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"This writing business...Over-rated, if you ask me. Silly stuff. Nothing in it."
—A. A. Milne

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On Sunday, Bard contributed more than ten percent of its population to the March on Washington D.C. for Gay and Lesbian Civil Rights. The U.S. Park Police estimated a total of 300,000 demonstrators, but it was clear to organizers and anyone present that the figure approached the goal of one million. "The Park Police estimate is an insult to the gay community," said Ephraim Colter. "Even a conservative estimate would be between seven and nine hundred thousand...I would say one million."

However, even this low estimate made the march larger than the 1963 civil rights march, which reportedly drew 250,000 people. Colter said he was glad this was seen as a civil rights march, rather than just a fringe group demonstration, but pointed out the danger in comparing it to the 1963 march, or the 1992 pro-choice demonstration. "We shouldn't pit groups against each other. The pro-choice march inspired more people to get involved this time. This march wouldn't have happened without last year's."

Max Brown was glad to see a lot of variation in the age, race, and sexual orientation of people who marched. "It gave the American public a look at who's marching, to break down stereotypes," he said. Brown mentioned seeing a group from Texas A&M, a predominantly conservative university similar to a naval academy. He said it was good to see people marching who might not be able to express themselves openly at home. "Often marches and other modes of activism work on the assumption of erased differences. They try to build a sense of community but in reality there are still differences. One speaker at the march referred to the crowd as 'one big family.' While such statements are reassuring, Brown 'didn't walk away thinking it was a milestone.'"

Dara Silverman said, "It was great — I'd never seen so many public displays of affection in my life...It made me feel good that there are that many people who agree with me about something, but in the end nothing's really going to happen because of it."

Stefan Foenkinos said he had "never seen such a crowd...It was a unique variety of people. The gay community used to be restricted to a ghetto. I'm happy to see this new openness. In France gays are much more ghettoized." Foenkinos was disappointed, however, with the New York Times' and other media coverage, which described the marchers as "thronging" the capital. Still, reporters have made progress," he said. "The photos showed real people, not just stereotyped images of drag queens or 'freaks.' It was clearly not a pickup place or a sex orgy."

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**THE BARD OBSERVER**

April 28, 1993

**News**

**March continued**


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Rachel: Sorry, but you've got the wrong Will. My birthday is in October. I still have the card if you want it back.-W.D.

Everyone PLEASE wish Pamela Chapin a Happy BIRTHDAY tomorrow (4/29).

Happy Birthday to Christie Searing on Saturday (now you can stop bugging Erica to "accompany you" to Berckley!)

Lanky lunar ladies in lingerie hill live stereotypically: Karate night vision-electric ray radio show. Wed. nights 12-2or as late as I can keep it up (or off). Anything you want to hear, anything I want to say (or wear). WABD 750 am Ext.374. "We've got the bodies for radio!" Special guests welcome variety! Love and peace (what else?) to be discussed this week.

I swear, I don't know Amy Fisher. I never met da Bitch.
Bernard Greenwald, professor of art at Bard College, recently held a one-person show at the Jon Tanner Gallery. A small exhibition of the paintings was open to the public in the Black Center's seminar room from Wednesday, April 14th through Sunday, April 25th. The exhibition of paintings by Bernard Greenwald is part of a faculty colloquium on the arts organized by the Center for Curatorial Studies intended to provide Art Division faculty the opportunity to present recent work.

Greenwald's paintings were an interesting temporary addition to the Black Center because they represent a process of experimentation. In this collection, Greenwald used his experience as a printmaker to form and guide his paintings. This group of paintings revolved around one motif, that of a turn of the century photograph of a Black boys' brass band. This image has become more schematic and repetitive, and though it is a central part of the world, the paintings are less about a story than they are about the process of painting.

Greenwald's paintings are so intriguing because they work with layers and texture, and a close examination of them gives the viewer an appreciation of the events in the layers. The repetitions do not bore the viewer because they see the tension at work and all of the action which occurs beneath the surface. What may initially appear to be random placements, such as spatters and spots, are in fact intentional; the paintings are almost like a game of optical illusions, because what appears to come forward at first then appears to go back and vice versa. Though all the paintings deal with the same motif, Greenwald demonstrates his ability to expand and enlarge upon this concept by creating variations on this theme.

In all of his paintings, Greenwald strives and succeeds in making the light come out. Two of the paintings in the exhibit were drawn on with a pencil, which separated them from the other works. Greenwald used what he called "little jokes" in these paintings, such as scraping into the paint and his use of pencil. On most of the paintings, Greenwald worked closely with the paint; for instance his "drawing" with masking tape first and then washing over the painting.

Three of the paintings, which are considerably smaller than the rest, represent the beginning of Greenwald's paintings. They are the closest picture of the Black boys' brass band motif because they depict three figures which are not hidden by any abstractions. After completing about forty or fifty of these paintings, Greenwald moved to a larger scale.

Greenwald describes his work as images or "what I hang the painting on." The paintings told the wall and bring the room to life, not in the sense that they are decorative, but rather that the viewer can feel the sense of boundaries and rhythms. As for his future paintings, Greenwald feels that over the years his work will become more schematic and less cerebral. What liberated Greenwald to reach this point of technique is that he does not think of the colors as colors, but more as material to work with. He would like to work in larger media, but since his paintings contain so much paint, Greenwald needs to work with them on a flat surface. He finds that in his limited space at hand, therefore, would have to end up sacrificing some of the quality and features of his paintings in order to move to something larger.

The importance of printmaking in painting is the exploration of simple images to make more complicated images. The notion of time is important to the printmaker. The viewer can see the things that were first laid out from underneath the layers, creating a window effect.

As with most artists, Greenwald's paintings have a personal, emotional meaning to him, even though they are primarily about technique. Greenwald reflects that when he showed his work for the first time to an audience, "I wanted people to question me formally about the paintings, not psychologically." In an essay which Greenwald recently wrote, he expressed his emotional attachment to the motif as being inspired by the musician Louis Armstrong. Armstrong was born into poverty, but managed to rise above his situation by learning to play the cornet. He was later invited by his hero, the greatest cornetist "King" Oliver, to join his Creole Jazz band in Chicago. Greenwald has become "fascinated by recordings and photographs of him because both media freeze time, and allow me to be with him in spite of the intervening passage of years."

Greenwald has taught at Bard College since 1969, and says that he is pleased with the atmosphere in which he is exposed to the context of the metropolitan scene. Greenwald eagerly agrees that he has become more educated in his field from Bard than from his own college, the Philadelphia College of Art, because he has learned so much from his colleagues. Greenwald will continue to teach at Bard, and enjoys daily interaction with his students, demonstrating to them all that he brings to his work.
Elbow room

"I feel that Room Draw went well," commented Assistant Dean of Students and Dean of Housing Gladys Watson, in an interview last Thursday morning. "The input I have received from other students tells me that it went even smoother than last year." While some students without room assignments may beg to differ, Watson explained that the room selection process has improved dramatically from previous years.

After Room Draw was completed, ninety-seven students remained without a room and were placed upon the waiting list. Last year, this number was seventy-eight, but the previous year to that, one hundred and seventy-four were left without rooms. Eventually, all of these students did receive rooms.

"Usually a handful of sophomores and then a number of freshmen are left without singles," Watson said. "Clearly we have to be able to get them housed.

"The only two populations we guarantee housing for are first-year students and transfers," Watson pointed out. "Of course we make the effort to house everyone, but that gets tougher and tougher the later a student tells us that she's coming back.

One difficulty Watson pointed out was that some students chose not to go through the Room Draw process at all. "Some people choose not to show up," complained Watson. "You go to the bottom of the list if you don't go through the Draw." She explained that there are essentially two lists for students needing rooms, one for those who participated in the Draw and another for those who did not. First priority, based on class level and draw number, is given to those who have gone through the Draw when rooms become available. Only when that list has been exhausted can those who skipped the Draw or have since then become financially cleared begin a room.

Rooms typically open up over the summer because some students have drawn rooms that they will not be using because of academic leaves to study abroad or from financial difficulties. "There has been a lot less panic on the part of first-year students," Watson commented, attributing this calmness to the information sessions she conducted in first-year residence halls upon the invitation of the peer counselors. A few students have complained to her office about confusions concerning the Room Draw booklet, which Watson has already amended in response.

Watson added that this year's Room Draw was "a lot fewer" students were living off-campus than ever before. This has been a continuing trend as more people than ever went through the Room Draw last year, and were therefore able to squat their rooms. She also commented that it was "an almost safe assumption" that even more students participated in the Draw this year (but she has not been able to collate all the statistics).

Watson suspected that the College has no plans to build more dormitories, especially after the construction of twelve rooms in the basement of Oberholzer last fall. In the beginning of the year, fourteen students had to live in temporary housing for regular rooms were completed or opened. Watson stated that this was not a unique situation and that some kind of overflow occurs every year because of incoming first-year students and transfers.

There are only eight hundred and twenty-two beds total at Bard College. Three hundred and seventy of these beds are located in singles, while four hundred and fifty-two can be found in doubles. "This [number of singles] is not even half of our population," commented Watson. "It is important for people to know this because when things don't work out, it doesn't mean that we made a mistake."

"It has nothing to do with something going wrong with the process; we just don't have as much space as people think."  

News in Brief

In Washington, D.C. on Sunday over three hundred thousand gay and lesbians, and their supporters, marched in a demonstration for more legal rights. The march turned out to be one of the largest demonstrations for Civil Rights in this nation. The key right in question was the right for equal opportunities in the work place for gays and lesbians.

A similar battle has been taking place in Kingston, New York recently where a coalition supporting gay and lesbians has been formed to influence legislation to vote in favor of a civil rights proposal that would put a stop to discrimination based on sexual orientation. The last vote on the issue was 18-11 against the act, but the vote has been getting closer and the coalition has gathered over one thousand signatures petitioning for the bill.

Another concern expressed by the marchers in Washington was the desperate need for more AIDS research. USA TODAY reported that many marchers even "dropped to the ground in front of the White House sitting and lying down to honor those dead from AIDS." A box load of Bard students also contributed to the demonstration carrying their own signs, shouting their own slogans, and expressing their strong support for the gay/lesbian movement.

In Waco, Texas the investigation into the Branch Davidian disaster last week continues. As of yesterday, forty-four bodies, all severely burned, have been dug out of the wreckage. Two of these, however, were determined by autopsy to have died of gunshot wounds and not the flames. These people were Shari Doyle aged eighteen and David Jones, brother-in-law of Koresh aged thirty-eight. Although some surviving sect members and their lawyers have suggested that the fire that destroyed the compound was caused by the FBI's assault, findings so far have determined that the fire was intentionally set, presumably by cult members. Evidence to support this theory consists mainly of combustible materials discovered inside at different areas of the compound.

Off Campus Events:

"Health Hazards of Electromagnetic Fields" Lecture at the Linden Tree Healing Center, 224 Mill Street Poughkeepsie, New York 12601 (914) 471-3000. Thursday, May 7th at 7:30 p.m. Admission $5 for adults and $3 for students and senior citizens.

"17th Annual Shad Festival" Food, Music, & Fun at The Hudson River Maritime Museum One Roundout Landing Kingston, New York 12401 Sunday, May 2nd Noon through 5 p.m. Admission $1 Members Free

"Cruise and Lighthouse Tour" Aboard the "Indy" to the Roundout II Lighthouse Departs from the Hudson River Maritime Museum One Roundout Landing Kingston, New York 12401 Four trips scheduled each day May 28, 9,15,16,22,23,29,30,31 Tickets $9 Children under 3 free. For more information contact Hudson River Cruises (914)338-0071.

bard statistics

1. 70% of the student population at Bard practices monogamy. (based on survey taken before break)
2. Only 50% of the student population at Bard practices safe sex 100% of the time. (based on the survey taken before break)
3. Only 2.3 million American males have ever reported having a homosexual experience. (based on survey results printed in the Times Herald)
Dead Goat Notes

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Response to the Pledge to End Violence

I was recently targeted for anonymous mail harassment. This annoying "Pledge to End Violence" letter came to me through campus mail. One of my friends tried to tell me that everyone got one, but I know that it was the work of my enemies to make it seem like I wasn't being singled out for this persecution. My friend then told me that I was paranoid, which is just a lie spread by my enemies. But don't think that just because I don't have anyone I can trust and that the entire campus is against me that I will not retaliate against this persecution, point by point as the "pledge" attacked me.

If anyone else was attacked by this anonymous pest, they can feel free to join in reciting this pledge. They can use it as a challenge to be realized. They can sign it and carry it around and tattoo it to their eyelids. Add to this list:

I will not use guilt-trips to obtain sex, but I may use my hand in times of great desperation.
I will respect the word "no," unless I am selling insurance over the phone. No is No for the set of all No such that No is a real, positive integer.
I will speak up if I feel I am getting a cheap shot.
I will not empower my ownership of anger.
I will confront sexist, racist, homophbic and other bigoted prejudices.
I will not draw emotional violence, especially when it comes to that damn chipmunk costume.
I will act nonviolently towards the earth.
I will stop for the nasty names I call it yesterday.
I will resist poking fun at Warrior nicknames, like "power master" or "bebe magnet," because it's too much of a cheap shot.
I will wait an hour after eating a meal before I go swimming.
I will not empower my ownership of anger.

Editor's Note: Greg's lithium prescription was doubled last week. His paranoid delusions are expected to subside.

A Challenge to Women

We must all have the courage to end violence. But any commitment to do so is false and hypocritical if it is not based on the principle of accountability. To be accountable means that as an adult human being, I am responsible for my needs, desires, and actions. What I do, I choose to do. When I deny my own accountability — when I blame others for my problems and actions, I give my MY choice — no one When I commit any act an act of emotional do so.

Yet the paradox is that as social an­­g­­e­­r­­, and as such, we cannot help but exert an influence on the world of empowered countable for the way I act, because the power that a man has is not only of emotional violence, but also of his image. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name. The power of the man is not only his image, but also of his name.
The Bard Observer

Another View

Don't arm the Bosnians
by Malia Du Mont

In recent weeks, a tremendous debate has been going on about what should be done about the war in the Balkans. With escalating violence, the Serbs have broken cease-fire after cease-fire, continuing to bombard the last strongholds still held by the Muslims in Eastern Bosnia. It appears that many of these strongholds may soon fall to the Serbs. It is increasingly difficult for United Nations workers to manage to transport food and medicine into the villages that need it most, because of Serbian interference. All that the United Nations can do now is airlift the wounded out of besieged towns.

Some argue that the United States should not get involved. They say that the Balkans are in Europe and therefore a European problem. This approach is not acceptable. First of all, the United States cannot just detach itself from the world because of a sticky situation in which it doesn't want to get involved. Even though the term "superpower" has no longer applies, we are still the leader of the world. In that capacity we have to demonstrate our commitment to such principles as self-determination and democracy. We have to oppose in deed, not just in word, violence and atrocities which would be otherwise committed by the Serbs. The fact is that, as a superpower, the United States is not going to do much about the Serbs. Everyone is looking to the United States to make the first move, and if we don't take the initiative, the situation will only worsen. Not doing something to counteract the Serbs' actions effectively condones those actions.

What choices are open to the United States? The Vance-Owen peace plan is already outdated, will never be ratified by all parties anyway, and was an absolutely ridiculous notion from the outset. Now there is a argument going on among the upper echelons of the Clinton Administration about the other options: whether to bomb the Serbs or arm the Bosnians.

I believe that strategic bombing of the Serbs is our best option at this point. Destroying bridges on the Drina River (the border between Serbia, Bosnia and Herzegovina) will deny the Serbs further access to Bosnia. Bombing their positions will prevent them from taking over any more Muslim towns. I also believe that we should immediately put the newest sanctions approved by the UN's Security Council into effect. These sanctions will ban any ship from entering Yugoslavian waters, disallow nations to conduct trade through or with Yugoslavia, and prevent barges from passing through Yugoslavia on the Danube. All Yugoslavian foreign bank accounts will be frozen, and Yugoslav transportation vehicles confiscated. These sanctions will effectively cut off Belgrade.

Earnest enforcement of these sanctions and bombing of the Serbs are our best bets for ending this war as quickly as possible. We don't have to obliterate the Serbs, we just convince them that stopping the war is in their best interest. The sanctions will prevent more munitions from reaching the Serbs, and eventually their supply will be prolonged for as long as we continue to supply the Bosnians with arms. Arming the Bosnians will not solve the Yugoslav problem.

Shameless Filler!

This is about music. Not the music generally considered to be artistic, so, Leon, you can stop reading now. This is about popular music, but not about the more popular music of the time, like the many dance tracks getting endless radio play or the pseudo-funky divas who use their talented pipes to front for a tame pop-poetica about love. This is about what kind of music those in the know enjoy, and why it will never live up to the standards expected of it. Of course I mean that vague realm known as "alternative" music. It's time to stop calling it "alternative." A discussion follows:

I once heard an interview with Elvis Costello in which he said something to this effect: "There was a time when people called this music 'rock'n'roll.' Now it's just called 'rock.'" I think this music lost something very important when the 'roll' was dropped." Interesting, but now very few people bother to call it "rock." That's mostly due to the fact that rock has become the norm, not because the music has lost the rock as well. However, now we have pop and dance, house and club, folk and rap (which actually deserves to be considered its own musical form), and the alternative stuff. Notice how much more vague that last category is when compared to the rest. As we know, there are plenty of different styles which bands who identify themselves as "alternative" work within. This is one reason why the alternative scene is so inundated, with new artists coming in every day. Nobody has the right to say whether or not a particular band is alternative, since we don't know exactly what alternative is. It's an incredibly vague term; it's a combination of things, I believe. Firstly, at the beginning of this wave of alternative, the bands who called themselves alternative really were, really good at making music. They were (and remain to be) intelligent, challenging and talented. That should be enough to entice newcomers to music to follow their lead. But that's the downfall of "alternative" music now, too many bands doing the "alternative" thing, whatever that may be to them. Music becomes derivative, similar, uninspired. MTV begins to embrace the music, heralding it as the "musical revolution of the 90's." MTV has been doing the same thing for dance music lately, and soon it too will pass by, leaving its own form of true talent to continue making quality dance music, as contradictory as that concept seems.

Most recently, MTV has been putting itself on the back for becoming the herald of the NEXT MUSIC REVOLUTION. Remember when MTV first came around? When I started watching it, it was right in the middle of the MTV-driven explosion of Heavy Metal, remember that? Seemed like Dee Snider was to be the next savior of rock. So, for a while, any leather-clad punk boy to come along got airplay, and hence increased record sales. Only the true artistic talents of that genre survived today.

So now, MTV's gonna do it again, and this time it's going to be "alternative" music. Again, but do MTV really think they're blazing trails of brilliance with their Alternative Nation outlook? And there are actually people out there who think that watching MTV is the way to listen to the alternative scene? Wake up and smell the teen spirit. So, now there will be a deluge of alternative bands which might reach some kind of respectability. Others will have a hit or two. There might be more who will try to hitch onto this wave than, say, the heavy metal one since there's more room to roam musically within "alternative." But this too shall pass.

I'm not saying the music is bad, just that it's mostly impermanent. There will be true artists within the field who you'll still be listening to twenty years from now. Just don't think of this as too challenging to the norm. Marni main problem is that the stuff just isn't alternative anymore. The only band I listen to that I can safely say challenges the usual song structures is Nirvana. Last I heard, The Cure was still using choruses and verses, as was Nirvana, to use a band I'm not adverse to. Okay, so I'm not a musical genius. I've said my piece, you can now ignore my every word. But just keep in mind that 40 years ago Buddy Holly and the Crickets was considered "alternative."

In which the author gets the boogie-woogie blues

Musical scavenger results
by Matt Gilman

As enthusiastic as I was about this little contest, I didn't honestly believe I'd get too many responses. Maybe three or four at the most. I figured the items I'd included would be too hard. But it's always good to take it seriously enough to make an insane deadline like the second weekend of spring break! I was pleasantly surprised by the six entries I received. Several of the entries I considered more difficult were found, while the ones I found easier were not. Two entries were mailed to me from homes over the break, even one mailed by second-day-express delivery just to make sure it'd make it in. The few who entered were very serious about it, and got-hurt'm I'm glad they were. I hope a good time was had by all, and thanks to everyone who participated.

And now for the results. The prizes I had promised have been deliberated, and will be available at DeKline next week. The reason for the delay is simple: I got paid on Friday. So, anyway, in SECOND PLACE are Carey Griffin and Kathy Austin, who worked together to correctly compile 37 of the 40 items. To them goes the prize of ONE FREE BONIA OR COFFEE EVERY DAY FOR FIVE DAYS at DeKline. Pretty spiffy, huh?

But the GRAND PRIZE WINNERS were none other than David Lobell and Stephanie Chasten, who culled 38 out of 40 items from their seemingly bottomless cache of music. To the victors go these here spots:

THREE FREE HALF-PINTS OF BONIA & JERRY'S ICED MALT DEKLINES. Sorry, I can't help either of the two teams adequately split up their winnings, but such is the way of contests. Congrats to the winners!

Oh, yes, and to all who have asked, I will be doing this again. Only next time, it'll be harder!
Muna Tseng Dance Project dazzles Bard

An exceptional marriage of music and movement

This past Tuesday, April 20th, the Bard Theatre of Drama and Dance presented "Muna Tseng Dance Projects," a dance concert of three short works. Muna Tseng has been praised as "an exquisite dancer, absolutely breathtaking" by Anna Kisselgoff in The New York Times, who finds her choreography "full of originality, with something important to say. It has the richness of ritual."

The first piece, "POST-REVOLUTIONARY GIRLS," performed and choreographed by Tseng with music by Ana Da Silva is excerpted from a full-length sixty minute solo concert created after Tseng's first visit in China in 1988. Tseng ENTERS WEARING BLACK and begins telling a story about her grandmother. "My grandmother died when I was seven or eight...I was not sad."

Meanwhile, her dance movements are natural and in tune with her verbalization. "I had to go to the funeral and I had to look in the closet...I thought that her ghost was somewhere in the room and was looking for me." This statement creates an eerie atmosphere, even though Tseng continues to move with great ease. As she continues to reconstruct the past, she puts down a mat and places two doors on the mat. The music begins to rise, slowly and steadily, echoing her movements. As the music gets louder, Tseng enters wearing a white, ripped body suit which delineates her body. She dances, listening to the music, her movements and fluid motions allow the audience to concentrate on how perfectly she moves her arms and legs. Because the piano is not overpowering it provides the perfect backdrop to the dance. Like the body-suit, it is transparent and lets us focus on Tseng's actions. She moves with great ease because her power and strength give her total control. Unfortunately, the piece runs on a bit too long. The motions become tiresome; because unlike the previous pieces, there is no story attached to it. Luckily, the piano player, Frankel, starts singing and saves the piece with his fluid voice, rekindling the audience's interest.

This piece was a reaction to the Gulf War; the horrors of the war helped to start the piece. It is not specific to the Gulf War, but rather the to losses attached to it. The feelings transpired into music.

The combination of Oriental dance with modern dance, in addition to stories and voices, made for an exceptional performance. This dance concert was not only brilliant, but haunting and thought provoking as well. Tseng's work has been presented in many New York venues such as the Joyce Theater, The Whitney Museum and the Child Institute. She has also been a part of many outdoor festivals. The company tours regularly in the US, Canada and Europe. She has received repeat choreographic full commissions from the National Endowment for the Arts, New York Council on the Arts and Meet the Composer. Her next project will be creating a site-specific outdoor dance in the garden of Wave 148, Riverdale in July.

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EDUCATIONAL POLICIES COMM. PLANNING COMMITTEE

The Chair of the Educational Policies Committee is responsible for organizing the Committee to do student evaluations of faculty up for tenure, reappointment or evaluation. The EPC also helps Dean Levine prepare evaluation packets to hand out in class, and hangs signs at registration. The Chair, along with one other EPC member, sits on the Academic Senate Committee. Any anomalies are directed to Dana Silverman, the present chair of the committee.

All statements of purpose are due to Jeff Rhyne by Friday, May 7th. Elections will be held May 13th and 14th.
The richness of improvisation

On Monday May 3rd at 8pm, the Bard College Music Department will present a rare concert in the Thornton Auditorium. The concert will feature Portuguese violinist Carlos Zingaro, Richard Teitelbaum on synthesizer, Tom Cora on cello and Wadada Leo Smith on trumpet. These three individuals represent the progression that avant-garde music has taken in the last few years. They are strong improvisers and will astonish you with their striking originality.

This concert will be a reunion of sorts. The four musicians met in Woodstock in 1979. Teitelbaum and Zingaro have maintained an active collaboration since then. They have recorded and played in festivals all over the world. Their playing is dramatic, and Zingaro’s playing puts many other improvising violinists to shame. Zingaro’s recent solo release Carlos “Zingaro” Solo, features improvisations that contain elements of beauty that I have never heard before on violin. His sound is rich and haunting. With every stroke of the bow he creates a sound that is “classical” but improvised. Zingaro’s appearance is a rare gift.

Teitelbaum and Smith are both members of the contemporary music scene. Smith has just returned triumphant from a tour in Japan. His solo album for the major label ECM has just been released to favorable reviews, his improvisations representing the tradition of American jazz. Instrumental for blending the sounds of Classical Europe and American Jazz, Teitelbaum is an innovator in the electronic music scene.

The concert will present the performers and an “intelligent” interactive computer music system that listens and responds with musical utterances of its own. The concert is free.

Electronic jazz

Art supplies

Woodstock
35 Mill Road
(914) 679-2251

Kingston
328 Wall Street
(914) 331-7780

Poughkeepsie - 807 Main Street

Graduates/Students transferring from Bard

All students graduating with plans to attend graduate school, or students planning to transfer to another college, will need a copy of their health and immunization records. The health service will make every effort to provide these records to students upon request. Students must make their request no later than Friday, May 14th, by calling the health service at ext. 433.

Copies of these records can be picked up at the health service through Wednesday, May 26th.

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

Pinball Tourney

Wednesday, May 5th at 9pm in the Heilman Center.

Sign up in the Heilman Center!

Naives Hirondelles

Does life really have any meaning after all?

Cesar Chavez, who dedicated his life to bettering the lives of America’s farm workers, died last Friday. Naives Hirondelles, a play by Roland Dubillard, opened at the Bard Theatre Saturday. Chavez’s death has nothing to do with the play. But that’s okay, since the play has nothing to do with anything at all.

“It’s no one’s fault it’s just one of those things,” says Fernand Fort, played by Chris Moro. Does he say it to excuse his pouring bleach instead of wine, or his knocking plates off a table, or his breaking the legs of Auntie Severin, played by Marlin Van Young? I forget. Fernand would forget, too. He replaces hats by wearing them on his head. Fernand is the employer of Bertrand, played by Ean Sheehy. Bertrand is “tired” and wants to escape the nagging of Fernand and Severin. Eventually Bertrand flies with Germaine, portrayed by Jessica Burr, who is the only lady he has ever met who innocently loves him. Actress Burr succeeds in conveying her character’s love for Bertrand through gestures and voice fluctuations without ever having to say the word “love.” The audience sympathizes with her plight, which she regularly reminds everyone of: she came to work in this shop by accidentally going to the wrong place.

“I don’t know what you’re doing or what you’re saying,” says Germaine to Bertrand. Neither do we. But they go off together some time before the play ends, and Fernand and Auntie don’t seem to know or to care about them, and neither do we, particularly. Okay, okay. This is a farce. A critic must remember this is a farce. The physical comedy is carried superbly. Credit must go as much to director Zafra Whitcomb as to the actors for that. Speech and action are neither stifled nor forced, and, for the most part, the words and movements are performed and delivered naturally. The audience burst out laughing on many occasions, particularly in the first act.

Overall, however, the script fails the test. I do not see how anyone could criticize their acting. It would be like saying to Leon the fish, who also made his stage debut in a glass bowl in this production, “Hey, Leon! You don’t breathe enough air.” The plot is murky water that needs Superfund EPA program to clean it up. The theater has become victim of illegal dumping, and the students should not be blamed for trying to find redeemable value in it.

Best wishes to teacher/director Christopher Markle of the Bard Theatre, by the way. This review hopes he will return invigorated from his deserved break. Bard productions need his talent.
The Men’s Varsity Tennis team had a grueling week (grad, grad-ed). They participated in five IAC matches, three on successive days, and capped off the week with a non-conference tournament on Sunday. Going in, the team was doing well, boasting a record of 2 wins and 3 losses.

Their first match, on Monday the 19th, was at the College of Saint Rose, where the Bard team managed to grab only two of the nine matches. The top two seeds, Jeff Carter and Henri Ringel, defeated their opponents, but with only two other team players showing up, Bard had to forfeit five matches. The loss was one Bard hoped to forget quickly.

The very next day, it seemed Bard did just that. Returning home to face Mt. Saint Vincent, Bard dominated with all of its players present, taking all but one singles match and two of the three doubles matches. The strong, outing improved Bard’s record to 3-4.

Playing on no rest, Steven’s Tech showed up on Tuesday and took Bard to town. Yielding only one game to Bard top seed Jeff Carter and no sets at all in their winning matches, Steven’s Tech ran away with a 1-8 victory.

Bard never recovered from the stunning defeat. On Friday, Bard took only two matches against West Connecticut State University. Bard recovered slightly against Yeshiva on Sunday, splitting the six singles matches, but losing two of the three doubles matches. Bard played admirably, especially after the week they had, but nonetheless fell to Yeshiva 4-5. At the end of the week, Bard’s record had dropped to 3-7. With the last few matches coming up this week, Bard must work hard to make this season a memorable one.

Tor Loney, Freshman tennis star from Middlebury, Vermont, has been named PLAYER OF THE WEEK for his bravery and performance in the face of adverse circumstances.

Victory in Philly

This past weekend, the Bard Cricket team toured the state of Pennsylvania to play the second game of their season against the University of Pennsylvania. Batting first, the U. Penn team got off to a solid start.

Just when the U. Penn opening batsmen were starting to look dangerous for the Bard batting attack, Faisal Abbasi struck the first blow for Bard, with Mustafa Shah Rehman catching the U. Penn opening batsman in the deep.

Once the opening batsmen were out, U. Penn consistently struggled against the Bard batting attack. With the help of some fine catches by Imran Aftab and Peter Knaale, the accurate Bard batting dismissed the U. Penn team and got all of their batsmen out for a total score of 99 runs. Monirul Hoque lead the batting figures with four wickets getting four batsmen out. Shereyar Hamid and Abbas Bari balled well with two wickets each, while Ruben Plisbury, who was playing his first match, and Aftab got one wicket each. Although the Bard opening fast baller Knaale looked menacing and balled well, he was unlucky, not getting any wickets.

The Bard batting was thus given a target of 100 runs to win the match. The U. Penn opening ball attack was fearsome, and Bard lost one of its opening batsmen cheaply. Then Hamid and Farrukh Khan played bravely to revive the team from the initial slump. Once the pair was set, runs were easy to get, and the team made some spectacular shots. With the team score at 87, Khan got out with a tally of 22 runs to his credit. With a further loss of 3 more batsmen, Bard scored a victory when Fahad Azzuddin scored the winning run.

Shereyar Hamid was once again the highest scorer for Bard with 36 runs to his credit, including a huge hit out of the ground to score 6 runs. The Bard wicketkeeper Mike Walsh did a very impressive job in assisting the Bard batters and keeping the U. Penn team from scoring any extra runs by catching the ball spectacularly behind the wickets.

were cancelled last week, and two more were drowned on Monday. The importance of rescheduling information follows:

This Thursday, FOUR GAMES will be played to cover both this week’s and last week’s games. Starting at 3pm, Tai Ping Rebellion will play against The Big Bears. Following this, the Big Bears will stick around to take on Venturi’s Damage at 4pm. At 5pm, Simon’s Sluggers will finally start their season against Steamin’ Coos. And then at 6pm, Venturi’s Damage will wander back from Kline to battle Simon’s Sluggers. And in this way, the schedule will be settled.

The games rained out on Monday have yet to be rescheduled. The games that weren’t squelched out were as exciting and thrilling as only Bard softball can be found. Look around here somewhere, and you’ll find the official-looking standings for each division as of Monday.

And, hey, don’t forget about the Super Spring Fling events. No, not an actual contest to see who can throw a slinky the farthest. We’re talking some semi-intense and lucrative sports fun, here. Like a Home Run Derby for men and women. Great prizes for the winners, to be held at Tews Aquarium on Friday, May 7th. And the very next day, the outdoor, co-rec 4-on-4 volleyball tourney will begin at 10:00 p.m. Get a roster together, and set set.

**Team standings as of 4/26**

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The world's fastest Forum

by Michael Potlier

Section III.A, clause 5 of the Student Constitution reads, "Agendas for Forum meetings shall be posted at least 48 hours prior to the meeting." The reasoning for this stipulation is that every one on campus shall be aware no less than two days in advance that the Student Forum is going to meet and of what it is going to talk about. Last Wednesday, a member of the Student Life Committee just happened to mention to me in passing that there would be a Forum that night. No signs had been posted, so I went to Kline that night hardly expecting a meeting to occur at all.

I was correct in my assumption. By eight p.m., two members of the Central Committee had not yet arrived. In order to collect the necessary question of twenty students, someone had to go outside and recruit four of her friends from the courtyard. Then, of course, an immediate motion was raised that the entire Forum was unconstitutional and had to be rescheduled. Seconded by half the Central Committee, the motion passed with no unswerving ease, and everyone went home quickly and happily. The whole affair took about thirty seconds. The Secretary of the Student Association had not even bothered to open his knapsack.

However, it did not surprise me that the Secretary did not make the effort to get ready for the meeting. Maybe it was because of the relaxing spring air, or maybe he had a big homework assignment the next day; in any case, it is the responsibility of the Secretary to post notices about up-coming Forums. If you don't put up the signs, then you don't have to sit through the meeting. Simple, isn't it? I must say I don't really what he was thinking, but the lackadaisical reluctance of everyone in that room was painfully obvious.

The only people who usually go to Forums are those who are elected officials and are obliged to be there (not counting the occasional indifferent journalist). Even among that crowd, which alone more than constitutes a quorum, attendance is not particularly regular. How can the Student Association expect to be taken seriously if it never has the involvement of more than a handful of students? How can more students get involved if they don't know when meetings are going to happen?

Believe it or not, the Forum does perform some useful and informative functions on the Bard campus. Who do you think was responsible forarranging room switchers from squating their rooms? The Student Life Committee had two resolutions to present at last Wednesday's sun-Forum, may be even one concerning the long- awaited book exchange program. By press-time, no date has been given for the next Forum, so who knows when these issues will be brought to the public's attention? And what's going on with the laundry fund? Word of mouth is an untrustworthy means of obtaining information, while the Forum is a chance to have such questions officially answered. Unless of course, one never knows when a Forum is about to happen...

Given a budget of $2100, one would think that the Central Committee would have enough money to make photocopies of a single-page agenda and distribute them around campus. However, the issue at stake is not really laziness concerning a xerox machine and some scotch tape. Rather, it is a question of bringing more students into our democratic process and whether or not the Central Committee is friendly to such a notion. Hopefully this lack of leadership will prove to be an isolated incident. Student apathy for student government is indeed characteristic of Bard College, but what is to be done when the student leaders are just as apathetic? These are our elected officials, and if they can't get the job done according to their own constitution, can anyone?
Letters

Global Picnicking

To the Barden Community,

Global Picnic Day is happening here and everywhere on May 1. This tradition serves to give the people of the world an opportunity to celebrate and enjoy each other's company. Every culture hosts its own unique, time-honored celebration on this day. This is a time to break through the bounds of individual groups and unite the people of the Earth.

To be part of this cosmopolitan event, take time out from your day and enjoy yourself. Share time and lunch in the great outdoors and make Global Picnic Day happen.

Sincerely,
Mary Pellegrini

Good story, bad reporting

Thank you,
Jason Van Driesche

As you, Mr. Van Driesche, were the one who made the complaint to the Department of Environmental Conservation, you were the logical person to whom I should speak regarding complaints against the alleged dump. The story was not based solely on the testimony of one person; the Director of the Physical Plant, Mr. Dick Griffiths, was questioned about the dump's history and DEC concern about the property. I attempted to contact the officer who conducted the actual investigation, but he was unavailable at the time, as was Erik Kiviat at the Ecology Field Station.

When I wrote my editorial, it was based on my knowledge of the dump, knowledge which no other member of the Bard Observer had. I was therefore the most qualified editor to write a story about the dump. You will also please note that I did not attack any member of the Bard administration in this article or editorial.

My primary objective was to say that, although this was not proven environmentally hazardous, the dump is ugly as sin and something should be done about it. This was the major influence on my writing of the news article on the front page, and I consider it an insult to my integrity as a journalist to be told otherwise. -- ed.

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 Editorial Board under the direction of the Editor in Chief. Any editors which appear unsigned are those of the Editorial Board and not necessarily of the Observer. Authors who are signed do not necessarily represent the views of the Observer or its staff.

Letters to the Editor and Personal or Classifieds may not exceed 500 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 Observer office in the basement of Tewksbury or through Campus Mail by 5 p.m. Friday one 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 ads contact the Ad Manager.
**What to See, Buy, & Do at Bard**

**WEDNESDAY, APRIL 28**

* German Table in Kline’s College Room 5:30–6:30p.

* Lecture on Women and Psychology. Dr. Pam Reid will give a lecture entitled “Poor Women and Psychological Research: Shut Up and Shut Out.” Olin 102, 7:30p.

* Arts Division Faculty Colloquium. Professor Jean French will discuss medieval attitudes towards lepers in twelfth century sculpture. Black Center, 6:30p.

* ALANON/ACOA. An anonymous program for persons who grew up in an alcoholic family. Third Floor of Aspinwall, 8:30–9:30p.

**THURSDAY, APRIL 29**

* Tavola Italiana: Conversation 4:30–5:30p. Italian Table 5:30–6:30p in Kline’s President’s Room.

* Russian Table in Kline’s College Room, 5p–6:30p.

* SMACES Meeting. Sexual Minorities Aligned for Community Education and Support will meet each week at 7:30p in the Club Room in the Old Gym.

* “Just Beneath the Skin” a touring program of nine short films by women presented by FMS (Post Modern Sisters). Preston Theater, 7p.

* Lecture on Hunger. Christopher Dunsford, of Freedom From Hunger, will give a lecture. Levy Institute, 8p.

**FRIDAY, APRIL 30**

* Body Image Group Meeting upstairs in the Student Center, 5:30p.

* Student Center Movies! Watch your favorite celluloid heroes in “Life is Sweet” starring director Mike Leigh. Old Gym, 7p and 9p.

* Israeli and International Folk Dancing. Jonathan Delson will lead an evening of dancing in honor of Israeli Independence Day. Don’t worry if you can’t dance, you can! Location Unknown, 8p.

* Ani Di Franco. An amazing guitarist and folk-singer. And it’s even free! Olin Auditorium, 9p.

**SATURDAY, MAY 1**

* Culture Show. See the students of the International Students Organization perform. Olin Auditorium, 8p.

**SUNDAY, MAY 2**


**SUNDAY, MAY 2**

* Student Center Movies! See “Parting Glances.” A film about AIDS. Old Gym, 7p for non-smokers and 9p for smokers.

**MONDAY, MAY 3**

* Women’s Center Meeting at 6p in Kline’s Committee Room.

* Observer Meeting. Write, take pictures, draw cartoons or wear silly hats made of newspaper at 6:30p in the basement of Tewksbury.

* BAGLE Meeting. Bisexuals, Activists, Gays, Lesbians, Et. al. will meet each week at 7p in the Club Room in the Old Gym.


* Peter Straub comes to Bard! Famous horror writer will discuss his psychothriller Ghost Story. He will also read from a work in progress. Olin 102, 2:30p.

* ACOA Meeting. Adult Children of Alcoholics meets in Red Hook, 50 South Broadway at 8p. Contact Jeff Huang at ext. 539 in the Career Development Office for more information.

**TUESDAY, MAY 4**

* Christian Fellowship Meeting. Bible study, prayer and spiritual nourishment. In the Bard Chapel, 7:30p.


* Talk on U.S.-Russian relations by Michael Morrow of the State Department. Olin 102, 4:30p.

**WEDNESDAY, MAY 5**

* German Table in Kline’s College Room 5:30p.

* La Table Francaise: Berets et baguettes required. Kline’s President Room 5:30–6:30p.

* ALANON/ACOA. An anonymous program for persons who grew up in an alcoholic family. Third Floor of Aspinwall, 8:30–9:30p.

**SHUTTLE VAN SCHEDULE**

**FRIDAY:**

Rhinecliff: Leave at 7:05p. for the 7:41p. train
Poughkeepsie: Leave at 6p. for the 7:18p. train

**SATURDAY:**

Rhinecliff, Rhinebeck, Red Hook and Tivoli: Leave at 7:45a., return at 10p.
Hudson Valley Mall: Leave at 11a., return at 11p.

**SUNDAY:**

Rhinecliff: Meet 6:05p, 8:15p and 10:25p trains
Poughkeepsie: Meet the 7:38 train

Meet all Shuttles behind Kline Commons.