The softball playoffs are upon us.

Spring Swing: Mathieu Egle hits a pop fly as Slut Trash looks on.

Photo by: Publications

Bertelsmann Campus Center
On Its Way

by Kelly Lucas

Construction of the $6 million, 28,210 sq. ft. Bertelsmann Campus Center is set to begin next fall after more than 2 years of planning. The Campus Center Committee, made up of faculty, administration and students, has decided upon a final design that Dean of Students and Campus Center Committee Chairperson Shelley Morgan describes as "very modern."

The Campus Center, which will be located next to the Proctor Arts Building and across from the Ravines, will house a new post office that will allow students access to their boxes until 11 pm or 12 am, a large multi-purpose room for parties, dances and bands, a movie theater, a new bookstore, a new career development office, a convenience store, and a cafe serving unique, health-oriented fare.

In addition, there will be a security station (though the main offices will remain in the old gym), club rooms, a meeting room, a TV lounge, a study lounge/student art gallery, a vending area, "Natural Light" plants and student artwork should fill the space," Dean Morgan said in the Spring '95 Bow Tie, an alumnae publication. Two verandahs will allow for outdoor activities as well.

The design, created by architect Cathy Simon of Simon, Martin-Vogt, Winkelman & Morris (who also designed the Olin Building, the Language Center and the Hegeman extension) resembles "a dragon-fly" as the Committee put it, with a two-story wing providing the "body" crossed by the one-story section providing the "wings."

The Board of Trustees will make a final vote on the center at the upcoming Commencement, but Dean Morgan is not worried. "The president has seen it, the chairman has seen it... everybody likes it." Demolition of the site will then begin this summer with official ground breaking this fall. Construction is expected to take a minimum of 18 months.

The building will be named after Heinz O. and Elizabeth C. Bertelsmann. Mr. Bertelsmann is a retired faculty member. He and Elizabeth donated approximately $2 million for the construction of the new Campus Center.

The Campus Center Committee of Shelley Morgan, Laura Alvarez, Laura Barte, Allen Joseph, Kris Hall, Jean Unger, Jeff Katz, John Bell, Richard Stern, Karee Mahey, Archana Subedar, Katarina Schaffer, Ben Schaffer, Wendy Grossrich, Tadilue Khan, and Andrea Barreiro, has worked diligently to get the project off the ground. For instance, members visited seven colleges, including Amherst, Smith, Bryn Mawr and Mt. Holyoke, to view their campus/student centers as part of the project development process. The committee wants the campus center to be a real plus for the college, a unique extension of its artistic and multidisciplinary goals.

"The hope," Dean Morgan said, "is to create a setting for comfortable interaction between faculty, students and administrators."

Illustration on page 3

"It takes a lickin' (or two or three) and keeps on tickin'."

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New Co-coordinators of Campus Safety and Security, Jeff Drake and Lisa Sadowski, under the newly-repaired Security sign. Photo by Pete Mauney

A Changing of the Guard
by Linnea Knickmueller

The final Student Association forum of the year was held in Kline Commons at 7 p.m., May 8. Opening with a ffeble roll call, with few of the elected officials present, committee reports began.

Bryan Shelton gave the Student Life Committee report in place of chair Josh Bell, who had not yet arrived. Shelton reported that Wood's Food Service has been allowed, though not encouraged, to bid for the food service contract next year. The contract is a smaller company called Flic.

Shelton announced the results of voting on the laundry fund. The order will take place at commencement.

Toufique Khan introduced Eva Olsgard as the new chair of the Planning Committee. He then announced the results of voting on the laundry fund. The order will take place at commencement.

Gilbert Afonso introduced Shelley Greene, retiring Educational Policies Chair, introducedinterest Manning, who will be taking that position next year. He gave the Committee on Vacancies report. It has approved the addition of one position in the anthropology department, promoted Professor Tom Wolf from 2/3 to 3/4 time, and have granted Professor Shelley McConnell leave of absence to oversee elections in Nicaragua.

Toufique Khan introduced Eva Olsgard as the new chair of the Planning Committee. He then announced the results of voting on the laundry fund. The order will take place at commencement.

Fourteen people ran uncontested for Treasurer of the Central Committee, and Sadowsky said they'd like to tighten dorm security. Sadowski said they'd also like to tighten dorm security. Sadowski said this about the new guards: "We're getting really quality people interested in being here."

As far as upgrades for security on campus are concerned, Sadowski said there have been new call boxes installed on the outside of all residence halls, except in Crouse Village. The logic for that, she said, was because "the whole place is kind of communal."

Path lights have been placed on the path to the Ecology Field Station and more lighting has been installed on main campus, around South Hall, the theater and Main. For next year, security hopes to register bikes, therefore having a better way to deal with thefts and keep track of them. Sadowski said they'd also like to tighten dorm security.

"We sure would like to have them locked 24 hours a day."

Next on the agenda was the Beyond the Horizon program. Gilbert Afonso and David Bess represented the program, asking for $1,500 out of next semester's convocation fund. This money is a scholarship which pays for two students to live on campus during the summer. They bring children from the city of Hudson to Bard to use the computer center, library, gym, etc., according to Bates. He and Afonso explained that the Bard administration pays $1,500 itself and donates room and board. The town of Hudson also gives a small stipend, but if students do not raise an additional $1,500 each year, the program cannot run.

After brief discussion as to whether Beyond the Horizon had applied to other sources for the money, the motion came to a vote and passed. In effect, the student body decided what to do with $1,500 of next year's money.

The final and longest part of the evening was the elections. Shelley Greene announced those newly-elected (or re-elected) who had not been introduced earlier. Sandy Kalm and Josh Bell are the new representatives to the Board of Governors; Kate Massey and Toufique Khan are the representatives to the Board of Trustees. Justice Platt ran uncontested for Treasurer of the Central Committee, and Brandon Weber was uncontested for Secretary. Josh Bell remains the chair of the Student Life Committee, and Shumona Ouel will head the Student Judiciary Board.

With the chains previously elected, it was left to the Forum to fill the committee.

Four students were elected as members of the Student Judiciary Board: Gretchen Wilson, Mirri Citrin, Malluchitis Padamsee and Sadia Talib. Andy Small and Rodrick Winter were selected as alternates.

Eva Olsgard and Anne Lacin are elected to represent the Division of Languages and Literature on the Educational Policies Committee. Sandy Kalm and Brandon Weber will represent the Division of Natural Sciences and Mathematics.

Jamie Blackman and Sadia Talib will represent the Division of the Arts. Manos Kyprianos and Tim Mayer were elected for the Division of the Social Sciences.

New chair Eva Olsgard urged responsibility in those students who would choose to run for the Planning Committee. Leigh Jenco, Anna-Rose Mathieson, Mark Todd, Chris Phifer and Bryan Shelton were elected to next year.

Fourteen people ran for five positions on the Student Life Committee. Eventually Kate Massey, Joel Hunt, Brandon Ramon, Patrick McGuire and Andy Vars were elected.

And with that the final Student Association Forum of the 1995-96 school year came to a close, two hours after it had begun.

Security Update
by Stephanie Schneider

Walking around Bard Campus, anyone can see posters reading, "Stay Alert," or stickers with, "Never Walk Alone," which are all part of a campaign for a heightening awareness of personal safety.

Security on campus proves to be a pertinent issue, especially in light of the recent warm, wet weather and sightings of the alleged rapist. Bard security has been working on upgrades while going through administrative and personnel changes.

As of now, the school is still looking for a security director since the resignations of Director of Safety and Security Kim Squillace and Acting Director Jim Lawler. Lisa Sadowski and Jeff Drake presently are sharing administrative responsibilities as the Co-Coordinators of Campus Safety and Security and will not be demoted once a permanent director is hired.

Sadowski and Drake spread their hours out over the day so someone in charge is on duty more often.

Bard hired Sadowski in October of 1995. She has previous experience as a security guard at Atlanta College and also worked as a residence director at SUNY Purchase, Hofstra University and Adelphi University.

Drake has been at Bard for 3 1/2 years, and holds a B.A. in criminal justice from SUNY Albany. He previously worked as a teacher's assistant in the Philadephia school district.

New security guards have been hired as well. Reasons include promotions, and changes in careers. In response to the town meeting, pictures of all the security guards are being circulated.

Sadowski said that about the new guards: "We're getting really quality people interested in being here."

As far as upgrades for security on campus are concerned, Sadowski and there have been new call boxes installed on the outside of all residence halls, except in Crouse Village. The logic for that, she said, was because "the whole place is kind of communal."

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For next year, security hopes to register bikes, therefore having a better way to deal with thefts and keep track of them. Sadowski said they'd also like to tighten dorm security.

"We sure would like to have them locked 24 hours a day."
The Empire Strikes Back
Bard Adds New Charge For Extra Credit

by Pedro Rodriguez

Registering for more than 20 credits in a semester now carries an added charge. Beginning in the fall semester of 1996, Bard will add $652 per credit over 20, to the normal tuition bill.

The new charge appeared in the minutes of a recent meeting of the Bard Board of Trustees, "but was not a topic of discussion," said Assistant to the Vice President Jim Brudvig. He, the Comptroller Charles Citrin, and Vice President Dimitri Papadimitriou brought the idea to the trustees.

The $652 figure is not arbitrary; it is the price all full-time Bard students pay per credit. Multiplied by 32 (16 credits over two semesters), it yields the cost of full tuition for the coming 1996-97 academic year: $20,864. This is an increase of about 4.6% over this year's $20,232 tuition.

"It isn't a new idea," said Brudvig. "The president of the college has been concerned about it." The Register Ellen Jetto said that the administration had been considering it for some time, citing the fact that many colleges have similar charges.

"The reason is not all financial," she said.

This semester, seven students registered for heavier course loads, ranging from one to four credits over 20. Jetto calls it "a dramatic decrease from previous semesters." Usually, somewhere between 30 and 50 students register for more than 20 credits every semester, although 50 would be high.

"Many of them complete their courses, but a fair number can't," said the registrar.

A problem with the current registration system, according to Jetto, is that many students tend to over-register and then withdraw during or after the drop-add period. The consequence is that "you may have prevented somebody who wanted to be in the course from getting into the class."

The added charge gives students a monetary "incentive to stick it out," said Brudvig.

The new policy also seems to be designed to prevent students from accumulating six or seven courses for every semester on their transcripts, which would tend to make the school look easy and invalidate the Bard education.

Student Jessica Hunt has collected about 500 signatures on a petition to protest the new policy and the lack of any explanation, beyond a note in the course guide, by the administration. She aims to collect 200 more signatures and submit copies of the petition to the President, the Vice President, the Dean of the College, [IL], and each member of the Board of Trustees.

"There are so few individuals who actually graduate early that exceptions should be made," she said.

"The new charge will affect mostly students who wish to complete their Bachelor's degree in less than four years, for whatever reason. Similarly, a transfer student, who lost credits in the switches to Bard, may have to spend an extra semester here if he or she cannot foot the heavier bill."

Under the new system, the cheapest way to complete a Bard undergraduate

continued on page 4
Toufique Speaks

by Linnea Krolfmauller

Student complaints about the distribution of convocation funds, coupled with administrative pressure, compelled the 1995-96 planning committee to write guidelines for itself. Prompted by the inaction of the committee elected at the budget forum at the beginning of this semester to reform the Student Association constitution, the committee consisting of chair Toufique Khan, treasurer Justice Platt, Kate Massey, Eva Olsgard, Brandon Ramos, Gandalf Riecks and Bryon Shelton, took matters into their own hands and met every Wednesday last month, according to Khan.

There were guidelines for planning committees at comparably sized colleges, including Amherst College, Oberlin College and Wesleyan College. "There were no written guidelines," said Khan, adding that the only provision for the planning committee was one paragraph in the constitution.

He said that the guidelines are not very different from how the planning committee has acted in the past. Now however, their procedures are written down for the first time.

Regelling the constitutional committee, Khan said, "They can revise the constitution all they want, but there's no point in having them work on planning committee guidelines." He suggested that experience is necessary to create meaningful changes.

"I'm sick and tired of things not going," added Khan. "If you want to do something, it can be done." The constitutional committee never presented any of its findings to a forum.

Student complaints about convocation distribution centered largely around the size of the emergency fund, which Platt has called "bloated." Khan explained the rationale behind the unprecedented $12,000 emergency fund.

"We have clubs that were concrete in their plans. We usually assign funds according to the plans of the clubs," said Khan. Khan suggested that clubs make arrangements with speakers and performers before planning their budgets. He said that he would have preferred an even larger emergency fund this semester.

Currently, the planning committee votes on every application to the emergency fund. It takes four of seven votes, or a simple majority, to approve a request. Their decision is based upon the following assumption: "If a club comes to the emergency fund then that means that they're serious. If they have an event planned, we'll give the money," according to Khan.

The large reserves have allowed the planning committee to be generous in emergency allocations, but Khan acknowledged that with smaller funds the planning committee to be generous in emergency allocations, but Khan acknowledged that with smaller funds the competition is "cutthroat."

When asked if he feels the emergency fund has been used responsibly, Khan said "I was used OK. I'm not completely impressed."

For the specific planning committee guidelines, refer to the accompanying box.

Tuition Charge

cord from page 3

degree is to take 20 credits every semester for three years. That would leave a student four credits short of the 124 credit minimum for graduation. He or she would have to pay the extra charge for one class.

"Audit credits are free for regular undergraduate students," said Jette.

Both Ellen Jette and Jim Brudvig said the administration is willing to "make exceptions or find alternatives" for special cases. "No senior next year should be blocked [from graduation] by this," said Jette.

There is a rumor that summer credits would be added to tuition the sum of fail and per credit per credit charge minimum for graduation. He or she would have to pay the extra charge for one class.

Let Us Eat Cake

The Student Life Committee Shops Around

by Anuraja Siddhar

Tired of complaining about Wood Food Service? Well, rest assured that something is being done for you.

The search is on for just who will serve us next year.

Bad's food committee, made up of the Dean of Students and four members of the Student Life Committee, has been working on the search. We've met with the administration and traveled to other colleges to try out their food companies.

First, we made a list of our complaints, especially poor food quality. Other complaints were a lack of dinner meal exchange, no return on uneaten meals, and inadequate timing of meals and meal exchange.

Then, we went on to visit other colleges on regular days for a meal in their dining halls. First, we visited Vassar and the Aramark Company. Everything was on a large scale, with many different selections, as well as commercial choices like Starbucks' coffee and Fresche's yogurt.

Another day, we visited Sarah Lawrence College and the Flik Food Company. They had a large dining hall with substantial choices as well as a separate health bar area including home baked bread, tofu yogurt, and a grilled sandwich bar.

One thing we found out through all this is that Wood's system is actually pretty old-fashioned. Most other colleges operate on a system that includes some kind of declining dollars, or extra money outside of the set meals for snacks, extra meals, or convenience store items.

Also, other schools have great communication between the students and the food company. And the quality can be better.

I guess all we can do is keep hoping.

Planning Committee Guidelines

Any determination of the planning committee assigned by the constitution of the Student Association and in power derived by the adoption of these guidelines.

Every planning committee shall take into consideration, when allocating funds, the nature of each organization. That is, if an organization's activities are not similar to other campus resources, including other clubs, the level of interest in the organization, in terms of both breadth and depth of student interest, the past activities of each organization, the longevity of each organization, the responsiveness of the committee to the needs of students, and the goals and mission of the organization (c.e., Have all speakers, performers, etc. been contacted and expenses paid? Have every event been planned to any extent? Has the club shopped around for the best possible price? and the like and similar questions).

It shall be encouraged to avoid themselves of all possible non-conversion funds of each representative and administrative technical support, clubs shall also be encouraged to make exceptions or find alternatives for special cases. We have clubs that were concrete in their plans. We usually assign funds according to the plans of the clubs. We have clubs that were concrete in their plans. We usually assign funds according to the plans of the clubs.

A club shall not be entitled to any of the benefits of non-conversion support except by an agreement by the committee that the new organization has fulfills unique criteria and its membership is enthusiastic that an increase in funding is warranted.

Only if a students' club shall be considered in the same category, with the proviso that, in the case of an athletic department, has been willing to provide support to these clubs of, at the very least, in administrative matters, and sports clubs shall be encouraged to seek all possible administrative support.

The planning committee will not distribute funds to organizations best understood by students that is, whose activities are either extracurricular or find alternatives for special cases. "No senior next year should be blocked [from graduation] by this," said Jette.

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In my mind, I have an idea of what jazz music sounds like, how the notes are played with a particular tempo and tone, to help me distinguish it from other forms of music. I don’t know too much about jazz but although I know it is a free form of music, I still listen to it with certain constraints, thinking of what jazz should be.

What I liked most about the Thurman Barker Quartet concert on May 2, was the fact that it mixed many different sounds together, once I wouldn’t particularly categorize as typical jazz sounds. The two compositions the musicians played, Springtime and Feeling Spring, made me not only think about the sounds, but more exactly, the relationship between the sounds.

I first noticed this relationship very early into the show. The music started off with the soprano saxophone, played by Sam Rivers, taking the lead melody, whereas the drums, played by Thurman Barker, and the bass, played by Brad Jones, kept up with rhythm and harmonic tones. The music started off as I would’ve expected, nothing seemingly unusual until the baritone, Thomas Buckner, started singing. I was thrown back. At first it sounded like he was singing over the music and not with it. His voice sounded more operatic than a jazz singer’s, or what I’m used to hearing with jazz music. But the longer I listened, the more the two opposing sounds blended, creating something else. I still couldn’t tell if I really liked it, but it definitely kept my interest.

Thinking back on this concert, I remember the singer’s performance best, just because I’ve never seen anyone perform like that. At one point he was laying on the ground. He would make sounds that resembled drops of water. He cried in pain and let out anguished groans, contrasting with the other instruments. The bass and piano would at times blend together in a soft background which would make the voice stand out even more.

Another interesting contrast of sounds, along the same lines, was the xylophone, one instrument I don’t associate with jazz music all that often. It offered clear, crisp notes to stand over the hushed blends of bass and piano. It seemed as if all the musicians were experimenting with unusual and mystical melodic sounds. The saxophone at one point kept screeching, and the little girl sitting in front of me leaned over to her dad and said, "He keeps messing up!"

The bass player and drummer followed suit. The bass player took out a bow and started playing his bass with it (western technique). It created a sound unlike what I’m used to hearing on a bass, which is the low key background. It was almost hard to listen to because of its unfamiliarity to me. The drum solo sounded like the slipping into and out of a conventional rhythm. The sound was purposeful though. It helped me to reverb sounds together as individual entities and not to listen to a piece of music for just one
Next, Dean Stuart Levine read the classic children's tale, "Where the Wild Things Are," accompanied by slides of Maurice Sendak's indelible illustrations. He dedicated his performance to Elissa Avery, his mother, and the wish that "soppr" will always be hot. Naturally, the audience was charmed.

Then two television and video shows were wheeled onto the stage to show a video (filmed by student Josh Ortiz) of Psychology professor Kathleen Barker walking around campus telling jokes about human nature. Everyone laughed, especially the psychology majors.

Finally, to add even more levity to the evening, Drama professor Anna Dolan appeared, disguised as "Sylvia Fieldweinstein ... Oxford's youngest president," to give a performance that was not quite as provocative as Lenny Bruce, but sufficiently brazen. Sporting a silver mask and an exaggerated British accent (not to mention a graduation cap and gown), she proceeded to poke fun at rapists, men in general, and the CSSC bumper stickers. At one point, she brandished a feather fan, quipping that "You should carry this everywhere ... men have an itch that needs to be tickled." Among other props, she also held up a baby's bottle — "For security," she said. Yes, the audience laughed. Spanish professor Lourdes Alvarez, designated as an Oxford dean by professor Dolan, hastily assisted.

The very last act belonged to Psychology professor Richard Gordon, who proved that Bard professors are indeed multitalented individuals. Professor Gordon played three Thelonious Monk compositions (from memory and with seemingly nary a mistake) on the grand piano, and, realizing that members of the audience might not all be jazz cognoscenti, kindly explained the songs' titles beforehand.

Before and during the show, between acts the CSSC itself addressed the audience. This was enlightening because the committee and its efforts had previously been unknown to most Bard students. Most knew that measures were being taken to ensure safety and security on campus, but were unaware of who was responsible.

Committee members Jennifer Glickman, Jennifer Silverstein, Julie Wolk, and the Dean of Students, Shelby Morgan, stepped up to a podium on the far left of the stage to proffer an explanation.

The committee was formed after the rape of the 94-95 academic year. And since then, the committee informed the audience, it had achieved a great deal: foot patrols had been established, lights had been installed along more campus paths, and, in general, awareness had been increased by t-shirts and bumper stickers. Although there were still issues that needed to be resolved — namely, how to effectively combat the rampant vandalism (ẻ thousands of dollars cleaning it up this year) — overall, much had been accomplished, and the Faculty was a celebration of that. "We hope for the worst becomes a tradition," Jennifer Glickman concluded.

The three committee members were then given National Crime Victims' Rights Awards of Appreciation. John Wolfe also received a Certificate of Appreciation for Outstanding Service from Joani Unger and BRAVE.

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Shapeshifter, Schubert & Schmooze

by Meredith Yeomans

No customary classical schlock here, to be sure. On Saturday, May 4th, Olin Auditorium was filled nearly to capacity for the last program of the American Symphony Orchestra's 1995-96 Bard/Massar Series. People scanned their programs with trepidation.

From the looks of it, it was going to be an unusual night: two world premieres, one from experimentalist Annea Lockwood, one from Bard Professor David Aroc Hagen, then a performance of what has often been considered one of the "young and stupid" pieces of the 20th century, and, finally, the unfinished Schubert symphony.

With his usual air and grace Conductor Leon Botstein took to the stage and launched swiftly into Lockwood's breath taking Shapeshifter, a fluid post-modern composition that earns its namesake by taking full advantage of the orchestra's range. Thick glissando by the strings are punctuated by weird percussive blats and bleeps from the wind section, while deep, drawn-out pianos and watery skin by the timpani provide quiet moments.

The audience jerked in surprise upon hearing strange guttural voices and whispering emanating from the musicians. Called for specifically in the score, this maneuver marked the distinguishing element of the work, and in many people's opinion, clinched the piece. Lockwood received enthusiastic applause from the pleased and startled audience.

Next up was Beethoven's Concerto No.2 in F-flat major, with a surprising performance by piano virtuoso, Bianca Urile. Her execution of the first movement's complex cadenzas was flawless and set the tone for the remainder of the piece. The Adagio was lovely, the Rondo impromptu, etc., etc.—yet another formidable accomplishment by the ASC.

At the end of a brief intermission, after an encore of Bard music majors had filled past their professor to wish him luck, the pinnacle achievement of the evening began. The mood of Hagen's powerful Concerto for Cello and Chamber Orchestra, is in his own words is "one of somber introspection based on dancelike sections sometimes neorotic, other times joyous."

"Cellist soloist Robert LaRoche, who recently made it to the finals for first chair position in the New York Philharmonic, is an old buddy of Hagen's from their school days at Curtis, através through some of those things, bring you, if you ever go to one of these things, bring a friend, and make sure to arm yourself with glasses of wine and carefully pre-composed, pre-intellectual conversation. Then pitch camp by the bookshelf so you will looked bemused and academic, or you'll never survive."

Over all, it was a lovely evening.

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Facility Members Show Off at Faculty Show by Lilian Robinson

Despite a strong advertising campaign — strange flyers on every table in Kline the week before — the Faculty Show organized by Bard's Campus Safety & Security Committee (CSSC) drew only a medium-sized crowd on the evening of Saturday, May 11. The reason: there were a number of other events simultaneously vying for students' attention, most notably, openings for senior art exhibitions in Proctor, the professional jazz ensemble Russell Bodd and the Rainforest Afflites in the Old Gym, and its Olin 102, a production of Pedro Garcia Lorca's play "Bodas de Sangre."

And if students were not 'being enticed by these other offerings of entertainment (or the usual slew of weekend parties), they were studying — this was the preterminal weekend of the semester, after all. But those who did manage to attend Saturday night's Faculty Show weren't disappointed.

It was a rainy evening, and at 8 pm, when the show was scheduled to begin, students were still filtering into Olin Auditorium. But there was, nevertheless, an expectant feeling in the air. The flyers had promised performed works from at least nine Bard professors and President Leon Botstein. "We hope you will join us to celebrate your community." The flyers stated amiably, but these were veiled words: there was no indication of what the president and professors would be performing.

President Botstein had the first act. He read English translations of two poems, one by the Austrian Ingeborg Bachmann and the other by the German Paul Celan. The audience applauded, but the applause seemed perfunctory, as if the audience felt obligated to clap their hands. Given that both poems were of the sort that need a second reading for full comprehension, the president's few and terse asides — for instance, that the Bachmann poem was translated by Simon's Rock professor Peter Demetz — were unsatisfactory substitutions for understanding of the two poems was not enriched. But then, this was not a formal academic event; the president was not required to dress his readings with commentary. And he didn't. When he finished reading, he did not stay to watch the next act. He excused him for that — he is a busy man — but both poems were bagging for exploitation. Certainly, the audience would not have been disinterested by a small one. Its absence, and the president's hasty exit, made his performance the least memorable.

However, the president's reading of two serious poems set the tone for the first half of the evening. Although the CSSC had told the participating professors that they could do whatever they wanted — their performances didn't have to be about safety and security; "That's our job," Julie Wolk said — the unspoken theme of the president's reading and the following acts, seemed to be one of loss.

Chaim Averbach read two of his own poems, one in English and one in his native lgbo — pleasingly weird percussive blats and bleeps from the wind section, while deep, drawn-out pianos and watery skin by the timpani provide quiet moments.

"Shapeshifter, Schubert & Schmooze"

Next, Dean Stuart Levine read the classic children's tale, "Where the Wild Things Are," accompanied by slides of Maurice Sendak's unmistakable illustrations. He dedicated his performance to Elissa Avery, his mother, and the wish that "soppr" will always be hot. Naturally, the audience was charmed.
Surf the Net to Find a Job

by Joshua Ledwell

It's spring, and as the semester winds down to a pollen-choked, rainsoaked close, Bard students can be separated into two groups. The smiling ones are looking forward to the summer because they have something all planned out. Then there are the others, who avoid conversations about summer employment and try not to think about how much time they'll have to spend with Mom and Dad if they can't find a job.

Of course, it's even worse for seniors, many of whom are trying to figure out what to do with the rest of their lives. Those unlucky graduates entering a downsized labor market look especially hard-hit right about now.

If you haven't gotten a clue as to what you are going to do with yourself this summer, or this rest-of-your-life, don't panic. Your roommate won't appreciate it while he or she is cramming for a final exam. Instead, check out the electronic job hunting frontier!

Bard's Internet resources are available at the computer center for a few more days, and seniors have even longer. On the Internet, you can browse through want-ads from all over the country, and even internationally. It's fast, it's free, and there are an enormous number of employers out there waiting to hire you.

On the World Wide Web, there are several terrific resources. To get to them, open the Web browser at the terminal at the computer center. Wait for the Bard home page to finish loading, then look for a yellow box across the top of the page that says ([http://www.bard.edu]). Click on this text with your mouse, and then delete it and replace it with any one of the addresses listed below. Type exactly what appears (inside the parentheses).

The first place to go on the World Wide Web is the Ridley Guide, at ([http://www.jobseek.seneca.net/]). This site is billed as "The Internet's most comprehensive and well organized list of job resources," and it actually delivers as promised. There are megabytes of information stored here on everything related to career searching: help on choosing a field, tips for interviews, and huge lists of other sites that contain job listings.

Your next stop should be a Web site with electronic listings of want-ads. One of the best of the job listing warehouses is called the Monster Board. Its list is ([http://www.careercast.com]). The Monster Board features slick graphics, but also has a welcome variety of want-ads. Look at its entry-level and college grad sections only as a last resort, since the jobs there are few and low-paying. I refuse to believe that this is simply a reality check.

Two sites which deserve acclaim for their huge databases of jobs are CareerWeb ([http://www.cwweb.com]) and CareerNet ([http://www.careernet.com]). Their size and popularity, however, make them ponderously slow to use. Also, their pages and search interfaces look corporate and sterile.

You can increase the speed at which these two pages, or any Web pages, load if you fiddle with the Web browser before you go to them. Click on the "Options" pull-down menu at the top of the Web browser screen, and select "Load Graphics." This turns off all the annoying logos and ads which can take so long to appear.

The E-Span site, ([http://www.espan.com]), has a large set of job listings with a more friendly face. You can even post your resume here for free! Transcribe your resume in Peps, as if it were an electronic mail message. Send it to yourself first, to see what it looks like. Then, zap it to (resumes@esan.com). The subject line of your E-mail resume is important, because this is what potential employers will see. Putting "Resume" here is redundant. Instead, make it a short sentence composed of key words, like "Divisional scholar looking at the Atlantic area," "Musician seeks internship," or "Will write for food."

When you look at Internet job listings, you'll quickly notice a pattern. The overwhelming majority of employers advertising here are computer software companies looking for programmers, software engineers, computer engineers, or technical writers. Not surprising for a computer-oriented field, perhaps, but still frustrating for most Bard students.

To offset your frustration, keep in mind the many strengths of Internet job searching. It's easy and it's free, and you can look for jobs all over the world or search in special regional databases. Remember that this article only begins to describe what the Internet can do to help you find a job. Try e-mailing your resume to potential employers. Use the world's biggest computer network to network with people who might have job leads for you. Be patient and creative. And if you run out of ideas, don't forget Career Services in the basement of South Hoffman. I hear they're very friendly.

Hey, is this thing on?

Is anybody out there? Well, just in time for the summer, here is the last Observer issue of the semester. A few old and new staff members put it together. Many of the old members, however, graduated this month.

To keep the paper running next semester, those who remain on the staff will need help. Please stop by the office, send a note through campus mail (care of the Observer), speak with a staff member, or better yet, join us! The list of the Bard newspaper depends on the rejuvenation of Bard students. This is supposed to be a campus of writers. Prove it (and artists—this means you, cartoonists and caricaturists!), step off the path of least resistance.

"I Survived The Human Condition"

by Meredith Yayanos

The Tuesday night was set as students entered Pencroft, tossing pillows, potato chips, and vodka. They eyed each other nervously, knowing a good portion of the class wouldn't last through the night. Promptly at 7 pm, the walls lamps dimmed and professor Mekas stepped into his customary spotlight.

After soberly welcoming the sixty-odd students, Mekas prefaced the film with a caution not to spill anything on the carpet or to attempt leaving for long lengths of time if you wished to be reinstated. He then cracked a joke at which the class laughed heartily. A little too heartily, maybe, considering what they were in for: Japanese filmmaker Teknai Kobayashi's nineteen-minute, all-but-hour long of pain and suffering entitled, The Human Condition.

"Those of you who do make it will walk away from this film changed," proclaimed Mekas. "You will never again complain about Kline food, your dorm conditions, or life in general." The Human Condition would mark the apex of his (in)famous Cinematic film class.

Offered every four years, Cinematic is a college class which examines historical, experimental, and narrative films, each screening prefaced by Mekas's eccentric lectures. Students had been counting down the weeks since the semester's outset, and expectations were high. Whether or not the film lived up to the anticipation, those who endured the night were highly affected.

"It was a religious experience," said Cecilia Cipriano. "And I'm not holy at all. It's definitely made me a changed person." Leah Bailis, remarked, with no small amount of conviction, "It changed my life. I'll never be the same, ever, ever, ever again." When Brandon Weber was asked to recount his experience, he responded by saying, "I just don't think I could do it without at least a hundred hours of thought."

Some students seemed to have been dazed, even remaining seated by the order. Nick Buck led this to say afterwards: "It doesn't help one get a grip on one's life. He then wandered off, repeating "itch blau, blau, blau, blau, ... der jagt zu gart." Apparently, alcohol factored largely in the survival of many students. As Bryan Shutterstock remarked with incredulity: "He got lost in the woods for three hours ... luckilly I was drunk like a hound and a bad house." But it was definitely a good film," said Laura Mersmooth, "though it kind of stopped being about the movie and turned into the idea of just being able to say "hey," I just survived a twelve-hour Japanese epic, subtitled and all."

The film follows its main character, the ill-fated Kaji, through endless trials during the second world war. A valiant anti-hero, Kaji struggles to maintain his rigid humanitarian ideals, pass the time fighting for and against governments, loving and leaving his wife (a lot), and spending hours (literally) swooning, fighting, and lamenting his errors.

Ultimately, he sees everyone and everything he believes in crumble, and he is himself, destroyed, but only after his soul has been dragged with him through ordeal after carefully orchestrated ordered. "When someone asked me what the film was about all I could say was: 'Well, basically it's about this guy who gets shit on for ten years straight,'" said Messersmith.

Proof of the film's monotony came before midnight, by which time fifteen percent of the class had already dispersed. At the halfway point, remaining students were rewarded with a twenty-minute cigarette break, Kline coffee and donuts. Then they returned to the dank theater to be barraged by grisly panoramic images of Kaji as he staggered through military life, was tortured, ate tree stumps, etc.

Mekas had promised at the outset that the survivors would "really fall in love with the main character." And he was right: by the time Kaji reached the heart of the war, those who had stayed could only have done so because they caved in and accepted the man in all his idealistic, socialist glory. Although, by the end, when Kaji finally perishes from exposure after struggling for an hour or so through endless snow, there was little left to do but laugh and applaud. As one hysterical student remarked: "What took him so goddamn long?"

And so, it ended. Early Wednesday morning, it was finally over. The thirty-old students brave enough to have endured the experience signed their names and were congratulated at the door with a handshake from their breathing professor, who, incidentally, has seen the movie at least six times.

The academy staggered from Pencroft and blinded with disbelief at the tiring run. A girl collapsed on the front steps and lit a cigarette. "Well, we made it," she said. "We survived The Human Condition." Shaking those heads, the mostly bound dispersed, heading home to catch a couple hours of sleep before registration. (Mekas denied having arranged for the film to be shown the night before registration.)

"I'm really amazed by the man. He has such a rich history, a unique way of looking at things...you can never peg him," said Cipriano. "I'm glad I made it."

May 15, 1996

Joshua Ledwell
Students Express Outrage at Treatment of Professor

Last October, Assurbanipal Babilla was first called into Dean Stuart Levine's office and was told that his ability to teach and his presence as a professor were no longer attractive to a female student in his class. In response to this criticism, he was asked to discuss his treatment of the woman and quickly placed another complaint. Stuart Levine then took it upon himself, without questioning Babilla about the matter, not to renew his contract after the end of the semester.

Babilla's non-renewal came very late to Babilla's attention. Because of performance, he had been told on the west coast. However, this传言 was not true. Babilla had given no indication of support for Babilla, while previously, William Driver had said to Babilla's situation.

The hearing was attended by Stuart Levine, Shelley Morgan, William Driver, Dean Stuart Churchill, Susan Larsen and Sarah Simoff. Stuart Levine brought up a previous incident dealing with another young woman. During the hearing he spoke of the woman in high regard, while previsously, during a private meeting, with Sarah Simoff and Rebecca Levendfeld, Levine described the woman as "unsuspectable and stated that her complaint held no validity. This woman does not possess Babilla's role. Next, the Dean stated that the term "sexual harassment" was never used by the administration. Sarah Simoff quickly reminded him that the Dean had definitely used this term in her presence and more than once. Both Shelley Morgan and Jean Churchill agreed that Babilla's non-renewal should stay intact, while William Driver spoke in favor of keeping Babilla. Driver also asked to Botein that Dean Levine's behavior was inappropriate and, above all, many when it came to dealing with Babilla on a personal level. The President received the letters of unsolicited support from the student body, pleading with the President to overturn Levine's decision, plus a second petition stating that the allegations were exaggerated.

The woman in question was a female student who was being unfair to Babilla and wasing her anger rising once again. Buchannon tells us that its not Donald Trump or Rupert Murdoch or Bill Gates who are hoarding all our money, that those welfare workers who are living high on the hog. Fights them. Fight the petry thieves and the small time drug dealers, the crack addicts.

On the other hand, through organized movements, people can be aware of their lives. Each and every time a goal is achieved in this country, it has been done through organization. From the worker's struggles of the early 1900's, through the Black Power movement, the fight for gay rights, people have discovered that it is not by fighting individuals, but as a group, which has given them power. Through meetings, communication, literature, protests and strikes, people can begin to understand that the way forward lies in solidarity, not division.

The specter of Buchanan as a conditioner for the presidency has passed, but it has left behind the feeling of repression in the hearts of oppressed people. Not only is it necessary to give people's anger a target. Why are these sorts of tactics working? Over the past 20 years, corporate profits have been soaring and real wages have been steadily shrinking. In fact, the Gross Domestic Product, a measure of America's ability to produce wealth, has grown 29%, while the average wage has fallen 13%. Through the 80's and early 90's, corporations cut 10% of the tax burden, today they carry close to 10%, and the average American has had to pick up the slack. But tax breaks for the rich, subsidies for multinationals operating on the military, and nationalizations of private industries have caused people to blame and harder and harder to get a quality education, decent housing and affordable health care. Most recently, the old "mox's" what's good for Wall Street is good for Main Street has been shattered by the current trend in corporate downsizing while profits are at record highs. Robert E. Allen of AT&T received a $16 million bonus in stock options for engineering the merger which created the giant.

All of these figures point to a steadily-mounting social crisis, the type of crisis which seems to be a matter of our political and economic structure. In the '30s, and again in the '90s, people turned to batac tor and rose up for social equality. The benefits gained by these actions -Medicaid, social welfare, public health care, public school funding, affirmative action, funding for the arts, the 8-hour workday, workplace safety- have been steadily eroded and now we see people's anger rising once again.

This anger, though, can have two outcomes. People are looking for someone to blame. On the one hand, people can fall into the race-baiting, intolerance that has always been a part of American history. If that's the case, we are in for a long struggle to keep illegal immigrants from taking our jobs.

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A good example is the recent strike of building workers in New York City. The janitors and maintenance workers of the city were, of course, incredibly diverse. There were Eastern Europeans, Latins and all sorts of black and white workers. However they did not let ethnic and gender differences come between them. Through their struggle, they discovered that it is not blacks, or gays, or welfare mothers, as the media and politicians would have us believe, that were the cause of their suffering. They discovered that they all had a common goal: to fight the Rockefellers and the Trumps, the people who were making millions of dollars in profits while cutting the building workers' salaries in half. At one union meeting I attended, a Yugoslavian woman stood up and asked why there were no Spanish translators at the meeting. This is the kind of unity which presents a threat to the right wing.