

OBSERVER

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The
BARD

OBSERVER

VOLUME 101 ★ NUMBER 24

BARD COLLEGE ★ ANNANDALE-ON-HUDSON ★ NY 12504

APRIL 27 ★ 1994

"All work and no play
makes Jack a dull boy/
All play and no work
makes Jack a mere toy."
—Maria Edgewood

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Is the administration only willing to pay for a false sense of security?

No security for Security

Bard security guards form union against the will of the administration

"We don't want something for nothing. We just want a fair shake, and we won't get that without a union."

**Michael
Poirier
News
Editor**

That was one of the many sentiments expressed by a group of four Security guards who spoke with this reporter last week. Each of the ten guards working at Bard have joined together to take the steps to form a union. According to them, the formation of a union has "been a long time coming," and it is their only chance to improve their working conditions here at Bard College.

However, the College administration has been fighting them every step of the way.

According to the guards, the College has been continuously unresponsive to their concerns about over-time, shift differentials and job security. With a union, the guards plan to "hammer out" a contract with the administration that will address these concerns.

"We are determined to have a contract under

[the Administration's] nose before graduation," said one guard. "If we reach an impasse in negotiations, we might go on strike."

Rather than negotiate directly with the guards, the College has hired a lawyer to challenge the formation of their union. "It's crazy. They say there's no money for overtime, but they have the money to hire a lawyer to fight us with?" commented one guard.

What the guards want

"These are tough working conditions," stated one guard. "We're just looking for a little support."

The support the guards are demanding are focused in the areas of overtime, shift differentials and job security. Currently, Bard does not provide over-time pay for guards who work more than the standard 40 hours a week. When one guard calls in sick, one of his or her fellows is given no incentive, and perhaps no choice, to cover that shift.

In addition, the guards complain of being "chewed out" for fulfilling their duties, such as writing reports, if it means they must stay longer than their scheduled shift. "We're not trying to pad hours here," explained one guard. "If they want a

report they've got to pay us for the time to finish it. It doesn't follow to do get in trouble for doing your job."

As for shift differentials, a security guard at Bard College who works the late night shift (midnight to 8am) is paid the same rate as those who work during the day-time hours. The guards are asking for "thirty to forty more cents an hour" to compensate for shift differentials.

"We're not going to break the bank with these requests," said a guard. "The college is just looking at the money and not the benefits that everyone stands to gain."

The guards are also extremely worried about their job security here at Bard. The guards said that the turn-over rate is "ridiculously high": one quoted a figure that seven guards have stopped working at Bard in the last year alone.

"We could be more effective if we were not under constant stress," explained one guard. Apparently, the administration has not been offering due process to guards whenever a conflict arises between a guard and a student. They accused certain administrators of always siding with a

continued on page 2

Security union continued

continued from front page
student when a problem arises, meaning that a guard is "guilty until he worms his way out of it."

In addition, the guards said that the College "uses job security as a form of intimidation." Without due process for the firing of a guard, they have no recourse when they are told that "you can be replaced." Guards have had their decisions second-guessed, and others have been dismissed on questionable grounds.

"Without representation they can kick us right out the door." The future contract will have provisions so that guards can perform their duties without having the threat of dismissal hanging over their heads.

Already, the guards have felt repercussions over the organization of a union. "When they got wind of the union, four of us received reprimand letters," said one guard. "They were just giving themselves ammo if they want to fire us later."

As one guard concluded, "Treating people like shit is a bad form of management."

"This is coming from the top."

According to the guards, the resistance to their attempts to improve their working situation has come from Ludlow. "They want the coverage, but they don't want to pay for it," said one guard.

Director of Security Kim Squillace said that she was unable to comment on the union. The guards commented that she was "between a rock and a hard place." "It's not her fault," continued one guard. "All of the flak is

coming from the top."

This "top" to which the guards referred is Executive Vice-President Dmitri Papadmitriou. When contacted Monday morning, Papadmitriou said that he would not answer any questions about the situation.

A battle in court

In the meantime, both sides are awaiting a decision from a Federal judge about which guards may be members of the union.

When the guards originally approached the administration regarding the union, they conceded to the College that student dispatchers and the guards at the Black Center would not be part of the union. Then the administration claimed that four of the ten guards are actually "supervisors", and therefore could not be part of the union.

The guards found this claim to be ludicrous. The four guards pointed out do serve as acting and shift supervisors, but they meet the official criteria for "supervisors" in name only. "Real supervisors have the powers like hiring, firing, sending people home, etc.," explained one guard. "We don't have those privileges at all."

This bone of contention was taken to court for arbitration, and the College brought in its lawyer. By press-time, the judge had not released his decision, but the guards expect it to be in their favor.

No price on safety

Regardless of the Court's ruling, the guards can still form a union and present their demands to the College. They realize that they might be risking

their jobs.

"The bottom line is economics. The College is only willing to pay for a false sense of security," said one guard. Compared to other colleges, Bard Security is noticeably understaffed and under-funded. "Vassar has thirteen guards on duty every night," commented one guard. "We're only asking for three each night and four on the week-ends."

As it stands now, with one guard on foot and another in a vehicle, the guards are hard-pressed to meet the daily demands put on them. And, when emergencies arrive, the situation only gets worse. "We already have duties most other security personnel aren't responsible for," said one guard. "We just can't be everywhere at once."

With reforms concerning over-time and job security, the guards promised that the safety situation on campus can only improve. "Security is supposed to be preventative, not reactive," explained one guard. "If an extra guard discourages one incident, that is worthwhile. You can't put a price on safety."

The guard explained that they were expressing themselves in the *Observer* to make the community aware of their situation and their demands. "The more people who know, the less chance they have of screwing us over," offered one guard.

"Right now we can't defend ourselves against the administration," concluded one guard. "That makes it even more difficult to protect the community."

Classifieds & personals

Baby Sitter needed: Wednesdays 2:30-6:30pm, and Thursdays 8:30-11:30am, and other hours if available. 2 small children. Call Beth at 758-2605.

I can help you get your papers in on time. Fast typing and editing by pro with B.A. in English. Please call Jane, 758-5102.

MFA student looking for a summer sublet. One or two rooms near Bard. Call Emily at 718-625-6696.

Wanted: One or Two responsible Bard students to sublet professor's apartment on the Upper West Side of Manhattan. June-July-August. One bedroom, high-ceiling, large terrace. No smokers. Perfect share. \$800 per month. Call 212-864-9684 or Bard ext. 134.

Summer Sublets. The Graduate School of Environmental Studies is looking for student housing this summer—mid June through mid August. If you wish to sublet or rent, please call 758-7483 or see Bettie in Sottery 101.

The last day for charging prescriptions at the Red Hook pharmacy is MAY 11th. Call Marsha Davis at ext 433 if you have any questions.

The Bard Music Festival needs people to work in the festival box office from May 31-Aug. 21. We will also need staff (ushers and concession

(Aug. 12-14 and 19-21). The Festival is also looking for housing for Festival musicians for the weeks of August 7-21 or for the entire month of August. If you are interested in renting your home and want more details call Robin at 758-7410.

My little Goose, tell me why I love you like I do?! It must be because I'm mad about you, too! (That's right where I said.) "I got you, babe."

Kelly—Latin with you is better than a rubdown. Thanks, heart Stacie.

Kelvin—I've put the kittens to bed and cleaned out their litter. Please talk to them about, well, you know. Love, the mother of your kittens.

Greg: Too bad about the Karen thing. Don't worry about the emotional anguish; I'm more than willing not to be alone with you. Love Always, Jeana.

HAPPY BIRTHDAY to Pam Chaplin this Friday. The BIG one! Congratulations! Now you can legally contribute to your own demise any time you want. Just stay happy, OK? Love, Aphrodisia.

Only man feel comfortable slapping 20X a day. His friends know him as creepo.

If you ask again what I want, and I don't answer, honestly, you have my permission to slap me silly.

Forum news

The last Forum of the semester will be Wednesday, May 11th at 7:00pm in Kline. This will be an *Elections Forum!*

Positions available:

- 5 Planning Committee seats
- 8 Educational Policies Committee seats (2 in each division)
- 2 Student Life Committee seats
- 3 Student Judiciary Board seats

The following campus-wide elections will also be held at a date TBA:

- Student Life Committee Chair
- Educational Policies Committee Chair
- Planning Committee Chair
- Student Judiciary Board Chair
- Treasurer
- Secretary

2 Student Representatives to the Board of Trustees.
If you have an interest in running for any of these positions, please send a statement of purpose to Malia Du Mont by Friday, May 6. Statements of purpose for the positions of Secretary should be sent to Laurie Curry. If you have questions about any of these positions, please contact the people currently holding them: SLC Chair-Laurie Curry, Secretary-Malia Du Mont, EPC Chair-Renee Cramer, Planning Comm. Chair-Jeff Rhyne, SJB Chair-Kapil Gupta, Treasurer-Jason Foulkes, and the Board of Trustee Reps. Sasha Gorman and Ephen Glenn Colter.

The Spring Weather has arrived! And, with it, the need to discontinue the jitney service. Yes, sad but true; students are walking more and needing the jitney service less. Thank you to all the jitney drivers from me, Gail Denning, in the Dean of Students Office.

The Admissions Staff would like to thank the Bard Community for making Open House such a success!

Planning on going to graduate school in the fall? Going to be in New York next summer? Why not take that reading course in French or German now, before the fall term begins? Call or write for information.

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Distinguished Scientist Harry Gray

How biology and chemistry will meet in the future

"I predict that in the next thirty years chemists are going to do a lot of good work, and finally get the credit they deserve," said Professor Harry

**Michael
Porter
News
Editor**

Gray of the California Institute of Technology. Invited to Bard as the final speaker of the 1993-94 Distinguished Scientist Lecture Series, Gray delivered his talk on "Chemistry, Biology and the Future" last Saturday afternoon.

A recognized leader in the field of inorganic chemistry, Gray has earned numerous awards such as the National Medal of Science in 1986, and the American Institute of Chemists Gold Medal. His prodigious contributions span the various ranges of inorganic chemistry, and he is recognized as a pioneer in the field of bioinorganic chemistry. As Gray joked, "Bioinorganic chemistry is the living chemistry of death, the living dead of chemistry."

Building upon past and present investigations, Gray's lecture turned to his vision of the future for the scientific fields of chemistry and biology. His first prediction was that the two disciplines will merge by the year 2020. "When we look at anything in biology, we are looking at chemicals," he said.

The melding together of these fields will have dramatic scientific, and so-

cial, effects according to Gray. He identified three major problems that he expects chemistry will solve in combination with biology: carbon-hydrogen bond activation at low temperatures, water splitting, and protein folding.

"These solutions require the getting together of chemists and biologists," he stated. "We're very close to the finishing line, but it's going to require interaction." In direct social terms, the resolution of these three problems in particular will introduce "completely different approaches to handling the problems of energy and the environment."

Gray accused current technology as "screwing up the good stuff," namely carbon-hydrogen bonds. The use of fossil fuels as our primary source of energy involves burning these valuable chemical structures. "We can no longer afford to use hydrocarbons for energy," continued Gray. "We are going to need them for materials."

With a better understanding of how to activate these bonds at ordinary temperatures, the possibilities of efficient, direct oxidation fuel cells become a reality. Electric vehicles will be run on solar power and, for long distances, methanol can be used as a fuel to get over 5,000 miles to the gallon.

"Electrons and hydrogen atoms are clean fuels," asserted Gray, implying a profound decrease in pollution once these vehicles become the norm. He also confirmed that scientists are extremely close to making this remark-

able break-through. With more effective and more durable solar cells being developed every year, Gray expects that energy from the sun will become our primary resource.

However, manipulation of water splitting is an important step in deriving large amounts of solar energy. In photosynthesis, plants are able to use sunlight to convert water into hydrogen and oxygen. With an efficient form of artificial photosynthesis, solar power can become an even more consistent and durable source of en-

ergy. "We haven't been able to solve this problem as well as nature has," said Gray. "But we're getting closer."

As for protein folding, Gray again described the difficulty of artificially reproducing an efficient capability found in nature. "Cavities" in complex chemical structures serve to create and control chemical reactions, and scientists must work together to build similar artificial structures that are even more stable.

At the close of his lecture, Gray turned to the present day issue of

science education. "We haven't seen much movement in education," he commented. "We're falling behind the frontier, and I'm not sure what to do about it." Gray's expectation is that "departments are going to change," university programs are going to have to re-orient themselves if they are to participate in and further develop the dramatic possibilities arising from the merging of the sciences.

"Somehow, young people are going to solve these problems," Gray offered. "They deserve the chance." □

Math and modernism

Peter Dolan addressed the issue of modern mathematics in his contribution to the Freshman Seminar lecture

**Linnea
Knollmueller
Staff
Writer**

series last Tuesday. His talk raised some interesting questions—for example, what was going on in the world of mathematics at the turn of the

century, and how does it relate to real life? Miraculously, the math professor managed to discuss such topics as non-euclidean geometry without losing the attention of every student in the room, and came to a surprisingly down-to-earth conclusion.

Beginning with some mathematical history, Dolan dredged up memories from the first semester of Freshman Seminar by going back to the ancient Greeks. They believed that all numbers are either whole, or a ratio of two numbers. Such a concept is not entirely ridiculous, but they also thought that the number 2 is masculine, 3 is feminine and 5 is a union of the two. They held fast to a belief in the rationality of numbers until they came across examples that did not fit anywhere. (The classic problem of a right triangle with two

legs measuring one foot long each was Dolan's example; how long is the hypotenuse?) "The legend is that they suppressed this information," said Dolan. "It's probably not a true story, but it's so funny we tell it anyway. They supposedly took the guy who discovered this out in boat and drowned him." Eventually coming to terms with the change in math, the Greeks called these new numbers "irrational." They got comfortable with the idea of irrational numbers. Life goes on after that."

Fast forward to Italy in the 1500s. Algebra was the topic of focus. "People were using formulas—like games—to figure things out. It had little bearing on real life." Suddenly, another anomalous problem came along, $X^2 - 2X = -2$. Nothing fit into this formula. "So what did mathematicians do? They invented an answer. They invented 'i,'" joked Dolan. "It fits into the equation, but what does it mean. Can I have 'i' pieces of candy?" Complex numbers initially did not have a relationship to physical problems, but applications were eventually found.

The next big problem to come about in mathematics was in the nineteenth century. Euclidean geometry, calculus and number theory were some of the issues being considered by mathematicians. The definition of parallel

lines, one of the basic assumptions of euclidean geometry became troublesome. People discovered that if it were reworded, the geometry derived from it would be entirely new. They were devastated that mathematics could be imperfect, and realized that if euclidean geometry could have logical flaws, so could other areas of math. A philosophical inquiry into the nature of mathematics was begun, and the idea was openly discussed for the first time. In order to defend themselves, mathematicians developed formalism—the belief that mathematics has no relation to real life. The Platonic and constructivist schools of thought were also vying for acceptance. Math was thought of in a new light, much as philosophy, writing, science and music were all changing at that time.

While a devastating change at the time, mathematicians have accepted it in the past century. The varying philosophies simply demonstrate the different aspects of math, according to Dolan. "It is our way of coming to grip with the world around us. People had given up the idea of absolute proof, had become scientific, and demanded that math be flawless. They had to understand that it isn't." Perhaps that will placate those of us seeking to rationalize our math grades! □

You speak a different language? You play a traditional instrument? You know a folk dance?

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Face of Bard

Chris Meink is a Senior III literature major from Fairfield, Connecticut. When asked how he ended up at Bard, Chris explained that a friend of his mom's recommended it as a "good writing school," and so he visited and liked it here.

Jeanne Breton
Editor-in-Chief

Why he is a literature major, he says, "I don't know." His senior project, however, is on *The Ring and the Book* by Robert Browning.

Chris likes Bard a lot, mostly because of the professors and the classes, but also because "I'm not like other Bard students in that I don't get pissed off by people that piss off other people." His least favorite thing about Bard is the mud. Beyond that, he insists that there is nothing else that he dislikes.

"That's one of the greatest things about Chris," says one of his friends, "he is so easy to please." For instance,

when asked what his least favorite things in life were, Chris's only reply was, "I just don't feel that strongly about things." His favorite type of movies, however, are comedies. In particular *Ghostbusters* because "it's so damn funny; I've seen it so many times that I know all the lines, but it still makes me laugh." Chris also strongly recommends the new release *Four Weddings and a Funeral*. After comedies, he prefers anything by John Wu.

Chris describes himself as "eccentric and, in general, a kind person" because he tends to help people out when they need it. "I have a good sense of humor too," says Chris "but, I can be obsessive, especially about phrases. If I say something once and think it's funny, I'll keep saying it until everyone's sick of me."

One of Chris's best friends describes him as "the most unique person I've ever met whose just like anyone else." Chris's choice of fashion, however, is far from that of a conformist. Tasteless and bordering on bizarre and twisted, Chris's clothes definitely stand out.

For instance, one outfit he is often caught wearing is a pair of brown camouflage pants with a torn red and white squiggly patterned sweater. Chris also has a fetish for polka dots. One friend jokes, "Chris is the best dressed man on campus," while yet another friend says, almost sincerely, "I love his fashion sense...he should have his own line."

Besides stunning his friends and others by wearing the most mismatched of outfits, Chris also enjoys roleplaying, cards and, "of course Magic." His favorite role-playing game is G.U.R.P.S. because "you can do anything you want with it," and his lifetime goal is "to write a science fiction series, then write the role-playing version of that."

Before he gets around to that, Chris plans to graduate from Bard and "look for a job, hopefully in publishing." Chris, like many others, will be leaving Bard with a variety of vivid memories, including moderation, which Chris claims was the most memorable moment in his life because "it was the most humbling." When asked what



Chris Meink

lesson he has learned from Bard, a lesson that everyone should know, Chris said "believe in yourself and do what you want to do because if you try to please others you will ultimately

fail." In addition, Chris said his philosophy on life is that "life is a fountain."

When asked "a fountain of what?" Chris replied, "I don't know." ☞

Visiting Professor Jerome Brooks

An interview

What is it about the timbre of his voice that is so intriguing? One imagines that Pro-

Sean O'Neill
Guest
Pundit

fessor Jerome Brooks might apply the lyrical intonations of his voice to entice the curious into a mysterious dance, or to reveal the intimate details of a cherished tale, or to introduce the royalty of Sweden in some ceremony of great import. His voice, with traces of Creole rhythm, quivers with echoes of his stays in Texas, Madagascar, Chicago and top-class Manhattan. Like his demeanor, it seems to subdue haste and invite calm reflection.

Prof. Brooks is currently a Deputy to the President of City College in New York, as well as a visiting professor at Bard. In over two decades at City College he has presided over

their program which bestows the Langston Hughes Award to major black writers in America. He has thus met almost every leading figure in African-American literature, including Ralph Ellison, James Baldwin, Chinua Achebe, Toni Morrison, Paul Marshall and Toni Kay Bakara.

Prof. Brooks was "extremely gratified" when his long-time friend Toni Morrison received the Nobel Prize for Literature last year. "When I was in Stockholm, and I saw Toni walk up to the King of Sweden in the midst of all this magnificent speldnor, and I thought of where she came from, both as a writer and as a person—she comes from a little hick town, if I may call it that, in Ohio, called Lorraine—and to see in my lifetime the ascent of black literature to, really, the pinnacle of appreciation and evaluation in the world, it was all quite extraordinary. I told my students here that it vindicated for me the field to

which I have dedicated a good deal of my life."

In the mid-1980's, Prof. Brooks headed the English Department at City College, and lured Chinua Achebe into being a visiting professor there. The new popularity of Prof. Achebe's work in Asia demonstrates for him that writer's importance in "having opened up the literary canon for the rest of the world," and in helping transform the consideration of black literature "from being a luxury into a necessity."

Before chairing the department, Prof. Brooks was acting chairman of the department subsequently headed by Dr. Leonard Jeffries, of whom he is critical for having shifted the department's focus away from scholarship and toward "local venomous New York politics."

Of himself, Prof. Brooks says, jokingly, "I'm afraid I know too much about the Presidency of City College to want to become a future President there."

He has already had his share of crises to manage, from Alumni agitation to the recent deaths of nine students. But, although he considers it to be a good way to serve the interests of young people, "being a professor I the most excellent way to serve."

"I enjoy seeing the importance of the act of teaching, and teaching is what I have wanted to do all my life."

Prof. Brooks was at the University of Madagascar as a Fullbright Professor in the 1970's, helping to create their Master's program, or *la Matrise*, in American and black American literature. He travelled a good deal through Africa at that time, and when he returned to America, he chose to concentrate his scholarship on black and Caribbean literature.

Once, on his way to Madagascar, he visited an island called Lagoree, near Senegal. He says "it is from that location that many of the slaves de-

parted for America. It is preserved as a museum that has been owned by many European nations. You go down into a cave. And you can hear the ocean beating against the walls. It is an extraordinary experience, although there is hardly anything in this place except for the four walls and some signs of various languages written on the walls. But just to be there is very moving. My mother told me that her grandmother used to tell her about coming to America."

"Going to Africa is disconcerting, somewhat, in that you expect to be at home in ways you are not. You have to discover what is home about Africa...There is a way in which politics becomes one, in the struggle of an expanding notion of freedom throughout the world, which you learn in Africa and as a black man. It is our burden to help expand the struggle in America, too...We

continued on page 8

Student Center Survey Results

Last week the Student Life Committee met to compile the results of the Student Center Survey. There were approximately 50 responses to the survey. In general, students believe that a "Student Center" is for relaxation and entertainment while including space for student activities or services. The old soccer field between the library and Kline was by far the popular choice for a location. An area accessible to both residents of Main and North Campuses was a general suggestion. The Moon Room of Olin was suggested as an example for the look and feel of the Student Center. Natural lighting from windows or skylights was preferred. Cushioned chairs, low tables, and an absence of anything even resembling an academic setting were among the requests concerning furnishings. Cleanliness appeared to be a resounding answer as to how to make one feel welcome.

Students feel that the building should be open 24 hours with restrictions on certain rooms which are designated for particular events only. If hours were mandated, the suggestion was 8am to 3am. Similarly, these hours could be maintained for food services. Food service was a topic unto itself. Respondents felt that Wood should have no part in

the management and furthermore, the menus should have anything that Wood does not have. This included: health food, fruits, bakery goods, juice bars, and frozen yogurt. One student suggested a diner setting: any type of food at any time. Essentially, variety and quality were on student's minds.

Smoking was a point of contention. In general, students felt that smoking should be kept to a minimum. With outdoor spaces, windows which open and a quality ventilation system there should be little pollution. Many felt that smokers and non-smokers should be completely separated.

As for the facilities which should be included in the student center the most frequently mentioned were: a 24-hour post office, ATM machine, security post, movie theatre/film centre, lounge for TV, pool table, ping-pong table, connected outdoor space, radio station, vending machines, change machines, bulletin boards, message board, Internet and a retail-convenience shop. Among the least were: study space, lockers/coat room and club space.

Lastly, suggested events which could be held in the proposed Student Center included: coffeeshouses, talent shows, live band performances parties, screenings and club meetings.

Straight From the Stars

- Taurus (April 20 - May 20): Happiness. Happiness. Happiness and cheer. More than perhaps even you can bear, but you deserve it, so sit back and enjoy it.
- Gemini (May 21 - June 20): If you do not start acting a little nicer soon, you will find that no one wants to speak to you anymore, so stop being a jerk!
- Cancer (June 21 - July 22): Persistence just will not be enough this week. You will fail at many attempts, but failure does not always mean losing the game, so keep playing.
- Leo (July 23 - August 22): Don't expect much of the days to come. It'll be a slow, depressing week. DO your best to hold your head up, and next week something good will happen.
- Virgo (August 23 - September 22): Your humor will amuse many this week, and you will accomplish great things. Don't forget to relax when you're done.
- Libra (September 23 - October 22): An idea will strike you full force in a day or two, heed it or shove it away; a big part of your future lies on this decision.
- Scorpio (October 23 - November 21): You crave chocolate. You crave sugar. You crave for many things, but will only get to have a few this week.
- Sagittarius (November 22 - December 21): A hard fall will shake you. A soft landing will not be found. Beware of untruths for they will be bountiful in the days to come.
- Capricorn (December 22 - January 19): Trust is a difficult thing to both get and give. Forgive rash words and you'll have the friend you've been looking for.
- Aquarius (January 20 - February 18): Help is far in the distance. Losing ground is easy. Watch out for little black clouds following you around.
- Pisces (February 19 - March 20): If you don't learn to say what you really want to, you are going to lose a lot of chances, and a good friend. Learn to speak now, before it's too late.
- Aries (March 21 - April 19): Hell. You've found yourself there time and time again; now it's time to get yourself out.

Shameless Filler

I can't think of anything to write this week. So, you'll have to do your own filler.

It's not as hard as it sounds. I'll help you out a little. First, we open up with some incidental anecdote of something that happened to you recently. This anecdote doesn't have to be all that interesting, nor does it have to be truthful. A work of complete fiction is sometimes more believable than reality, and certainly more fun to retell. This anecdote should be some kind of random chance happening that seems to deny all laws of probability, and introduces a strange topic to the mind of writer and reader alike. That topic, although possibly completely removed from the purpose of the anecdote, will be the topic for this week's filler.

Got one? Good. Let's move on.

Next we're going to discuss the intricacies of this topic according to three aspects: how important it is to the lives and minds of Bard students, how noteworthy it is to the general news media, and how much mileage you can get out of it in the form of cheap gags and off-color remarks. The cheap gags are the heart and soul of a Shameless Filler column, as you well know.

Oh, and here you might want to add in the little ingredients that make a Filler the interesting, personal experience it is for you, yourself, alone. To some, that would be the personal touches; the in jokes that only you and a limited number of people might understand. Perhaps you enjoy the personal jabs against characters on campus whom you disdain. Maybe you dig the awful groaner puns that the column is littered with week after week. Or, perhaps you like to dwell on the dark side of the Shameless Filler, embracing the nihilistic and macabre voice that speaks to you from behind a veil of good-natured levity.

If you only liked the column when Andy Costell wrote it, feel free to put in some "skiddilies" here. This is your opportunity to make a filler you can cherish and truly call your own, right now, in this paragraph. Don't waste the chance.

Once we've had our fun with that paragraph, we return at length to the

topic at hand, despising the fact that the topic provides fewer opportunities for cheap laffs than we had at first thought. No problem, we'll just beat it to death, using every possible ounce of our joke-prolonging capabilities to stretch the literary moment and leave the topic as nothing more than a tortured old corpse on the killing floor. Oh, sorry. That bit seems to have been taken by the fellow who likes filler's dark side.

This paragraph is special. This is the one that no one reads. Inevitably, there is some filler that is too specialized, too silly. And sometimes too putrid for even myself to print. This paragraph of filler is usually fueled by bitterness and bile, and the self-censorship is exercised with the interests of the campus in mind. We don't want

too many mass suicides taking place over something I said. Well, tell the truth, it's usually stuff I cut out because it's not funny. But the bitterness and bile spiel goes over better, don't you think? Besides, it's true in some cases. And many people would be upset at what I don't write. That's why you'll never see a filler about Kurt Cobain. Or health care. Or umpiring softball. So, feel free

In which we fill in the blanks

to ponder, yet not write, filler fueled by the more evil emotions in you. I figure, since it's the season for moderation and senior project boards, it should be second nature to a lot of you.

This paragraph is hastily added after the fact, when it is discovered that there isn't enough verbiage written to fill up two whole columns without some obvious cut-and-paste tricks. We don't like writing this filler because it's an afterthought, and we don't like being reminded we aren't perfect.

Finally, we sum up the topic in a way we didn't expect to when we first set about writing. The topic, in fact, may have changed several times since the opening paragraphs, but no matter. All that matters now is that we get out gracefully by setting up a whimsical and somewhat snide closing sentence or two which underscores our skewed and special view on life, as seen from our elite position as a weekly observer.

See? It's that simple. Next week, how to write your senior project.

By Matthew Gilman

Bard Community speaks out on Date Rape

by Gabriel Miller

I assume there will be numerous responses to Tara Lynn's writing so I will only comment briefly myself. First, Tara Lynn tries to present herself as some sort of underdog or as offering a dissent, this misrepresentation cannot go unaddressed. She writes, "Mine is an unpopular opinion, but I have never been ashamed of it, and despite the barrage of angry letters and comments this will no doubt spur, I am not ashamed to write about it publicly now." Presumably she is correct in assuming that there will be numerous responses to her submission, but this does not mean that her view is unpopular. The views she is presenting are the dominant views in our society, political moderates and reactionaries alike express these ideas and they are backed up with force by the institutions of power in our society. The fact that many people at Bard oppose these ideas does not make Tara Lynn a radical dissenter.

Second, Tara Lynn writes that she "would be afraid to be a man at Bard." Well, I am a man at Bard, and I am not afraid. I am, however concerned about other people's rights. I do examine my relations with people accordingly. I hope that a man who acts with disregard for a woman's rights is afraid. I hope that any such man is afraid that a violation of another human being's rights will not be tolerated.

This article was originally published in the April issue of the Socialist Worker and was written by Sharon Smith, a leader of the International Socialist Organization. Hopefully this article will help people put Tara Lynn Wagner's comments from last week's *Observer* in their proper context.

The Latest Chapter in the Backlash Against Women

After a decade of right-wing attacks on women's rights, even liberals have joined the backlash. The latest focus of their attention is date rape—even to the point of questioning the prevalence of rape in this society.

According to most feminist estimates, one out of every four women in the US. will be raped at some point in her lifetime. Some women are raped by complete strangers, but the vast majority of rape victims are attacked by someone they know—a friend, relative or other acquaintance.

Almost none of these women will ever report the attack to the police. Many women who have been forced into having sex—particularly on a date—wouldn't even call it rape. For these reasons it is difficult to "prove" how prevalent rape is.

Moreover, many people prefer to blame the victim—using the age old argument that women 'ask for it' by the way they dress or act, or that women claim they were raped after willingly having sex. These same old arguments are being recycled today with a new twist—against so-called 'victim feminism', a term used to depict feminists who speak out against rape as wallowing in a helpless victim state and exaggerating women's oppression out of all proportion. Some women who themselves claim to be feminists are making these arguments.

"DATE RAPE HYSTERIA"

In her recent book, *The Morning After*, Princeton student Katie Roiphe claims that, thanks to victim feminists, a "date rape hysteria" has overtaken women on college campuses, causing large numbers of women to confuse having

been raped with simply not having a good time on a date. Feminist author, Naomi Wolf, echoed these same themes in her recent book, *Fire with Fire*, as she attacked so-called "victim feminism." The Republican Mary Matalin, wrote a recent *Newsweek* article in which she told women who claimed they've been raped on a date to 'stop whining' about such trivial concerns—and argued that most sexual harassment claims are "frivolous" claims which "clog the system."

What does all this add up to? Quite simply, the argument is that most women who claim they've been raped are exaggerating or lying. And, the argument goes, men are the ones now being victimized. In a *Time* article called "Are Men Really that Bad?" Lance Morrow described the problem of rape and sexual harassment as follows:

"Women elaborately manipulate and exploit men's natural sexual attraction to the female body, and then deny the manipulation and prosecute men for the attraction—if the attraction draws in the wrong man."

"VICTIM FEMINISM"

Missing from all these attacks on "victim feminism" is the simple acknowledgment that rape occurs within the context of a society in which women are oppressed. Inequality between women and men affects women's lives—in the workplace, where women earn lower wages; within the legal system, where there still isn't an equal rights amendment for women, and within family and personal relationships, where many women suffer both emotionally and physically.

Inequality between women and men affects sexual relationships as well. The passage of time has done little to rid us of the idea that women

mean "yes" even when they say "no"—meaning that often, women want men to proceed with sex even without their permission. Thus, some degree of coercion or even force is considered to be normal in sexual relationships involving men and women. When women come forward after having been raped by someone they know or have dated, they are likely to be met not with sympathy, but with suspicion and disbelief.

AGAINST THEIR WILL

For these reasons, most women who have been forced into having sex against their will don't even call it rape. Many women who have been raped experience feelings of guilt afterwards, as if somehow they share some of the blame. This is what makes the latest wave of date rape revisionism all the more deplorable. Feminists or not, these revisionists are simply adding their voices to the chorus which already heaps suspicion on women who say they've been raped. They add to the backlash against women's rights in general which has swept the US. since the 1980's.

Until the 1970s women's movement—and the publication of Susan Brownmiller's *Against Our Will*—rape wasn't even considered a serious problem for women. It wasn't until the 1980's that date rape and sexual harassment began to receive the attention they deserve.

Now those leading the backlash want to turn the clock backwards, to the days when women wallowed in shame after they'd been raped. That is why all those who are against women's oppression must reject the new attacks on "victim feminism"—not because women are helpless victims, but because in order to fight back, we must acknowledge that there is a problem.

A bad date is not Date Rape

by Chris Koning, Lara Lepionka, Cassie Adcock

"Taking Responsibility for Yourself," the title of last week's infamous article, cuts straight to the core of our problem with it: the assumption that we are all little individuals whose remote personal experiences with "sex issues" are enough on their own to justify an opinion so strong, that it completely negates the existence of the larger socio-political picture. In this world people do not have ABSOLUTE control over what happens to them: either economically, socially, physically, or sexually.

The author's "unpopular opinion" seems not to be an opinion, but rather a redefinition. The term "date rape" does not apply to "choosing" to pick up men in clubs, taking them home, and "choosing" to have sex with them rather than making "a huge fuss." To just "give in" and "save myself the unpleasantness" of stopping sexual activity is simply pathetic. It is clear that the author desired to have sex, but the existence of her "absent boyfriend" presented an easily surmountable moral quandary. "Taking responsibility" for one's actions and making choices about who to have sex with has little to nothing to do with rape or date rape. Choice is an interesting word, isn't it, and it is often bantered about in regards to situa-

tions where choice is not an option. RAPE IS NOT A CHOICE. In rape one is powerless.

"Sex is a game, a sport if you will. The players are obvious but the rules are less clearly defined. If you can't figure them out, don't play. If you can't handle it, stay home." Well, it's nice to know we live in a world where the rules are obvious to at least some of us. And if these "rules" seem different to everyone, at least sex is merely a "game" that can be avoided by "staying home" should the concept of being raped not appeal.

The article continues, "If you are a strong woman, a Strong Woman, you never have to run crying to support groups because you have morning after regrets and that means rape." What??? Do only weak women need support? What do "morning after regrets" have to do with rape? How lucky to have "morning after regrets" be the experience most remotely akin to rape that one has had. The author's statement is a slap in the face to those who have had date rape experiences and have sought support.

The author continues to say how she does not sleep in parks, hitchhike, or jog in Central Park and thereby avoids many chances of rape encounters. Of course she is right: one should make critical judgements on the situations in which one places oneself. But this does not

apply to date rape, which often occurs with someone that one has critically judged to be a safe partner. Nor does the possibility of avoiding obviously unsafe situations indicate that it is possible always to avoid rape. The author also claims that, "I do not put myself in danger." What exactly does this mean? Is bringing home a stranger met in a nightclub not a potentially dangerous situation? Is it made less dangerous by acquiescing to the consequences? One can exert a degree of control over one's life, but it only goes so far. One can believe that one is in a safe situation, only to find that one has been date raped by someone that was known, trusted and possibly loved.

"Like I said it's an unpopular opinion, but I'm not ashamed of it. And because of it I will not find myself in unfortunate situations of regret and embarrassment." Well, it is clear that the author has already said that she will find herself in unfortunate situations, but will take "full responsibility" by being indifferent towards having sex. "...Regret and embarrassment" sound more like confessions of a naughty priest rather than the pain and humiliation of date rape.

In the "real world," regret and embarrassment are simply parts of life, often out of our control. By attempting to dismiss the power of

outside forces one makes a dangerous political move. This article is a classic example of "blaming the victim."

The author concludes with, "Don't put yourself in a position where you have no control...Grow up..." Please tell me what that out-of-control position is: Being drunk? Being around a man, any man? Wearing a short skirt? Having sexual experience? Being in a car? Existing?

The author makes the painfully naive assumption that she can have the world the way she wants it. She calls herself a Strong Woman, but she defines empowerment as accepting powerlessness. The author's solution to the problem of rape, apparently, is to just say yes. As long as you don't fight it, it can't be rape.

How the author could respond to Jean Doughty's lucid, intelligent description of the SJB's proceedings with this trite, personal description of a bad night out is beyond comprehension. The author's "issues," while dealing with something quite real, have absolutely nothing to do with date rape, and mock the attempts made over the past half-century for serious change in how women are treated in our society. The author's vision of "choice" is a product of that very struggle; indeed, it is a luxury.

Our Views on Date Rape: Strong Women are Raped Too

by Angela M. Snyder and Erika McEntarfer
We would like to take this opportunity to discuss our views about rape and date-rape, especially in light of Tara Lynn-Wagner's Another View article last week.

The aspect of Tara Lynn's article that we found most disturbing and yet a reflection of messages sent to us by society is that *women are always responsible for rape and that they can always prevent it.* This is wrong. Tara Lynn states that "I don't sleep in parks in strange cities. I don't hitchhike. I don't jog at night in Central Park. I do not put myself in danger. I don't get so drunk that I don't know what I'm doing and if I do, I don't blame anyone but me...I will not find myself in unfortunate situations of regret and embarrassment." But the truth is that anyone can be raped. Anyone. And it can happen anywhere, including in one's own home and bed. It does not matter how careful one is or how many self-defense measures he/she takes.

As BRAVE counselors, we often find ourselves listening to stories of survivors of rape, attempted rape, etc. and thinking "I've been in that situation." The only difference between us and them is often blind luck. The person we were with *chose not to rape us.* On that point we want to be clear; when a rape occurs, no matter how the survivor behaved, the ultimate choice to rape was made by the perpetrator. There is a saying at rape crisis centers, "bad judgment is not a rapable offense." Yes, you are responsible for your-

self. But even if you use bad judgment, even if you are drunk and go to someone's room, *no one deserves to be raped.* And someone who has survived a rape is not responsible for the assault: the rapist is.

All too often people do subscribe to the idea that, as Tara Lynn puts it, "Sex is a game." If a woman gets raped, she either wasn't aware of or didn't play by the rules. Or if a woman gets raped that is playing by the rules, it is "because she was drunk" or "because she was asking for it." The truth is that women have the right to go where they want to go and do what they want to do without fearing rape. The "game" of sex described sounds all too much like the game of cat and mouse, in which if the mouse is vulnerable, the cat can't help chasing it and killing it. This should not be so with human beings. A perpetrator can *always* help the fact that he or she has raped someone. The perpetrator has sole responsibility for that fact. He or she made a choice to rape.

We would also like to address Tara Lynn's idea of a strong woman. We agree with her that "Feminism is Strength, the strength to take control of your life, take responsibility for what you do with it." However, even women who are strong, who take control of their lives, and take responsibility for their actions get raped. The world is filled with strong women who have been raped. In fact, it has been our experience that some of the most remarkable, strong women we have met have been women who came to us because we were BRAVE counselors and they had been assaulted or raped. A strong woman is often someone who has been raped and lives through it: Survivors are strong women.

This brings us to the story with which Tara Lynn began her article. We hesitate to comment on it for several reasons. First, we do not like to give people the idea that BRAVE

is the "sex police" or that we have all the answers as to what is acceptable and unacceptable behavior. In addition, it is difficult for us as BRAVE counselors to label an incident of which we have no direct knowledge and have not discussed with someone involved. Our job is to help people develop their own understanding of what has happened when they have had a sexual encounter which they found disturbing for any reason. (Incidentally, we are also not a "support group" which instructs everyone with "morning-after regrets" that "that means rape," as Tara Lynn contends. It is not uncommon for people to contact us who *know* that a situation they were involved in was not rape, but who want to discuss their discomfort with it anyway.)

With those reservations in mind, we would like to say the following: First off, we admire Tara Lynn for discussing what was obviously an unpleasant sexual encounter in a public forum like the *Observer*. More discussion should occur around issues of sex and sexuality. Secondly, we would like to clarify the differences between "bad sex," "coercion," and "rape" in light of Tara Lynn's story. These three categories seem often confused, and we ourselves realize that trying to figure out what an incident was is often difficult: the lines between these categories are unclear. What we consider to be "bad sex" is a situation in which someone *willingly consents* to sex with another person, but for whatever reason does not feel good about it either during or after the event. "Coercion" is an incident in which consent was obtained for sex, but was not obtained *willingly* (e.g. obtaining consent by refusing to leave, threatening to leave someone in a strange place, or simply harassing that person until they give in.) "Rape," on the other hand, is an incident in

which *consent* has not been obtained for the encounter; this can happen either through the use of physical force, intimidation, or in a situation in which a person is incapable of giving consent (e.g. sleeping, unconscious, passed out drunk.) The crucial issue is, again *consent*. In light of this, we would tend to agree with Tara Lynn that the incident she related does not sound like rape. It sounds like bad sex. It also appears to have been a highly coercive situation. And while we find sexual coercion morally offensive, it is not rape.

We would also like to address the role of alcohol in Tara Lynn's story. Most rape situations, and nearly all date and acquaintance rape situations, involve the use of alcohol by one or both parties. This is a fact of life everywhere, and especially, it seems, life here at Bard. In an ideal world people considering a sexual encounter would always communicate well. Yes would mean yes and No would mean no. People would know what they wanted and "maybe" would not exist. This, as we all know, does not even happen when people are sober, and the use of alcohol often exacerbates painful situations, including bad sex, sexual coercion, and rape. However, we would like to reiterate that while someone who is drinking is entirely responsible for their own behavior (a point on which we agree with Tara Lynn), it does not mean that if they are raped (or coerced) when they have been drinking that the rape or coercion is their fault. Rape, assault, and coercion are *always* the fault of the perpetrator, not the survivor. Getting drunk is not a rapable offense. Neither is getting drunk and going home with someone. As human beings, we have the right to set sexual limits and have those limits respected, regardless of if we have been drinking, regardless of any situation.

Dear Bard Community

Dear Bard Community:

I was only a little shocked to read Tara Lynn-Wagner's article in the *Observer* today. I have heard such sentiments expressed often before, from both women and men. I have to agree, a Strong Person (male or female) doesn't go crying rape because they regret they had sex the night before. However, a Strong Person never would allow themselves to accept responsibility for another person's actions. If a someone grabs my genitals without consent, it is sexual assault. If someone sodomizes me when I don't want them to, it is rape, it is wrong, and it is a felony. It doesn't matter how drunk I was when it happens, it doesn't matter how much I did or didn't resist. It doesn't matter where I jog or how I dress. It is not my fault.

I am a member of BRAVE. I joined BRAVE because I wanted to do all I could to stop sexual violence. I've had too many friends hurt to try and ignore it anymore. It was never their fault. More often or not the person who hurt them was someone they

thought they knew. How well must you know a man if you are going to share a private space with him? I think we must teach people to survive. It is everyone's responsibility to take care of their own actions. People who act in a socially irresponsible manner must be socially sanctioned. People who are at the wrong party have done nothing wrong and the only penalty they should receive is a hangover. Bad judgment is not a rape-able offense.

In our society we try desperately to not think about rape. One out of four women and one out of eleven men will be forced into sex without their consent. We don't want to believe it, we don't want it to happen to our family, our friends, but the truth is it probably already has. We want to blame the survivor. We don't want it to be rape. It is. It happens. It happens here, in oh-so-enlightened Bard. It's not townies from Red Hook leaping from the bushes, its people slightly less drunk than you who are who aren't thinking about you.

I'm not saying "Live in fear." I am calling

for the people of Bard to listen to the person their scamming on. If they say no and you think they mean maybe, wait until they say yes, and don't try to make up their mind for them. If they mean yes, they'll say yes. You can't read minds. If you don't have consent, you are committing a crime.

Sincerely,
Ben Schwabe

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Prof. Brooks continued

continued from page 4
have to engage in international issues for our own local health."

Prof. Brooks has come a long way from Texas, where he grew up.

"My mother was a very pious Roman Catholic from Louisiana, and we were raised in that tradition. But as I grew older, I had to find different expressions and understandings, as a modern man, and as a modern black man, and in relation to the problems of my own people at that time. And I found the discussion of these matters in Stevens's poem *Notes Toward a Supreme Fiction*, and elsewhere, helped me to find in literature a certain substance, or solace."

At Notre Dame, and later at the University of Chicago, Prof. Brooks studied modern poetry. "When I was twenty, I was in college studying philosophy and English. And I had a great interest in classical music, I had played the piano since I was nine years old...and for a long time I thought I would study music professionally. But, as it turned out, I became more and more attracted to philosophy and English."

"And you remember that back in those days Martin Luther King was a force in the South. So I was trying to find a way to be of some relevance to that movement."

"I was very much caught up in T.S. Eliot and Ezra Pound, and I wrote my disserta-

tion on the American poet Wallace Stevens, one of our most important poets...He wrote some quite rich poetry, steeped in color and sound and philosophy. He was concerned about what happens to the mind when Faith gives way. In this period, he sought for something to believe in, and for him that was the imagination, or poetry itself. Those notion preoccupied myself, and I ended up transposing many of these problems, and some of his solutions, to myself."

Prof. Brooks's eyes light up when he speaks of the subject dearest to him—literature. Although African American literature diverges from the mainstream national literature, he feels that "the problem of modern man, the problems of the American man, and the problems of the ethnic and black American man, are not discontinuous. The literature asks, 'where do we find ourselves in the twentieth century?' The black novelist, Richard Wright, who wrote *Native Son*, said that the black man is a metaphor for America. And I believe that any black man who attempts to lead a full life has to encounter these problems...Ralph Ellison's *Invisible Man* has influenced conservatives, liberal writers, both black and white, for example, through his struggle to be an American and a black American at the same time."

Interested Bard students can learn more about the views of Prof. Brooks in his class here next autumn.

Questions about the Menage?

by Ephen Glenn Colter

Since there have been so many questions concerning the Menage over the years, the Crew of Menage '94 would like to sponsor a Town Meeting and chat about the following: What do I wear? Can I come naked? Will there be alcohol? Can I bring alcohol? Can I take pictures? What time should I come? Can I bring a "friend?" Do I need to bring a pass? Isn't it just a big orgy? Is it all gay people? Is this just an opportunity for gay people to hit on straight people? Is this just an excuse for for straight people to hit on gay people? Am I allowed to take my shirt off like the boys do? Since you call it a safer sex awareness party, does that mean that people have live sex there? What are monitors? Why is security there? (are they gonna be assholes?) Who the fuck do those townies think they are, anyway? Do I have to put up with people being sexual and erotic there? Are pets allowed? OK, is leather allowed? Can I bring my little brother or sister? Can I do ANYTHING!? Do I have to bring ID? Does my girlfriend/boyfriend/lover/grandmother/ have to have a guest pass? What in the hell is a mocktail bar? Are the drinks gonna be worth a buck? Can I still sign up to be a gogo dancer? OK, can I just wiggle my ass on a platform? Are there really cages? Isn't the tennis court just one BIG cage? Do people get whipped? Do people do lots of drugs and come all high and obnoxious? Can I? Oh, do I have to be responsible? Do I have to think about anyone else's fun? What's love got to do with it? Do I have to go piss in the bushes? Where do I get a T-shirt?!! I want to come but my colleagues on the faculty are just so uptight? I want to come but my students can be so goddamn immature? Are alums coming? Who? Why? What if it rains like last year! (I hate this question) Why isn't it free? (You know I pay \$26,000...) Didn't you guys get \$1,400?

Why does it cost \$3? Why are you making this *such* a big deal? Is it gonna be better than last year? OK, is this music gonna be better than last year? Will you take requests? Are there prizes? Is there gonna be a catwalk? (you fuck'n cancelled it last year) I have some music, will you play it? Where do I park? How do I get in? Can I volunteer to be a monitor? Can I just come to make fun of people? Can I just come get laid? Can I just come to see chicks tits? Can I just come to watch guys' nipples? Can I just come to see gay men I can't have? Can I just come to get horny and go home and masturbate? Can I come in drag? Can I come in burkenstocks? Can I sneak in? Can I give the crew at the door a hard time at the door by paying in change. Why should I come to this elitist piece of shit? Isn't it just to feed Ephen's ego? Who the fuck cares about safe sex? What time is it over? What time do I have to leave? Where are the afterhours parties? Is there really gonna be entertainment? IS THERE FOOD?! If I'm not there, what will I miss? Do I have to be one of the "Beautiful People" to come? Do I have to know how to dance? Do I have to come? Do I have to have a great body? Who else is coming? I wanna come, but how do I get rid of my boyfriend for the night? I wanna come, but how do I get rid of my girlfriend for the night? How do I get rid of both of them for the night? I'm coming, I'm comin, but how do I convince this chick I'm not gay? (for the night) I have a whole carload of friends coming from Vassar, shit, what if they can't all fit in my room? Can I really wear my (fill in the blank)? You mean I can dance and flirt with anybody I want? What is sex positive? There are actually gonna be new people there? I can hangout with all the folks I haven't had time to catch up with in a while? This is all cute and wonderfully PC, but, uh, what's the point? Tell me again. One more time. I almost got it....

Attend the town meeting on Thursday, April 29 at 6:30pm in the Kline Committee rooms.

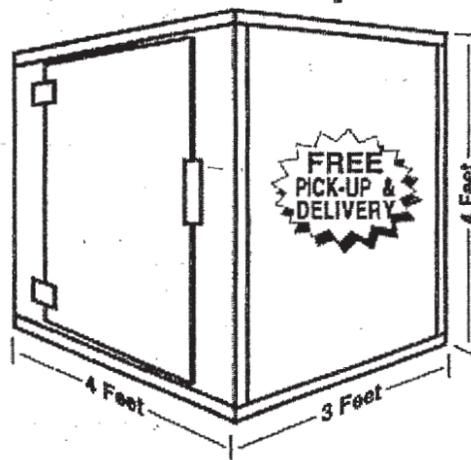
Menage T-shirts

Menage T-shirts, all-cotton, black & white, will go on sale this Thursday night at the Town Meeting (how convenient!). We changed our minds and lowered the price so that we can all get one. The idea is not to make money, but to make a scene. The design is very hot. So, Menage T-shirts will be sold for \$10 until next Friday, first come, first served. We don't have that many, and we don't have many in large and small. At and after the Menage (if any are left) Menage T-shirts will be sold for \$15...Oh, and don't even *think* about trying to scam one for free. We got bills to pay for the big party guys, dildoes ain't cheap! We really need your support, so please, buy a piece of memorabilia (we don't take credit cards, checks, or anything but cash. We're Bard students, and we know all the tricks).

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The Homecoming

Bard's foray into the Theater of the Absurd

In the preposterous plot of Harold Pinter's *The Homecoming*, a man loses his wife to a prostitution ring that is

Sean
O'Neill
Guest
Pundit

run by his own family. It is obviously not the playwright's primary intention to create a realistic model of a social situation. Instead, Pinter's play emphasizes the states of emotion that are evoked when people feel that their primary needs are threatened by others. The play places an intense focus on the embattled individual in his or her search for belonging, attention, power, sex, and even sleep. Fantasy is the author's chosen artistic form for presenting the emotions and desires brought out by personal relationships. At its best, the fantasy of *The Homecoming* has the power to release the psychological tensions of the audi-

ence. At its weakest, the fantasy is too fantastic to elicit much more than titters of cheap laughter.

The Bard Theatre's set for their production is sparse: red-paneled walls surround an armchair, an ugly couch, a day-bed, a record player, and a cluttered stand for alcohol. This lower-class living room also has a mirror, a window, and some stairs that lead up to some hidden, but much-used, bedrooms. The setting reflects the nasty, empty grunginess of these people's lives. Teddy, acted by the ever-adept Ean Sheehy, expresses contempt for the place in his first moments on stage, and the set gives his view credence.

The first virulent outburst in the play comes from the aging patriarch Max, portrayed by Zack Bonnie, against his young son in a zoot-suit, Lenny, portrayed by Jordan Bridges with egregiously affected mannerisms. Their style of speech immediately informs the audience about the high

level of abstraction that will dominate the rest of the play. The characters speak past each other, one insisting upon knowing the location of a pair of scissors, and the other insisting upon knowing about the record of a competitive racehorse. Max is quick to refer to his deceased wife as a whore and his daughter-in-law as a slut; he calls his children bastards and his brother rubbish. Lenny is a pimp who, with shoulders back and pelvis thrust out, eagerly reminds his father of the family's past history of sexual abuse.

The play's subsequent scenes conform in style to Max and Lenny's initial encounter—repeated struggles between pairs of people, where each person wishes to intimidate and subordinate the other. Occasionally, the characters resort to punching one another in the stomach or seducing one another sexually, but the preferred tool of domination is abusive language. Thus, the play can be considered as a series of verbal fracas, with the char-

acters resembling chickens who peck at one another senselessly.

When Max derides his brother Sam, the lank, undead-looking chauffeur portrayed by Ned Young, the audience wants Sam to fight back—a compliment to the actors for getting the most out of physical suggestion and verbal intonation and creating worthwhile characters in the least amount of time. Their lines convey the paradoxical, the unexpected, and the absurd, but the actors transcend their words and make their emotions compellingly believable nonetheless. Never has biting into a piece of fruit seemed so threatening, or spitting on a rug seem so evil, as when they do it. When the drop-dead gorgeous Ruth, played with a malicious smile by Sara Mednick, says in the play that "the fact that my lips move is more important than what words come through them," she states succinctly Pinter's artistic message.

Image and metaphor consistently

and effectively overwhelm plot and substance in *The Homecoming*. In every scene, the cast continually strokes the audience's imagination, trying to arouse its expectations of some approaching objective sequence of events, perpetually attracting its interest to the struggle for power on stage between the characters. An argument over moving a glass filled with water becomes a sexually-charged contest between Lenny and Ruth through associations rather than reason. Lenny tries to seduce Ruth by telling her how he has killed women; "I am very sensitive to atmosphere," he says. She in turn teasingly seduces the goofily ogreish boxer, Joey, portrayed by Bora Tekay, whom she takes to bed while her husband Teddy knowingly waits around, finishing a cheeseroll.

When the sixty-three year old Sam falls on the floor, looking a little more dead than before, the reaction of the characters is indifference, beyond

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Exhibited

Black Center's new exhibition of different curatorial approaches

On Saturday, April 23, Bard College's Center for Curatorial Studies opened a new exhibition which

Anne
Miller
Features
Editor

examines how different curatorial approaches and exhibition contexts inscribe meaning, value, and aura—intentionally and unintentionally—to the works of art.

"Exhibited" which is organized by the Center's Director of Exhibitions and Programs, Vasif Kortun, in many ways reflects the Center's academic program in curatorial studies. Using as its thematic focus Thomas Struth's photograph *Louvre IV* (1989), which shows museum goers studiously viewing Gericault's *Raft of the Medusa*, "Exhibited" seeks to address issues regarding the museum context, the private and public aspects of viewing art, and the notion of audience, all of which are essential elements of the curator's task. As a work which itself represents a moment when a specific kind of museum context was created,

Louvre IV operates as the main agent of discussion and negotiator of meanings in the exhibition.

"The exhibition begins with the premise that works do not simply, 'naturally,' signify by themselves in the absence of context," explains Kortun. "Context describes the situation of a work and a viewer, in a space, at a moment and place. Works do not have inert and inherent meanings that permit them to articulate only certain ideas and meanings."

"Exhibited" consists of six rooms, each presenting art in a specific mode of exhibition; each exposing the ways different visual contexts influence the viewer's perception of art. One room shows works organized on the basis of a visual semblance, another shows works presented in alphabetical order of the artists' names. There will be a "collector's room," a nineteenth-century salon installation, a restrained "white cube gallery," and a contextual room, where work is treated as a fact for investigation.

Room I of the exhibition contained works with which many viewers are acquainted. *Ermes* by Robert Mapplethorpe, a gelatin silver print,

3/10 is a work which depicts the side view of a sculpture of a Greek statue against a black background. Since it is a close view, it captures the stillness and perfection of ancient art. This print captures a moment in time and is simple, as is the sculpture it represents.

Perhaps the most entertaining work in Room I is Julian Opie's *Tate Collection*, oil paint on steel. It is a sculpture of a mountain of paintings, randomly stuck together. For those acquainted with the Tate Gallery in London, this is a piece which brings back fond memories. The paintings are imitations of such famous paintings by Turner and Gainsborough. Opie does not attempt to imitate the paintings precisely, but rather to depict the general idea of them so that the viewer can readily remember and identify them. The rising effect draws the viewer's attention to all of the paintings. Even though they are placed in a disordered fashion, it is effective in deriving our attention.

Room II contains works which are more abrasive and in some cases, more bizarre than as seen in Room I. John Torreano's *Untitled* is a piece which

displays glass jewels on wood. Glass orange jewels and paint splotches are melded onto a long, narrow piece of wood. The different variations of orange and size of jewels stimulate a reaction from the viewers. Though this is not a profound work, it is creative in its attempts to draw attention to

itself.

Kenny Scharf's *Deluxo Mastermix*, acrylic and spray paint on canvas is a chaotic, cartoon-like space adventure. Among the varying features of the painting are purple faces which jet out towards the audience, the spray

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BRAVE presents
A Speak Out and Vigil Against Sexual Assault and Violence
 Saturday, April 30th 7pm in the Chapel.
 Come and participate by reading poetry, fiction, personal accounts, performing music, etc. Or come to support your friends.
 Everyone is welcome. Refreshments will be served.
This the final event of Sexual Assault Awareness Month.

Only three games to go

An in-depth divisional analysis and beer talk

Well, the first week of the intramural softball season is over, and there are still 14 undefeated teams. To make this recap a little easier, I'll do it by "division."

Matthew Apple King of Beers

North Division
In a close battle, Simon's Sluggers edged out Phat Back 12-11 in extra innings. There was apparently some controversy the next day as to whether Phat agreed to allow Simon's to use two instead of just one non-roster player (this is why this is a rule, folks), but the disagreement was eventually resolved and they all lived happily ever after. Joe's Wooden Anuse and Hot Beverage did not have enough people to play, so they agreed to a rematch on Monday the 25th to avoid the dreaded double-forfeit. Unfortunately, due to the rain and damp conditions, the games on Monday were rescheduled for Saturday the 30th.

South Division

Unlike the Northerners, the Southerners are far more unbalanced. Ricardo's Revenge defeated No Name 10-3, while the reigning "recreational" champ, St. Tula, trounced We're Not B.A.G.L.E. by a score of 31-1. And this was without an outfield fence for Peter Hutton.

West Division

I'm With Stupid barely defeated the Snuggly Puppies 7 to 6, while Coalition for Apathy was apathetic against Slut Trash, throwing the season's only shutout so far in a 29-0 drubbing.

East Division

The Sit & Wait Herbivores (what the hell does this mean? someone please tell me) showed their innate, aggressive, meat-eating natures by devouring the Red-Headed Stepchildren 14 to 5. Elks played in two games, defeating Spark My Fart 15-5 in the first game, but losing to GA Express 8 to 7 afterwards.

The "A" Division ("A" is for "Athletic")

In the upset of the decade, the Champions came from behind to tie the Dirty Dogs—since games are only an hour long, games can end in ties—for only the second tie game in four years (I only know this because I've been here four years. Maybe it's actually longer than that). The defending champs, the Gym Rats, turned away the Swirleys 13 to 7, while Buttafuoco beat Somewhere Over Proctor 6 to 4. Despite his team's loss, S.O.P. captain Chris Bielizza predicted they would "take it all" by the end of the season.

Play of the Week

This used to be the Game of the Week, but it's too tough to call one game better than another (especially since I can't be at every game). There are two plays of the week this time:

The Homer That Never Was—Kevin Wolff of the Swirleys pounds the ball into the deep right-center field and races around the bases with his arms lifted in celebration, only to have the three-run shot denied. Umpire Ben Jordan had called time before the pitch. Undaunted, Wolff, got up again and singled to right instead.

The Shot Heard 'Round Tewksbury—

Charles Baldanza achieves Dangerous Lefty status by banging a homer off of Hello America to lift GA Express to victory. While others have hit homeruns over the Paperclip, Baldanza is the first to actually hit the thing during a game.

I'm sure there were other just-as-memorable plays, but I only writes 'em as I sees 'em.

Wrapping up softball talk, the fence is finally up. Unlike last year, the fence is an even 220 feet all the way around; righties don't have a "homerun porch" this time, although they still get potshots at cars in the Tewks parking lot. The fence still does not extend all the way to the right field foul line, only reaching Hello America. The foul line stretches from home plate in front of the bleachers and across the paved path, extending well beyond the lamp post in right field—meaning that a ball hit over the path is not necessarily foul. If last year's rule is in effect, it will be up to the umpire to judge whether a ball hit in that area is high enough to have passed over the fence had it been there. Bribes now accepted. Call ext. 530 for details.

Also, last week when I discussed the relative merits of waiting to consume alcohol until after the game, I did not mean to imply that one should imbibe. Owning a gun does not imply that one should fire it at unsuspecting passersby; owning a pack of condoms does not imply that one ought to use all of them in one night. Merely having possession of alcoholic beverages does not imply that one does or ought to consume said beverages. Far be it from me to imply which carnal or guttural impulses

one ought to follow. If you have any question about the intramural alcohol policy, please call Kris Hall at 758-7530. Kris has worked long and hard to properly implement this tedious policy, and I would not want to be the one who unwisely condoned bad behavior.

Final intramural notes

The intramural basketball season finally came to an end on Tuesday the 19th when Liquid Smoke defeated Six White Guys (Who Obviously Couldn't Jump) by a score of 72-35. Liquid Smoke holds a record four straight "titles," and its members have a very large collection of champion T-shirts. In a poorly done segue, whoever swiped the two softball bats from the front desk of the gym, please return them. You are only preventing other teams from using them to practice. The Athletic Department cannot afford to "lend" out any more bats from its finite supply. Also, a correction to last week's "rule #6": upon reaching two strikes, a batter is allowed only two foul balls, not three as previously stated. Also also, I discovered that the "new" soccer field behind the gym will be used for a soccer camp this summer, so you all ought to complain to Kris that we ought to be allowed to play softball on it. Now that's condoning bad behavior.

Biathlon results

The Bard Biathlon was held last Saturday and five new records were set. Nina Siulc set a record for the women's 1/2 mile swim (11:36), while Milord Roseborough set a men's record for the 3 mile run (16:39). The team of Roseborough and Kira Chitwood set a record for

Cricket!

by Damnath De Tissera
(Please note that the terminology in this article is indigenous to cricket.)
Last Saturday (the 24th of April), the Bard cricket team started its spring season with a match against Yale University at Yale. This match was won by an agonizing three runs despite the valiant effort of the Bardians.

This game was restricted to 25 overs because of the time constraints. Put into bat first, Yale rattled up 116 runs for the loss of 8 wickets. For Bard, Mahboob Hossain took 3 wickets for 20 runs and Shehreyar Hameed took 2 for 20.

In their innings, Bard managed to score only 113 runs with very valuable contributions from Mahboob, who made 30 runs, and Shehzad Hameed, who made 31.

The Bard team, for this match, was (in batting order): Damnath De Tissera, Mahboob Hossain, Shehzad Hameed, Imran Aftab, Shehreyar Hameed (Captain), Arjun Bhatt, Fahad Azzizuddin, Rueben Pillsbury, Michael Walsh, Rajive Jayawardhane, Mostafizur Shah Mohammed and Toufique Khan. Bard's next match will be against Dartmouth College, at Dartmouth, on the 30th of April.

co-ed teams (32:66), while the female team of Siulc and Jennifer Matthews also broke the old record (34:38). The men's team winners were Rob Cutler and Kevin Allen (34:83), with individual winners Jeff Drake (34:53) and Dawn Gray (39:46), another record-breaker.

Homecoming continued

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Max's outrage at having a messy rug. Because Sam ceases to assert his will in the struggle with the others, he is promptly forgotten.

Several critics have written that *The Homecoming* operates at multiple levels of interpretation. The play is, objectively, about two generations of prostitutes and pimps as seen during Teddy's overnight visit to his London birthplace. The play is metaphorically about what happens to an earnest man, such as Teddy, when lost in a society that's sole guiding principle is self-satisfaction. The play is additionally an exercise by the author in self-examination, in its probing of his unresolved fears of himself, his family, and his lovers. These three different

levels of looking at the play merge, and it is not until after the encores are over that a viewer can try to dissect the pattern.

The audience sympathizes somewhat with the ineffectual Teddy, who merely seeks "to maintain an intellectual equilibrium," and to bring his wife Ruth home. But Ruth does not want to return to America, which is to her the land of sand, rocks, and insects, and she provokes a situation in which she can be freed from him to remain (and be dominant in) a gutter culture. She is not threatened by stories of how Joey and Lenny joyfully raped some women in a park. The play closes with her abandoning her husband and her three boys in America, so she can earn

her living "on her back" to a "distinguished clientele" in the West End. This is a dramatic, dream-like exposition of the fear a husband has towards his wife, fear that comes out in those moments when he realizes he does not seem to understand her at all, and that she might up and leave him at the merest whim. It is this nightmarish unpredictability that makes us feel close to Teddy, who certainly does not inspire us with any heroic action in sweeping his wife to safety. He meekly walks out the door alone. But when the audience leaves the theater, their cynical perspective on the world has been heightened and purged somewhat by this intriguing and unexpected play.

Softball schedule

Thursday, April 28

Dirty Dogs v. Buttafuoco 5pm

Champions v. Gym Rats 6pm

Friday, April 29

Sit and Wait... v. Spark my Fart 4pm

Red Headed Stepchildren v. Elks 5pm

Red Headed Stepchild v. GA Resistance 6pm

Monday, May 2

Phat Back v. Joe's Wooden Anuse 4pm

Simon's Sluggers v. Hot Beverage 5pm

Tuesday, May 3

No Name v. We're Not Bagle 4pm

Ricardo's Revenge v. Saint Tula 5pm

Saturday, April 30

Somewhere over... v. The Swirleys noon

Phat Back v. Hot Beverage 1pm

Simon's Sluggers v. Joe's Wooden Anuse 2pm

Senior Class Column

by Ephen Glenn Colter

Dates to remember: TREVOR MESSERSMITH, photographer, "Please." Opening reception at 8 P.M. in Kline Commons, Sunday May 8, 1994

ERIC HOFFMAN, performance artist, "Ecosys: an Experiment in Ecological Theatre." Opening of May 6th through the weekend.

KEVIN ALLEN, photographer, May 1-7, Kline Commons. KATE MCCUMBER-GOLDRING, photographer, May 1-7, Kline Commons.

And don't forget LISA ANOMAIPRASERT, sculptor, opening this weekend, Proctor!

MICHAEL ADAMS, photographer, May 9-18, Kline Commons.

ANGUS CHASSELS, photographer, May 13-?, Proctor.

ANNE BECKER, photographer, May 13-18, Kline.

Have you checked out...AMANDA FAUST, sculptor, "Garters, Hose, and other Implements of Destruction." Proctor. The shows up right now!

HAVE WE ALL GOT THE DATE OF THE AUCTION IN OUR COLLECTIVE HEADS—Tuesday, May 10, Kline Commons, 8:00 P.M. Yes, after written projects and after the Menage. Got it. Sorry folks, short but sweet. I'm sort of, uh, "busy"....Good luck on all the Ps!!!!

Exhibition continued

continued from page 9
well known story. painted colored circles, the black zig-zags, the commotion, and the war of the elements. The swirling action makes the painting seem a never-ending movement of time and space. It is the most grabbing and rambunctious work in the room. Its sense of meaninglessness makes it so entertaining.

Room III takes a minimalist approach. Not many works are displayed in the room, and among them are different kinds of pieces, such as a chair and a motorized device. Tina Barney's *Graham Cracker Box*, a chromogenic color print, 3/10 displays a typical scene at a kitchen table. Three bored children stare aimlessly out into the audience. The table has dirty dishes strewn about and a large graham cracker box on the right hand side. A woman who is probably the mother, dressed in a tennis skirt stands in the corner with a glass of wine while another woman sits down on the phone. Though this is not a happy picture, it is a typical one of family life. Its simplicity and frankness tells a

well known story.

Rebecca Horn's *Untitled from "Buster's Bedroom"* is a piece which combines brass, motor, and twelve wooden piano mallets with felt tips. Six piano mallets are on either side of the motor and move upward and downward simultaneously. This mechanical piece is not incredibly exciting to watch, but is interesting because it plays with objects with which we are acquainted.

In contrast with the previous rooms, Room IV is a letdown. The paintings are so tightly crammed into the space that it detracts from the paintings themselves. For instance, one could easily overlook Alex Katz's *Ada in Blue Housecoat* and *Help* by Eric Fischl because it is such an understated piece and is placed so high. Too many works placed within one place is detrimental to those pieces which would normally receive more attention if they had more space. The setting detracts from their simplicity. On the contrary,

Keith Haring's *Untitled* easily draws attention to itself because it is such a loud piece that it does not require a specialized setting.

Thankfully Room V allows the viewers to overlook the clumsy orientation of Room IV. Imi Knoebel's *Drachenraum* consists of five white paintings, acrylic on wood. They are delicate and simple, in addition to being well placed. The lighting is soft, yet manages to create a shadow which underlines the pieces and highlights them. They are hung high so that the audience looks up to them and gains an appreciation of their authenticity.

All in all, "Exhibited" is a successful exhibit. Many of the pieces are fresh and spontaneous and grab the viewers' attention. However, delicate and understated works are lost in a poor arrangement, as seen in Room IV. Yet this is the only room which makes such errors and so the viewers can appreciate the stimulating work in the other rooms.

No one deserves rape

by Holly Rebekah Graf

Rape is not "morning-after regrets." Rape is violence. Rape is hate. Rape is pain. I don't know what really happened to you that night because your story is lost in denial and justification. However, I do know that you consider yourself a strong woman. When we say strong, I think we both refer to self-respect and the ability to do for ourselves what we need to do to keep ourselves healthy, both mentally and physically. You offered many opinions about what a strong woman should do, but I don't think a strong woman should have sex with someone simply to avoid "the unpleasantness" of saying no. So maybe you're not as strong as you think you are, or

maybe you were raped. When you tell us to take responsibility for ourselves, are you suggesting that responsible people don't get raped? Believe me, they do. Responsible, strong people get raped just like responsible, strong people get mugged and beaten and harassed. But if you were raped and you are responsible and strong, you can help yourself, and you can help others. Right now you're not helping anyone. Please understand that it does not matter how "irresponsible" you are—NO ONE DESERVES TO BE RAPED. OK? Not even you, not even after getting drunk with someone you didn't know, not even after inviting him up to your apartment, not even

after being physically intimate with him. Like I said before, your story is unclear. I was confused when I read it because you didn't seem to think you had been violated, yet you were offering your own reactions as a model for dealing with rape. In any case, I think you should know that your article was highly offensive for anyone who is struggling with the very real, very damaging experience of having been brutally sexually assaulted. It is fine for you to be proud of your ability to deal with your morning-after regrets, but please do not belittle the suffering of those who "run crying to support groups" because they have something more serious to deal with, rape.

More Responses on Date Rape

To the editor,

I am responding to Tara Lynn-Wagner's letter, as I'm sure that many others are as well. I find the whole fascination with the kind of "pop feminism" she is subscribing to very troubling in ways that need to be addressed, not just dismissed as I think many feminists (understandably) would like to do. I think what bothers me most is that the cultural perception of all women as victims is a very serious problem that can very much inhibit one's sense of autonomy, but this argument can only be used to a certain point. It is rather simplistic to argue that sexuality and the messages that we all send can be confusing, and it is very important that women should feel comfortable expressing themselves. But unfortunately in this society, our conceptions of gender and sexuality can be very convoluted and ambiguous and it is very important that BOTH partners in any sexual interaction should take responsibility for their actions. I fully concede that a woman should have enough self-esteem to decide what she does or does not feel comfortable with sexually. But to just assume that every man is a raging beast that

the woman must hold in check places an outrageous burden on the woman, and releases the man from any blame if a transgression occurs. New developments in sexual politics have created a new kind of power that can be abused, but to focus all of our energy on this issue seems to be an easy diversion from the far more prevalent abuse of women's sexuality by men. Come on, have women been getting a free ride for that long? As much as one may disagree with a policy of theoretical victimhood, don't deny those who have been victimized their right to fight back.

Amy Herzog

To the editor:

I was struck by the irony of Tara Lynn-Wagner's suggestion that her views on date rape were "unpopular." I have always been under the impression that blaming the victim was a rather pervasive solution to innumerable social problems. In addition, I found myself wondering if there will ever be a time when women will no longer feel the need to take responsibility for the crimes men commit against them.

Sarah E. Popdan

The Bard Observer

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All submissions must be turned in to either campus mail or our Tewksbury office no later than noon the Saturday before the issue for which they are intended. Space on the Another View and Letters pages works on a first come basis; if we cannot fit your submission in one week, it will be guaranteed space the next week. We do not exclude any material unless it is slanderous, or does not include the name of the author. Classifieds are free to Bardians and cost \$0.10/word per issue for all those in our local region. For more information on our policies or advertising rates please call

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CALENDAR

PRESENTED BY THE DEAN OF STUDENTS' OFFICE

APRIL 27 TO MAY 4, 1994

★ WEDNESDAY, APRIL 27 ★

- ★ Alcoholics Anonymous and Narcotics Anonymous are meeting today in Aspinwall 304 at 12 noon.
- ★ **French Table.** Kline College Room, 5:30p to 7p.
- ★ **Mesa de Español.** ¡No te la pierdas! **Kline Committee Room 6-7p.**
- ★ **Grand Union Run.** Leaves at 6p and returns at 7p. **Meet the van behind Kline.**
- ★ Alcoholics Anonymous meeting in Barrytown. Meet van at Security at 7:45p.
- ★ Wickets, bails and short square-legs? Anyone for Cricket? Yes, it is now the season to play. Worried that you've never played before, but would still like to learn? Come to the practice session today from 8p to 10p near or inside the Stevenson Gym. For more info call 758-7530.

★ THURSDAY, APRIL 28 ★

- ★ Alcoholics Anonymous meeting in Aspinwall 304 at 7:30p.
- ★ Marthe Hollander, candidate for the position of Assistant Professor of Art History at Bard College will give a lecture entitled **"The Divided House of Nicolaes Maes."** Olin 102, 4p
- ★ **Taveia Italiana, Kline President's Room.** All Welcome! Join us for conversation at **5:30-6:00p.** Benvenuti!
- ★ **Intergenerational Seminar. Viruses: Biological and Computer.** Seminar conducted by Biology Professor John Ferguson and Director of Computer Education Michael Lewis. Meetings started two weeks ago and will continue for one more Thursday. Olin 310, 6:30p. For information contact Ms. Karen Becker.
- ★ **Intergenerational Seminar. Gnosticism: Philosophy and Technique.** This seminar will be led by Professor Leonard Schwartz. Today will be the last session. Olin 308, 7p. For information contact Ms. Karen Becker.
- ★ **Poetry reading** and workshop by poet Linda Zisquit who is visiting the U.S. from her home in Israel. Olin, Towbin Poetry Room, 7p.
- ★ **Menage '94 Town Meeting.** An open discussion, a chance to share your views and input concerning the Menage. All are welcome. Kline Big Room, 7:30p.
- ★ **Waiting,** a new play by Toby Armour, directed by Aileen Passloff. Scene Shop Theatre, 8p.

★ FRIDAY, APRIL 29 ★

- ★ Alcoholics Anonymous meeting in Aspinwall 304 at 12 noon.
- ★ **CZECH IT OUT!** Do you have an interest in Czech culture? Would you like to learn some Czech words, Czech expressions or experience Czech humor? Come to the Czech table. **Kline Presidents Room, 5-6:30p.**
- ★ Overeaters Anonymous meeting in Kingston. Meet van at Security at 5:15p.
- ★ Narcotics Anonymous meeting in Catskill. Meet van at Security at 7:15p.
- ★ **TAI-CHI class** with Master Wendy Shih. Stevenson Gymnasium, 7p. The fee is \$5 per class. To register call 758-7530.
- ★ **Waiting,** a new play by Toby Armour, directed by Aileen Passloff. Scene Shop Theatre, 8p.

★ SATURDAY, APRIL 30 ★

- ★ Alcoholics Anonymous meeting in Aspinwall 304 at 12 noon.
- ★ Narcotics Anonymous meeting in Woodstock. Meet van at Security at 2:15p.

★ SUNDAY, MAY 1 ★

- ★ Wickets, bails and short square-legs? Anyone for Cricket? Yes, it is now the season to play. Worried that you've never played before, but would still like to learn? Come to the practice session today from 3p to 5p near or inside the Stevenson Gym. For more info call 758-7530.
- ★ Narcotics Anonymous meeting in Aspinwall 304 at 7:30p.
- ★ **Charles Stein** will be reading today from his new book *The Hat Rack Tree*. This book consists of poems selected from his larger opus *theforestforthetrees*. Artists' Co-op, 60 Broadway in Tivoli, 8p. Admission is free.

★ MONDAY, MAY 2 ★

- ★ Alcoholics Anonymous and Narcotics Anonymous will be meeting in Aspinwall 304 at 12 noon.
- ★ **Women's Center Meeting.** Annandale House, rm 110, 6:30p.
- ★ Co-Dependents Anonymous meeting in Red Hook. Meet van at Security at 6:30p.

★ TUESDAY, MAY 3 ★

- ★ Alcoholics Anonymous and Narcotics Anonymous will be meeting today in Aspinwall 304 at 12 noon.
- ★ Professor William Wilson will be giving a lecture entitled **"Joyce and the Artist."** Pre-lecture reception will take place at 4:20p at the Olin atrium, and the lecture will start at 5p in Olin Auditorium.
- ★ **Van to Cheap Movie Night** at the Red Hook Lyceum. Van leaves at 6:30p from Kline and returns at 10p. First come, first served, so be early.
- ★ Alcoholics Anonymous meeting in Red Hook. Meet van at Security at 7:45p.

★ WEDNESDAY, MAY 4 ★

- ★ Alcoholics Anonymous and Narcotics Anonymous are meeting today in Aspinwall 304 at 12 noon.
- ★ Amelia Trevelyan, candidate for the position of Assistant Professor of Art History at Bard College will give a talk entitled: **"Ritual in Pre-Columbian North America: Art as Medium and Vice Versa."** Olin 102, 4p.
- ★ **Senior Projects due at the Dean of Studies' Office, 5p.**
- ★ **Mesa de Español.** ¡No te la pierdas! **Kline Committee Room 6-7p.**
- ★ **Grand Union Run.** Leaves at 6p and returns at 7p. **Meet the van behind Kline.**
- ★ Alcoholics Anonymous meeting in Barrytown. Meet van at Security at 7:45p.
- ★ Wickets, bails and short square-legs? Anyone for Cricket? Yes, it is now the season to play. Worried that you've never played before, but would still like to learn? Come to the practice session today from 8p to 10p near or inside the Stevenson Gym. For more info call 758-7530.

★ TRANSPORTATION SCHEDULE ★

WEDNESDAY: Grand Union Runs: Leave at 6p, return at 7p.
FRIDAY: Poughkeepsie Galleria Mall Runs: Leave every other Friday at 5p. Pick up at the Mall at 9p. Trips are scheduled for February 11, 25; March 11, 25; April 15, 29 and May 13.
Rhinecliff Train Station Run: 4:20p for the 4:53p, 5:50 for the 6:21p, 7:00p for the 7:41p.
Poughkeepsie Runs: 5:30p for the 6:19p, 7:45p for the 8:35p, 10:00p for the 10:45p.
SATURDAY: The 10a-2p shuttle from Bard to Tivoli, Red Hook, Rhinecliff and Rhinebeck.
Hudson Valley Mall trip: meet bus behind Kline at 5:45pm, pick up at mall at 9:45pm.
SUNDAY: Van meets the 7:15p and 9:30p trains at the Rhinecliff Station.
Van meets the 7:43p and 10:43p trains at the Poughkeepsie Station.
Church Runs: at 9:15 to go to Red Hook for St. Chris Church and Tivoli for St. Paul's Church.
Van trips to New York City: every three weeks: March 5, 26, April 16, May 7. Sign up in the Dean of Students Office - \$5.00.

Meet all vans or buses in the parking lot behind Kline Commons.

