commons</td>
<td>Kline College RM.</td>
<td>BBM meeting</td>
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<tr>
<td>6:00 pm</td>
<td>5:00 pm</td>
<td>6:00 pm</td>
<td>6:00 pm</td>
<td>7:30-10:30 pm</td>
<td>6:00 pm</td>
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<tr>
<td>Latin American Festival</td>
<td>Observer deadline for outside submission</td>
<td>French Table</td>
<td>Third Floor Aspinwall</td>
<td>Peer Tutors</td>
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<td>BBM meeting</td>
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<td>Jewish Students</td>
<td>College Room</td>
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<td>Third Floor Aspinwall</td>
<td>Kline Committee RM</td>
</tr>
<tr>
<td>6:30 pm</td>
<td>6:30 pm</td>
<td>7:30-10:30 pm</td>
<td>7:30-10:30 pm</td>
<td>7:30 pm</td>
<td>7:30 pm</td>
<td>6.30-8:30 pm</td>
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<tr>
<td>BBLACA meeting</td>
<td>Organization, Shabbat Services</td>
<td>Peer Tutors</td>
<td>Peer Tutors</td>
<td>AA Meeting</td>
<td>Concert of Student Works</td>
<td>Poetry Room Open</td>
</tr>
<tr>
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<td>Bard Hall</td>
<td>Third Floor Aspinwall</td>
<td>Third Floor Aspinwall</td>
<td>Aspinwall 302</td>
<td>Works Bard Hall</td>
<td>Olm 101</td>
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<tr>
<td>6:30 pm</td>
<td>8:00 pm</td>
<td>8:00 pm</td>
<td>8:00 pm</td>
<td>7:30 pm</td>
<td>8:00 pm</td>
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<td>Peer Tutors</td>
<td>Dance Theatre II</td>
<td>Dance Theatre II</td>
<td>Peer Tutors</td>
<td>Dance Theatre II</td>
<td>LAGO Kline Commons</td>
<td>Scottish Country Dancing: Manor House</td>
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<td>Third Floor Aspinwall</td>
<td>Avery Arts Center</td>
<td>Avery Arts Center</td>
<td>Works Bard Hall</td>
<td>Committee Room</td>
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<tr>
<td>8:00 pm</td>
<td>Avery Arts Center</td>
<td>Avery Arts Center</td>
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**PASIONS AND CULTURES: WORKS FROM THE RIVENDELL COLLECTION - On view at the Center for Curatorial Studies**