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Malcolm X Speaks, Does Bard Listen?

By AMY FOSTER, Staff Writer

The smell of fuel oil still lingers in the air around the Old Gym and the Olin parking lot almost five months after the oil spill of last November. Its last remnants are currently being cleaned up by Buildings and Grounds (B&G) staff, and this process is occasionally being overseen by the New York State Department of Environmental Conservation (NYSDEC) officials. Recent investigations into some of the questions raised in the last Observer spill update (February 23) have yielded several controversial details, as well as provoked even more questions as to the actual truth about the spill.

Many of the previously reported “facts” from Bard staff concerning the oil spill which took place in the federal wetlands near the Olin parking lot seem to conflict with actual written reports released by the NYSDEC. First of all, the date on which the spill took place was originally reported by Dick Griffths, Director of Physical Plant, to be

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By BASIL BOURJ, News Editor

Make It Plain, a documentary about the life and work of Malcolm X drew about 150 people to Olin's Moon Room on Sunday, March 24.

Flyers announcing the movie, sponsored by the Bard Black Student Organization (BBSO), read "How Malcolm X Speaks," and provided a discussion with Bard Muslim Chaplain Imam Sahabuddin Abu-Jamal. The words of Jean Paul Sartre accompanied the flyers’ instruction. "What do you expect when you remove the gun that closed black minds?"

The question, rhetorical as it may be, became poignant when one considers in which direction it was originally directed. Unlike Malcolm X, whose words were almost always spoken to black Americans, Sartre’s speeches seem to stand out a white nitrogen of black agency and voice, two possessions that Malcolm X dedicated his life to obtaining. Sartre’s words, "What did we expect?" is a white "you." The need for such a question to be asked is in itself evidence of the revolutionary legacy that Malcolm X had on all of America. The movie Make It Plain, as it parallels and complements the autobiography of Malcolm X, co-authored by Alex Haley and published in 1964, even if one knows nothing about the life of Malcolm X, is more than "covering of this black leader, his work, achievements, control of language and imagery, and his controlling impact.

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Oil Spill Inconsistencies

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Oil spills have occurred on November 19, however he has only recently stated that the B&G staff detected the oil spill, as he did so. However, Carpio is not the only source until the next morning. Chuck Simmons, Director of B&G, swore to the NYSDEC, stating that the spill, was not detected by Bard officials.

A NYSDEC report was issued for the Student Center (a.k.a. Olin parking lot) spill and called into the Office of the NYSDEC on November 19. The actual spill date that he reported was November 17, which was justified by his recorded remarks that "they've had odor of fuel oil in areas - today (Nov. 19) located." He also reported that the spill cause was "deliberate," meaning an outside party dumped the oil, however, Simmons has amended this statement, reattributing the cause of the spill to 12 holes, approximately the size of drinking straws and which were found on the underside of tank #8, one of the two tanks buried underneath the Olin parking lot. The NYSDEC Spill and Prevention Program records indicate that the leaking tank, tank #8, was on the north side of the Olin parking lot, however, Kosco, a Rhinebeck Fuel Company (the company called in to assist B&G with the clean-up), is currently located. The dam forms the southern lot line of the spill and is adjacent to and immediately behind the homes of Professor Terry Desnapw and Professor Chinua Achebe and also behind tank #8 in B&G.

The NYSDEC made several remarks on November 19 which were included with Griffiths' calls for an independent expert. In their remarks, the NYSDEC estimated that much of fuel oil had spilled into the nearby wetland. The report says that approximately 2,200 to 4,000 gallons were spilled, yet this estimate was made on the first day the NYSDEC arrived at the site, so the actual number of spilled gallons may be higher. The NYSDEC Spill Prevention and Recovery Program report states that it "most likely that more than (4,000 gallons) seriously was lost." Griffiths' report also stated "the source of the spill to be a "storm drain" that "runs into a wetland/wetland area." It is suspected that the leak was leaked from the tank into the storm drain system, according to Kosco. Yet, when questioned about this storm drain, Griffiths denied its very existence, according to Kosco. It is reported that the oil had flowed "out of the barn and into the storm drain at the south end of the parking lot.

The Tunbridge Inspector and Griffiths' report to the NYSDEC involved conflicting information reported by Kosco, a Rhinebeck Fuel Oil Company (with which Kosco is affiliated) to the B&G oil to Bard tanks as well as to the homes of Bard employees at a discounted rate. According to Kosco reports, the Bard Center tanks were shipped on November 11 and Michelle Unwin confirmed that Jim Bradvig reported a distinctly concentrated smell of oil on November 12 to Security (as did several other Bard residents), the tanks were nevertheless filled. Simmons commented that Kosco makes automatic deliveries to Bard tanks whenever there is, "no tank(s) fill." He also reported that Kosco reported that tank #8 "had 10 holes that were completely through" which were approximately half an inch in size. The Bard Response and Prevention Program reports that the tank test done by Petro-Chem "may have been faulty results.

Griffiths reportedly that the holes in the leaking tank were the result of "poor insulation," while Bradvig on the other hand believes that "the oil spill was definitely not an accident, it was due to a defective tank." Wayne Wadsworth, the Coorski inspector, said, "It is my opinion that this leakage has been ongoing for quite some time." He also stated that "the second tank removed showed signs of substantial pitting, but no holes were found." This report is causing concern for significant Bard campus, 200 years old. Forty out of sixty-five oil tanks on campus are 20 years or older. Yet Other Spills?

Obtained under the Freedom of Information Law (FOIL), the NYSDEC summary report contained copies of two reports of the spill. The first report was dated November 5 and was reporte to the NYSDEC by Olin, by Olin Parking Lot on November 27. The second report was called into the NYSDEC by Griffiths on November 19, concerning the Student Center tank. The first report indicated that Bard's fuel oil tank #27 failed inspection on November 5. This inspection was accompanied by remarks from Unwin concerning "a "suspicious piping," tank to be excavated, isolated and retested.

The test failure of tank #27 justifies Griffiths brief comment that "one or more leak tanks are leaking." This statement could be ambiguous for the very reason that previously Griffiths emphasized that only one of the Student Center tanks were leaking, therefore leading us to conclude that another tank somewhere else on campus was also leaking at the same time. Tank #27 was the Teuskerub fuel tank, with a, 7,500-gallon capacity, located in close proximity to the dorm itself. Nearly two weeks into the spring semester, a small clean-up crew was hoovering over the "Teuskerub tank." Weitz responded by saying that the "Teuskerub tank" was also failing at the same time. Griffiths' report stated that the holes in the leaking tank were discovered at the Teuskerub tank, by simply stating that it was "four out of sixty-five tanks on campus are 20 years or older."

When asked why the Teuskerub spill happened in the first place, Weitz responded that the Teuskerub tank (as well as other tanks on campus) failed testing inspection because "they were really old." The Teuskerub tank was installed in October 1958, making it 40 years over the NYSDEC recommended replacement age.

Griffiths' report stated that "all tanks on campus had passed inspection." As a point of reference, the NYSDEC report filed with Griffiths explicitly did not include tank number 8, which was to be responsible for the leak. However, in an interview, Griffiths confirmed that tank number 8 was responsible for the leak. Tank number 8 was installed behind the Old Gym in September 1974, making it 24 years old, one year under the recommended replacement age, according to Vincent McCabe of the Environmental Services of Newburgh, dated January 12, 1998. It was a routine inspection of the tanks in March 1998, which was not performed. Griffiths' report was carried out after the tank inspection, by simply stating that tank number #8 was found leaking. This inspection took place a little over three months after the Petro-Chem inspection, yet this time tank #8 was responsible for the leak. The reason for this leak was, "in right the tank is in regard to its capability to have leakage." Simmons commented that different inspection methods were used during the two tank tests, however there are several inspection methods deemed suitable by EPA standards. According to a routine inspection report, Petro-Chem tested Bard tanks #8 and #9 and they both passed under the "suspicious piping test." What is not stated is that Petro-Chem inspector did not view the actual tank, but used "suspicious piping" test. These tests, including temperature, volume, and auditory tests. Whereas, the inspection on January 12, which should be performed by a routine "old tank inspection," was performed by Griffiths. The NYSDEC report that the tank test done by Petro-Chem "may have been faulty results.""
The Cost of the Clean-up

Much of this information about the Students Center tank spill seems to pose new questions rather than answer old ones. Although copies of the NYSDEC reports were obtained relatively easily once the right official was contacted, a requested copy of this case was never received from its Director, Donald Conklin. So the agency which was pressuring the NYSDEC to clean up the site, Conklin required that Jim Brudvig, Director of Finance and Administration, call Conklin directly and approve the release of a report, yet he never contacted Conklin, according to John Simmons of Conklin. However, Brudvig did quote the Conklin invoice directly, in regard to the final cost of the clean-up which came to $140,000, plus an additional $150,000 for the new double-walled, fiberglass tank with a monitoring and alarm system installed inside (this amount was misquoted in my previous article)—making the grand total over $500,000, including B&G salaries for their work on the continuous spill clean-up. The money to pay for the clean-up comes from B&G's "internal costs" which will result in "budget adjustments," according to Brudvig.

Typically when an oil spill is not technically qualified as an accident the NYSDEC requires the spill to be "tagged" (it's not a spill), and it is assumed that the reason Bard did not have to pay a fine was because "we were not negligible" in reporting the spill to the NYSDEC.

The U.S. Environmental Protection Agency (EPA) underground storage tank (UST) regulations under the Comprehensive Environmental Response, Compensation and Liability Act (CERCLA) require that Bard Oil spill be classified as an accidental spill. This information has not yet been presented to the NYSDEC.

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Breaking the Confines of Bureaucratic Medicine

Tivoli Free Health Clinic answers need for a people's health care; affordable services now available

By MICHAEL HAGGERTY, Staff Writer

The Tivoli Free Health Clinic is open, again. Dr. Victor Waters, a Germantown resident, now holding office hours every other Tuesday from 4 to 6 p.m. on the third floor of the Watts de Peyster Hall at 86 Broadway in Tivoli. The clinic reopened after a four-month hiatus last winter, during which there was no doctor who could volunteer their time; the former doctor, Nidia Perez, who first conceived of the clinic and whose energies brought it into being in May 1996, found that she no longer had time to volunteer. Anyone is welcome to the free service for common outpatient problems.

"No one is dehumanized, treated like a number or a statistic," said Perez. In Dutchess county, where, because of the impending merger of Kingston, Benedictine, and Northern Dutchess Hospitals, medicine is no longer an issue of health but of politics, the Tivoli Free Health Clinic offers an alternative to the bureaucratic and dehumanized health care system. Originally, the clinic was opened with the idea of providing health care to uninsured people and those who could not afford it, but has expanded to covering anyone. The clinic is run on a volunteer basis, the space being provided by the Village of Tivoli. Furniture and equipment has been donated by local Tivoli residents as well as the Northern Dutchess Health Department. By taking a more people-oriented approach, with the issue of money being absent, Perez found that it was "a wonderful way of administering health care to the needs of the community."

The clinic sees 25 to 35 patients every other week, a fair share of them Bard students. Waters, who began volunteering earlier this year, has extensive training in family and emergency medicine. He works in the emergency room at Kingston Hospital. Further, he has been working on an expert in college health. Between 1989 and 1991, he worked at the University of Pennsylvania's medical center, specifically for women's health care. He thus has much experience dealing with college-related medical problems such as stress, alcohol abuse, and sexually transmitted diseases. However, Waters stresses the fact the clinic is "directed toward the entire community."

While still at the Tivoli Free Health clinic, Perez made efforts to provide women with health care specifically for them. During that time, she offered free pop sosers and mammograms; from time to time she returned to the clinic to provide these services. Her reasons for leaving are related to the proposed hospital merger, which has led many local residents, including Perez and faculty, to speak out against it. Perhaps the most devastating effect the merger would have would be to eliminate many services hospital essential to women's health which are currently offered at the Northern Dutchess Hospital. Perez said that "there have to be alternatives for women. Women have always had to band together, to teach and help each other." It is with this conviction that she plans to open a women's clinic during the summer, with the tentative name Preventive Medicine for Women. She hopes that the clinic will be "complimentary" to the changes taking place within the walls of the area's three big hospitals.

Since the hospital merger was proposed last summer, local activists in opposition to the merger have repeatedly said that the hospitals are not exploring the alternatives at their disposal, which would enable them to avoid eliminating specific women's health care services. The Tivoli Free Health Clinic is responsive to the people who live in the area, rather than a set of boardroom directors. The medical changes that are occurring are happening slowly, but surely. Clinics such as the one in Tivoli represent a direction of change which the industry might wholeheartedly consider.

Ex-Bardard Forced to Leave Chiapas

Human rights worker Pasqualettera deported by Mexican government

By ROBERT GORDON, Staff Writer

Mexican human rights activist Maria Pasqualettera has been deported from Mexico. She was arrested March 7, shortly after arriving in Mexico to monitor human rights conditions in Chiapas. In the wake of the Zapatista rebels' uprising, the Mexican government has been under intense scrutiny to expanding human rights protection. Pasqualettera has been an outspoken supporter of the Zapatista rebels and has spoken out against the merging of the hospitals. She has been detained since her arrest and is facing trial for "organized crime." She is appearing in court today for a hearing on the matter. The hearing took place in Toluca, where Pasqualettera was previously arrested. The hearing was held at the Toluca High Court of Justice. The court ordered her to be held in jail until her trial is held. The court ruled that Pasqualettera is a threat to public order and security and that she is a danger to society. The court also ordered her to be held in jail until her trial is held. Pasqualettera is being held in a federal jail in Mexico City.

Emergency Forum!

Wednesday, April 22, at 7 p.m. in the Nine Committee Room

The Bard Student Association requests the presence of all students at an emergency forum to consider an amendment to the Constitution of the Student Association. The proposed amendment would delete the section of the Constitution which bans a member of the Planning Committee from serving as an officer of any club, and in its place insert a clause which allows club officers to serve on the Planning Committee but bars them from voting on any budget or Emergency Fund request made by that club. A two-thirds vote of all present is required to pass this amendment.

Additionally, the forum will consider a resolution to establish an ad-hoc committee to develop guidelines for the Planning Committee. A two-thirds vote of all present is required to pass this resolution.

Proposed Amendment

Stella Section IV, D. 1. b. and replace with "No member of the Planning Committee may vote on a budget or Emergency Fund request made by any club of which the member is an officer or towards which the member is beholden personally."
Schneemann is Olga
By do all these women have in common? They researches for the Food and Drug Administrarion, scholarship named for the first woman of color at Development and Karin Lippert, class of '67, during will honor this anniversary complete with personal interviews and histories. Two year of women beginning of an oral history project, tracing women's lives with a special issue commemorating women, as Emerald Mackenzie did in facing many awards will be given out to exemplary women, with a special issue commemorating women, as Emerald Mackenzie did in facing many awards will be given out to exemplary women, with a special issue commemorating women, as Emerald Mackenzie did in facing many awards will be given out to exemplary women, with a special issue commemorating women, as Emerald Mackenzie did in facing many awards will be given out to exemplary women, with a special issue commemorating women, as Emerald Mackenzie did in facing many awards will be given out to exemplary women, with a special issue commemorating women, as Emerald Mackenzie did in facing many awards will be given out to exemplary women, with a special issue commemorating women, as Emerald Mackenzie did in facing many awards will be given out to exemplary women, with a special issue 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Earth Coalition Responds to Increase in Production of Garbage With New Recycling Incentive Program

By DCUG JONES, Contributor

The apathy of some of these students appals me," said Droog Jones as he pulled out a clamp and paper napkins placed into the wrong recycling bin. "People don't seem to think twice about how to recycle. They just throw it anywhere, as if they think someone else will do the work for them later." A garbage barrel stood nearby and atop the garbage piled in it was a bottle. Noticing this, Ellis put his hand into the garbage and pulled out the bottle. Shaking it in the air vigorously, he said "this could have been recycled but somebody chose to throw it away." Ellis, a Bard student and former recycling activist in San Francisco, is concerned that the amount of waste being recycled at Bard is lower than it has been in the past.

In 1996 representatives from Cornell University came to Bard to study and document the Bard Recycling and Composting program. When they were finished they exclaimed that Bard's Recycling Program was "the best in the state." According to their figures, Bard had recycled 74 tons of waste in that year alone. At that time Rich and Marie West, Bard recycling coordinators, reported that 87 percent of Bard's waste was sent away to be recycled. Since then, the amount of waste recycled at Bard has significantly declined and the amount of garbage sent to be burned in the Poughkeepsie incinerator is increasing.

The Bard recycling program was officially founded through the efforts of the Bard Recycling Committee and Richard and Marie West in November of 1994. Richard West drives a van around the campus every weekday morning to pick up the recyclables, which are collected from the recycling bins in dorms, offices, and academic buildings and put out on the curb by ServiceMaster employees. Marie West is responsible for locating the market for the recyclable goods and accompanies Richard on his campus rounds. Like all other markets, the market for recycled goods bought by companies to be reprocessed, fluctuates. The market is currently "bad" for recycling, whereas in the past the demand for recyclables has been high. Products like Regalies is still cheaper to recycle than it is to send waste to the incinerator. However the fact that the market for recyclable goods is at a low ebb makes the problem of garbage production and the decrease in recycling at Bard, Marie says.

Richard and Marie West and Dick Griffiths, director of Buildings and Grounds (B&G) and member of the Recycling Committee, all voice that the amount of garbage produced by Bard has increased and that the amount of waste recycled has decreased. As pointed out by Richard, this is a fact made visible simply by comparing the quantities of waste in garbage baskets and the recycling bins around campus. However, the documents located in the B&G office which provide the numerical information on the output of garbage and recycling at Bard per month is "confidential," making it difficult to tell whether or not Bard's Recycling Program has increased since the Cornell study two years ago.

At a Recycling Committee meeting last Tuesday afternoon in DeKline, Marie shared some true evidence of one of the possible reasons behind the current decline in the amount of waste being recycled at Bard. On the morning of February 23, 1998, Marie captured on Polaroid film a cluster of transparent garbage bags placed on the curb. "This isn't just something that the ServiceMaster employees. There were fourteen bags of garbage and only one bag of co-mingled recyclables. Through the transparent garbage bags one could see that the contents consisted primarily of goods that could have been recycled, especially card-board beer boxes, bottles and paper. This photo provides visual proof of one of a problem all around campus, not just in the larger dorms like Robbins: recycled goods are not being placed in recycling bins, but instead are being placed in these large transparent plastic garbage bags at the standing sentry in every dorm lounge, kitchen, and hallway and academic building.

Marie also took pictures of the recycling situation in Cruger Village, which has a poor reputation for recycling. This time she penetrated the building itself and went straight to the bins and the garbage buckets. One photo showed the cof-ee recycling bins overflowing with cardboard and paper, a beautiful yet disorderly sight. What could not fit in the recycling bin was placed in the garbage bucket beside it. Another photo showed the interior of the garbage bucket that was full of bottles and paper, which made some of those attending the meeting wince, contorting faces while pondering the fate of the recyclable items at the incinerator: a potentially recyclable commodity wasted and turned to noxious smoke.

These gray thirty-two-gallon buckets are taken

In 1996 representatives from Cornell University came to Bard to study and document the Bard Recycling and Composting program. When they were finished they exclaimed that Bard's Recycling Program was "the best in the state."

"To protest this maldistribution of waste con- tains" [at Bard], I go out of my way to go to the recycling bin, take off the lid of the bottle [bot-tles are not recyclable with Ideal], and be careful, even in sorting out the recyclable goods from the non proper compartment as specified by the signs above the bins [if not sorted properly the recycling becomes "contaminated" and cannot be recycled later]." said Daniel Ellis. "Otherwise I fall victims to apathy and conve-nience and oblivion as symbolized by the gray thirty-two-gallon bucket."

ServiceMaster employees are responsible for taking the recyclables from the bins and bringing them to the curb. They empty the contents of the bins into plastic bags, keeping the contents of each bin separate. But if the contents of the bins are not sorted properly then they must be thrown away. Bill Weever, director of ServiceMaster, said that one problem be-fore is that bottles and cans are mixed, with liquid still in them, in the co-mingled container. The liquid then spills and contami-nates the rest of the contents of the bin so that it must be thrown away. He also added that "occasion-ally there might be mistakes [made by the employ-ees when emptying recycling bin], such as if there are only two bottles in a bag, then it might be mixed in with another. But mostly we just do what we are told to do: put the contents of the bins into plastic bags and bring them to the curb."

The Bard Earth Coalition and the Recycling Committee have come up with a Dorm Incentive Program to help motivate Bard campus residents to recycle. Marie West and the Earth Coalition's recycling monitors are keeping a close eye on the recycling bins in dorms. Several times a week they examine the bins in each dorm and write down the results of what they see on a spe-cial logbook. They also note take note of the places where additional bins are needed, as well as make recommendations to the dorm inhabitants and the Recycling Committee. At the end of the semester, they will evaluate their results and determine which dorm has been most efficient in reducing its waste via conscientiousness and careful recycling. Meanwhile, all of the bottles and cans with deposits will be taken and rinsed at the "bottle station" by members of the Earth Coalition work-study team. The money that is gained from these bottles and cans will be put into an account which will then be used to reward the dorm most successful in recycling with a "pizza party" (the prize is also open for suggestions).

In the words of Dick Griffiths, "in all respects to benefiting our environment, recycling is about one of the best things human beings have." He also pointed out that at Bard recycling and composting have direct financial benefits: it is cheaper to purchase goods that can be recycled than it is to send to the incinerator. Some waste management corporations will even pay you to take your waste away, according to Dick Griffiths, there is a mill about thirty miles away that will pay thirty and forty bucks per ton of recyclable paper products (Bard is not yet taking advantage of this because of transportation expenses which would be greater than the money gained from the paper sold, however, the Wests and Griffths are trying to work out a solution to cut transportation expenses to make the use of this facility possible.

Composting at Bard is literally bearing its own fruits. Richard West brings about 15,500 pounds of compost a week to the "Bard Composting Center" (located behind the Stevenson Gym). The pile of compost is always steamy as it main-tains a temperature of a hundred and some degrees farenheit, conditions under which it is possible for an orange to decompose in about a week. According to Marie and Richard West, last spring there were about thirty tomato plants, a lot of cantaloupes, honeydew melons, and cucumbers all growing on the compost pile itself, from the seeds that were in the food waste collected from the dorm compost buckets and Flk. He and Marie harvested and are some of those and Richard said they were good and "sweet." This shows that the compost generated at Bard is highly fertile stuff. The Bard Community Garden Club is already planning to dump several truckloads of the compost on the plowed patch across from the Toasters (which will be trans-formed into a full- fledged garden this summer).

In a Recycling Committee meeting at which the logistics of the Dorm Incentive Program were being discussed, Marie pointed out that "if students can do it in their own dorm it is a place to think, as it is, why not get to thinking about recycling and how to get it to the curb better? There are so many intelligent students here, it seems that if we get them to work together then they would be able to come up with some great solutions." But first the students must be persuaded that recycling is a worthwhile and necessary thing to think about and actively take part in. All the reasons why should speak for themselves: resources are dwindling, the dump are overcrowded, and the air will continue to be polluted if we continue to burn garbage. If you are interested in taking an active role then come to the Earth Coalition meetings every Wednesday at 6 p.m. in a Kline conference room.

Dong Jones is a member of Earth Coalition.
Ronald McDonald House

provides the parents of seriously ill children with housing near to the hospitals where their children are being treated. In support of this organization, the Knights of Pythias of Wappingers Falls are asking Bard students to participate in a simple fundraiser. We can help Ronald McDonald House by removing and collecting the pop-tabs from aluminum beverage cans. The pop-tabs are sold as scrap metal and the money raised is donated to Ronald McDonald House.

To pull a pop-tab off a soda can before recycling it takes only a moment. Please place your tabs in the collection envelopes over the recycling bins in your dorm. If your dorm doesn’t yet have a collection envelope, bring your tabs to the envelope on the door of the Earth Coalition office (in the basement of the Old Gym, right at the bottom of the stairs) when you’re on your way to the post office. This is an easy way to help a worthy organization, and with everyone’s participation we can make a significant contribution. Won’t you take a few seconds to help?

DO YOU WANT TO BE PART OF A CAR CARAVAN WHICH WILL HAPPEN IN PROTEST OF THE IMPENDING MERGER?
JOIN US FOR A VISUAL PROTEST AIMED AT MAPPING OUT THE ROUTE A PERSON WILL HAVE TO TAKE IN ORDER TO GET THE SERVICES WHICH WILL BE DENIED THEM AT NORTHERN DUTCHESS AND KINGSTON HOSPITALS.
IT WILL TAKE PLACE ON APRIL 26, STARTING IN THE CENTER OF RHINEBECK AT 12 PM. WE WILL THEN GO IN OUR CARS TO NDR, THEN TO THE TWO HOSPITALS IN KINGSTON. THERE WE WILL PASS OUT INFORMATION, DO SKITS, AND INVITE THE BOARD OF THE HOSPITAL TO HAVE AN OPEN PUBLIC MEETING TO DISCUSS THIS ISSUE.
COME JOIN US FOR THIS CAUSE AND BE PART OF THE ACTION!
THIS IS IN CONJUNCTION WITH VASSAR STUDENTS, SUNY NEW PALTZ, PRESERVE MEDICAL SECULARITY (PMS), AND LOCAL ACTIVISTS.

TONIGHT!

Dave Case
Fans: Take Note

The BARD JOURNAL OF SOCIAL SCIENCES is coming soon, featuring the work of your fellow students Joel Hunt, Jenette Fatima, Lauren Martin, Ruby McAdoo, and Joshua Miller, as well as alumnus David A. Case. We are also accepting SUBMISSIONS for the summer issue and it is not too late to join the editorial staff. Contact LEIGH JENCO at 7722 or at email aj795@bard.edu.
 Plays of Strindberg, LeRoi Jones, Woody Allen
Performed in Two Recent Student Programs

By MADZA CARNIEL, Co-Editor
I attended Program A (pieces by European playwrights of the student-directed plays on opening night, Friday, April 10. I slipped my boots off at the door, although, being from NY and of little faith, I had a short flood of visions involving various shady characters running away with my shoes while I sat distracted at the performance. I had to point out to myself that everyone else's shoes were across as well and there was little likelihood of my own footwear being picked from the bunch if such a thief were about (except Mrs. Conant). Having sufficiently reassured myself, I continued into the dance studio. Nothing like some good syncopation to counter the effects of paranoia.

The first play, Springtime, by Maria Irene Fornes, was directed by Helena Grillo (with costumes by Kendra Miller). The first scene was a quirky and sweet fluctuation between Rainbow (Kerry Conant) and Greta (Willa Bepler). Despite the surrounding darkness isolating the two characters there was an innocence and joy apparent in the women's discourse as Rainbow, while sweeping the floor, asked Greta to repeat to her sentences in German. Each scene following the first took place in a bedroom where sickness and the unseen presence of a man caused the mood to progressively darken. The dialogue and poses were broken by repeated blackouts, giving each scene a snapshot quality which was effective in capturing the awful stillness of a sick-room. Each character became more and more involved in her own misery which created a rift between the two. The mystery man, Ray (Nielan Reich), who was the subject of conversation throughout, entered toward the end yet effectively remained anonymous by keeping his face turned from the crowd. This technique which also heightened one's sense of his lack of humanity. Though the play was a tragic one, Bepler and Conant brought to life the mutual isolation of the characters such a way that even an ultra-conservative would have to acknowledge the naturalness of what he or she usually regarded as an aberration.

The Stronger, a play by August Strindberg was directed by Julie O'Brien (with costumes by Anna Beker and stage managing by Laura Conson). The dress took place in a cafe on Christmas Eve. At a table, front and center, sat the severe Madame X (Caitlin McDonough, Thayer) with a black and white striped muff and approached Mademoiselle Y. (Laura Coxson) brought a tea cup to the table and exited. Madame X addressed Mademoiselle Y. (Clare Amory), Bates (Tomma Guberman), and Ramsey (Nosh Shocks), was satiated on a separate platform, all three of which together formed a simple triangle filling the stage. The characters spoke intermittently, yet not really to one another. The script was composed of passages that were more fragmented personal monologues than anything else; the short speeches were so short that it would be a number of interesting yet unrelated pictures. The play Silence was beautifully nostalgic. It brought up images not because of their monumentality but because of their unique sensory impact, like that of barking dogs on a hill or a woman's grey dress, remembered because she wore it for him.

The Play Silence was beautifully nostalgic. It brought up images not because of their monumentality but because of their unique sensory impact, like that of barking dogs on a hill or a woman's grey dress, remembered because she wore it for him.

The story was that of a woman I met before the play opened, she was a New Yorker, living in New Jersey. She told me that you sort of 'grow up' there, you get used to the grit, the jadedness of the place which can be so appealing to some. She explained how she grew up hearing stories of New York and how she used to think of it as a place she would never actually live in. But she eventually moved there and realized that it was much more than just a story. She then went on to explain how she eventually fell in love with the city and decided to make it her permanent home. She spoke about the people she had met and the experiences she had had, how it had changed her as a person. She talked about the beauty of the city, the way the streets were always filled with life, the way the air was always filled with possibilities. She also spoke about the challenges she had faced and how she had overcome them, how she had learned to appreciate the city for all of its imperfections. She ended by saying that she was grateful for the experiences she had had and for the way the city had changed her. She gave me a sense of the complexity of the city and how it could be both beautiful and challenging. She ended by saying that she was grateful for the experiences she had had and for the way the city had changed her. She gave me a sense of the complexity of the city and how it could be both beautiful and challenging.
Forty Years of Dynamic Dance, Courtesy of Bill Driver

By LUIS MORENO, Coauthor

Perhaps you’ve seen him walking out of his Albee apartment high street Main Campus, on his way to the theater in his ever-present white Converse sneakers—the man with gray hair and glasses. Or perhaps you’ve seen him in Marinier’s Harbor, dancing wildly in Max Delby’s boat. Or even better: maybe you’ve seen a play he directed. Maybe you even know his name.

While I worked and lived at Bard for thirty-nine years, as of this date. Since 1959, when he arrived in Annandale-on-Hudson and pulled together the remaining fragments of the original Drama department, Bill Driver has been the department’s head, creating, in those four decades, a joint Drama/Dance department that has remained largely unchanged in that time. I have interviewed him because the department of which I am part, my fellow actor and director, be the same after he leaves, because his career has been more than impressive, because he has created a unique drama program that has suffered changes after his departure.

Bill will be retiring in the fall of 1999. I ask him if I can interview him. He answers and points out a large number of souvenirs in the living room, adding that he once smoked “on a big scale.” I nod, light my cigarette, and I press on. Important questions were his balm: “Is England,” he asks, “quickly, smiling as I laugh at myself. ‘You mean, what part of England?’ Is the North, in Yorkshire.” I ask him about his studies at university. “Oxford,” he replies. Classics, actually.

We pause, and he tells me in amiable tones that all the biographical information I was requesting would be found in an Oliver interview from some ten years ago. So, if I were to reintegrate some details from the piece, Bill Driver was working in Boston, directing a play in 1957, when he met a few people from Bard. Some time later he received a letter in London asking him to come and take up the task of re-creating the Drama department, left empty after influence clothes and tenacious had stripped it of its faculty and left one ragged, part-time survivor with little will to take up the reins.

“There was nobody. My predecessor, the person in charge, had left and had not been replaced.” Why? Because I was told, because I knew, that if I went, nobody would request him to come and take over. He would not have the freedom to create the perfect opportunity than this to ply his trade and teach drama. The Bill called the Carriage House Theater (destroyed by fire in 1973; renamed the Carriage House Theater in 1960), which also, at that time, housed the Drama department. In all truth, if one arrives inside an academic context, when one arrives at the Carriage House, one thought, in a part of England? Yes. I thought, in the studio, and they were instructed to do, as I thought, in the studio, and they were instructed to do, as opposed to doing what sub text means, as opposed to doing what sub text means, as opposed to doing what sub text means.

For this fruitful collaboration between the two was the onset of musical theater at Bard, which was done extensively in the ten years that followed. The first show the department did Bill called “strict” musical theater. After that first show, musical theater in the more general sense was performed frequently, always directed by Bill. From 1960 until 1973, almost every year, music filled the Carriage House Theater (destroyed by fire in 1973; renamed the Carriage House Theater in 1960), which also, at that time, housed the Drama department.

I asked about the fusion of Drama and Dance, one of the more distinctive qualities of the department. “If you become aware of this strange brand of people at the other end of the building [the dancers]... and these people worked in the studio, and they performed the pieces that I asked my director ask for a better theater opportunity than this to ply his trade and create? Bill seized the opportunity, as his career here indicated. But a sense was still a marriage, a marriage was pending. I asked about the fusion of Drama and Dance, one of the more distinctive qualities of the department. “If you become aware of this strange brand of people at the other end of the building [the dancers]... and these people worked in the studio, and they performed the pieces that I asked my director ask for a better theater opportunity than this to ply his trade and create? Bill seized the opportunity, as his career here indicated. But a sense was still a marriage, a marriage was pending. I asked about the fusion of Drama and Dance, one of the more distinctive qualities of the department. “If you become aware of this strange brand of people at the other end of the building [the dancers]... and these people worked in the studio, and they performed the pieces that I asked my director ask for a better theater opportunity than this to ply his trade and create? Bill seized the opportunity, as his career here indicated. But a sense was still a marriage, a marriage was pending. I asked about the fusion of Drama and Dance, one of the more distinctive qualities of the department. “If you become aware of this strange brand of people at the other end of the building [the dancers]... and these people worked in the studio, and they performed the pieces that I asked my director ask for a better theater opportunity than this to ply his trade and create? Bill seized the opportunity, as his career here indicated. But a sense was still a marriage, a marriage was pending.

In the early seventies, when, as part of the development in the department, it occurred to me, explicitly and consciously, that the way to get people to be more expressive as actors (to learn what sub text means, and have color in one’s voice, and emotional tone) was to make them face the dilemmas of playing really good press, old-fashioned existential conceptions of openness, beautiful music sung by good singers with no drama.
shared by the story of each piece. Anzai is the story of a seducer, a libertine like Giovanni, the characters of both plays mirroring each other (Don Giovanni and his servant Leporello and Anzai and his best friend Max). The cast is not the same in actuality, but imagining the results of doing these plays and a switching of roles is very exciting.

Bill will be doing his last series of plays as director of the Department in this next year, '98-'99, as a new professor arrives to take his place. Her name is Joanne Akokoites, an avant-garde theater director, the ex-head of the Public Theater and the Summer Shakespeare Festival in NYC, and also once a Bard professor, teaching acting back in the seventies. She and Bill have known each other for twenty-five years, a relationship which began when she arrived to New York with the Mabu Minds company from California. That company comprised of Lee Beers, Joanne, and Bill's then-ex husband, composer Philip Glass. "I think she's the right sort of person, she has the exactly right attitudes toward the theater, " says Bill of Akokoites, who will be part-time professor all of next year, teaching one class each semester and perhaps directing some of the performances. I think that unique changes might happen. "There's nothing in her constraining her to continue the things that I've been interested in, I think it will discover that there's all sorts of constraints caused by the senior project and the moderation, which will manipulate her and control what she chooses to do. She may not choose to deal with them the way I do, she could choose to say "Okay, there's too much production going on, so let people perform Moderation," which I have never done. It's something I think never leads to real theatrical results; Writing about acting is not the same as doing it."

Having worked in the Drama/Dance department since my first year at Bard, I have noticed how, on the whole, faculty members will allow themselves and students to embark upon extremely ambitious projects. The opportunities this tendency produces for students to learn about their art, as well as to act, direct, and extend themselves outside of the department, in the producing and directing shows all of their own, is overwhelming. Much faith is directed to these students, to adapt to these new forms of expression and make the most of the opportunities they have. The results are always impressive and uplifting. "It's a dangerous game, and that's how it works. And when it doesn't work, there's trouble. But that doesn't happen very often. You have to put faith in the students, which is why sometimes I prefer not to show I'm thinking: 'No, please don't Step!' So I sometimes, rather than let problems go to the head, or be condemned."

Do you think students understand the possibilities they are offered?

"Oh, not always, of course, the same is true of the whole human race, but, I assure you, by the beginning, especially when people graduate after four years, whether they had any talent when they began, they're better on the stage than they were a year or two before, and you can see it, if you're looking."

Is that the point?

"I don't think there's no point teaching people to do something, or to be something, when the thing they're to be is to be a definite thing, if the teaching and the learning are not entailed simultaneously, both, in an act of communication with an audience."
April 25, Saturday
Earth Day celebrations. Featuring speakers, information booths, peti-
tions, rallies, live music, food, and "general" revelry. Sponsored by the
Earth Coalition, Kline Terrace and adjacent grassy areas. (Building: Old
Gym.) 12 p.m.

AIDS Walkathon (the second annual) a 3-mile walk around the campus,
held for the purpose of raising money to donate to ARCS (AIDS
Relief Community Services). Participants are to collect donations (flat
donations, not money-per-mile pledges) and bring them to the Walkathon
registration (envelopes held for the purpose of collecting donations can be had
at the Walkathon registration (envelopes held for the purpose of collecting
donations can be had at the Walkathon registration).)

April 28, Monday
AIDS Walkathon registration (envelopes held for the purpose of collecting
donations can be had at the Walkathon registration).)

April 29-30, Wednesday-Thursday
Concert: by John Renbourn, the Incredible String Band, and Nina
Williams, "contemporary Celtic band" (formerly of The
Incredible String Band, which was a hit on the British charts in the '60s and
performed at the first Woodstock festival). Tickets $15, general admis-
sion; $12 for Unison members. For students. For tickets and reserva-
tions—and, of course, "more information"—call (914) 679-8223 (ext. 127). Camp
Green Acres Auditorium. (The "rain date" will be the next day, Sunday.)

April 29, Wednesday
Concert: by John Renbourn, the Incredible String Band, and Nina
Williams, "contemporary Celtic band" (formerly of The
Incredible String Band, which was a hit on the British charts in the '60s and
performed at the first Woodstock festival). Tickets $15, general admis-
sion; $12 for Unison members. For students. For tickets and reserva-
tions—and, of course, "more information"—call (914) 679-8223 (ext. 127). Camp
Green Acres Auditorium. (The "rain date" will be the next day, Sunday.)

April 30, Thursday
Lecture: "The Art of the Van Eycks: Recent Discoveries," by Anne Van
Schoor, Professor Emeritus, Tufts University. Olin Auditorium. 8 p.m.

May 1, Friday
Concert by the American Symphony Chamber Orchestra, performing the
season finale, "an "exciting" and "vast" program of modern and classic
works." Henry Cowell's Concerto for Percussion and Orchestra; Mozart's
Concerto No. 25 in D Major, K. 537, "Coronation," with Richard Willson,
piano; and Beethoven's Symphony No. 7 in A Major, Op. 92.

May 2, Saturday
1998 Home Run Contest. Entry forms are due to Mark Todd by
Thursday, April 30. Field behind the Stevenson Gymnasium. 1 p.m.

May 2, Saturday
Hike to the "Dover Furnace." Lead by Jane Giesler, who will speak on the
19th-century iron industry in Dutchess County. Sponsored by The
Environmental Management Council and the Cornell Cooperative
Extension of Dutchess County. For more information or directions, call
Jennifer Chichester at (914) 679-2079. Olin Auditorium. 8 p.m.

May 3, Sunday
Concert: by Edvard Grieg, Mozart, Frank Bridge, and Christian
Sinding. General admission: $12; $10 for Guild members. Sponsored by the
Woodstock Guild. For more information (and tickets), call (914) 679-2079.
Kleinert/Kanouse Center, 34 Tin-
ker Street. Woodstock. 8 p.m.
The Well-Tuned Professor: Composer Kyle Gann

By MEREDITH YANOS, Co-Editor-in-Chief

My attempts to interview Bard's new musicology/theory professor during the cock-a-doodle din of midday meal exchange are proving difficult, but even if Kyle Gann hears me over the ping of metal against the pinball machine and yodeled grill orders, it is doubtful that he finds any of the questions I've asked him thus far very engaging. Momentarily, I take comfort in the fact that my subject is compassionately ignoring my sleep-depravation-induced incoherence. Then I remind myself that he also happened to be a highly acclaimed journalist who has written over a thousand articles for more than two dozen different publications (including one of my favorite columns of all time, a gemstone satire entitled "Who Killed Classical Music?") and has probably never dressed up himself during an interview, which is currently a very real possibility for me. In addition to his work as a critic, my subject is an accomplished composer, the author of two books, a leading historian on late 20th century music, and a genuinely nice guy. He deserves better than this. Surprisingly, I nod the tape recorder further towards him and struggling for coherency, croak out the first thing that pops into my head. "So, Kyle..." Pause. Better rephrase that, Mrs. "Ian. Uh..." How embarrassing, Gann rescues me from my brain embasishment with an anecdote from his career writing for the Village Voice.

"The most famous person I ever interviewed was Yoko Ono, at her apartment in that hotel [Dakota]. She was wearing those really big sunglasses, and when we walked through the streets, she pretended to be invisible, but of course everybody recognized and she just loved it. But...when she got back to the hotel at that walkway where John Lennon was shot, she walked right past it, then she turned back, looked very anxiously from one side to the other, and ran through. This was thirteen years later, mind you." He chuckles. "I wrote an article that she loved so much she sends me a Christmas card every year. I think I was the only person who had ever interviewed her who knew more about her work than John Lennon." In the time it takes Gann to tell this story, I have polished off the bagel and orange juice he offered me and conception of fine time consumed, I am ready to salvage our conversation.

Hired last fall to "beef up the music history side of the curriculum," Gann is anything but your average music theory professor. To put it more bluntly, the man is not a hopelessly repressed classicist whose long-winded lectures on sonorous harmonic progressions in the second movement of Mahler's 4th are capable of rendering an entire classroom comatose before you can say Wagnenian Leitmotif. Anything but. A tall, bearded fellow with a Lone Star State twang and a penchant for American Indian jewelry, Gann's close familiarity with modern works by everyone from Laurie Anderson to Terry Riley to Philip Glass to Diamanda Galas to John Zorn tend to bring his seminars into a much sharper focus. This is not to imply that he can't hold his own teaching about all those dead white European guys. He does. Without inducing a flinche.

As an undergraduate at the Oberlin conservatory, Gann was much the same way, searching for new possibilities off the so-called beaten path of music. Diligently he learned his contrapuntal harmony theory, studied his Beethoven and Bach, and familiarized himself with the Westernized structure of the symphony, but meanwhile he was captivated by the innovations of Charles Ives and Henry Cowell as well as jazz, the burgeoning electronic scene, and the music of indigenous peoples. He studied with famed composers Ben Johnston and Morton Feldman, and began writing music whose likes of which no one could have anticipated. His microscopic pieces often use up to 37 pitches per octave and his rhythmic language, based on "dif ferent successive and simultaneous temps, was developed from study of Hopi, Zuni, and Pueblo Indian music.

Currently, he is teaching a course called "The Arithmetic of Listening," which, among other things, explores the accessions of musical intervals and addresses the development of different tuning systems around the world. Next semester, as well as a course on the symphony and harmonic beauty, Gann plans to teach a course on music since 1985, called "New Musical Currents Since Minimalism," which will "basically address the developments of that scene—certainly and its emerging composers. Eventually, he wants to teach a course in criticism. "I'd love to use what I've learned in fifteen years of writing to impart experience to somebody." Before adjourning to a faculty meeting, Gann imparted some advice to one as one writer to another which echoed his earlier sentiments as to why Bard is such a successful place to begin learning about and seriously making art. "I believe in going out and being a big frog in a small pond, then moving on. If you start out the other way around, it takes forever to work your way up. When you come in from outside, people are always prepared to believe you capable of more, some-
Okay, kids, so maybe a do-it-yourself record review wasn't the best idea in the world. I was hoping to get doors (well, maybe at least a couple) of individually marked copies via campus mail. I was looking forward to slimming down (works) (whether by pen, pencil, or crayon) in search of new, untapped talent in much the same way that a manuscript. Alas, my delusions of Bard grandeur back into music criticism than to discuss (or, exercise was a necessarily mean good (although there's plenty of sound to the curve. But me, I'm so far ahead of you that I'm thinking, however, was to get dozens (well, maybe at least a couple) of individually marked copies via campus mail. I was looking forward to slimming down (works) (whether by pen, pencil, or crayon) in search of new, untapped talent in much the same way that a manuscript. Alas, my delusions of Bard grandeur back into music criticism than to discuss (or, exercise was a necessarily mean good (although there's plenty of

...
Injustice for Some
Making a mockery of Oscar

Kate Winslet begins crying early on the evening of March 26th, 2008, when her Hasty Pudding envelope was unveiled and it turned out not to be the Hasty Pudding the whole Tucker very much brother and I are both design band and I have 1-888-610-2555.

...and we want to adopt a baby. We have a valid driver's license. Call Mark at (914) 720-2499.

We want to adopt a baby. Four years ago we were blessed with the arrival of our precious son, Tommy. This summer, it is time to be the right family for our baby. My husband and I have a stable income, good family references, and...
A plea to all Bard students:

On June 17, I am planning to attend Stevie Nicks’ solo concert at Redic City Music Hall. While purchasing tickets for this monumental event will not be a problem, I am desperate to also acquire BACK STAGE PASSES.

My dream, against all odds, is to meet Stevie Nicks. Unfortunately, I do not know anyone, so I am afraid I MAY NEVER REALIZE THIS WISH.

Considering my dilemma, I have decided to share my plight with every Bard student who reads The Observer, in the hope (against all hope) that one student might have a connection or capability to assist me in this pursuit.

I said all of you, with fathers and mothers, older sisters or brothers with rock and roll contacts, WHO WILL MAKE MY WILDEST DREAM COME TRUE?

I can think of nothing more generous or selfless than what a student who reads The Observer, in the hope (against all hope) that one student might have a connection or capability to assist me in this pursuit.

I said all of you, with fathers and mothers, older sisters or brothers with rock and roll contacts, WHO WILL MAKE MY WILDEST DREAM COME TRUE?

I am a graduating Senior, so think how memorable your efforts would be! Thank you. I am crossing my fingers, AND DON’T FORGET THE BIG PRIZE!

Sincerely,
Leah Zanon
(My phone number is 757-6307)
PUBLIC SERVICE ANNOUNCEMENT

As my civic duty I must warn you to brace yourselves for the inevitable horrors that await you...

You tell 'em, Boss!

SENIOR PROJECTS ARE COMING! Get ready for:

1. The long-winded answers to the simple question: "So, what's your senior project?"

I'm discussing the salivating effect of paper clips had on the invasiveness of the Icelandic fishing industry of the 1840's, with Kaplan's models. Blind are blank.

2. Photography Projects Depicting over-privileged kids (fellow Bard students) as "Down and Out Bohemian Gutter-Dwellers!"

I call this one "The Search for Artistic Integrity... Look for it at Kline!"

3. Modern Dance Performances by trust-fund girls who couldn't do the Hokey Pokey or the Electric Slide if they took a two-semester private tutorial. Look! She spent 4 years cultivating the "vacant debutante" look and it finally pays off!

The Bucket and Map Add the obligatory "feminist overtones"

SHEELESS SPECTATORS PRETENDING TO UNDERSTAND
By NICK JENIS, Contributor

It was a better day for a picnic than a protest. Spirits were high, the sun was tremendous, and few would say that they didn't enjoy the event. However, in terms of emotional and political impact, the Jericho rally in Washington, D.C. left much to be desired. Students and activists from around the country had been called on by the African Liberation Army to protest the imprisonment of Mumia Abu-Jamal and all other political prisoners in the U.S., as well as to raise general awareness about the movement. Some 5,000 protesters were expected. Maybe 7,000 showed up, myself and other Bard students among them.

The day began with a march from Malcolm X Park to the White House, and here the energy climaxed as the exhausted masses raised their voices in unison. Although ostensibly, the various organizations reconvened themselves off, each with their own respective slogans and banners, the lines became blurred. All political differences were dissolved in an overwhelming emotional solidarity and mass protest moved freely through the sections, joining one chorus of a chant for a few minutes, then moving on.

Many people just happened to be in the area would slip into the crowd and join in the protest. When they were protesting seemed irrelevant; the only criteria for anyone to conceal their identities. No one seemed to care if they were the black grassroots, or the white mothers who had come with their unique approach. Some came covered in face paint, others with black handkerchiefs or face masks, the latter bringing with them a much more somber attitude to proceedings.

People seemed to take themselves a little too seriously, as one man who had covered his face in a black handkerchief and who put his hand in front of my camera when I approached, warning me to "lick off" before whether it was necessary for anyone to conceal their identities. No one seemed to regard us as threats, nor the cops who smiled as we passed, nor the politicians who had come to mediate through the rally, casually puffing on cigs, seemingly oblivious to the tirades blasting over the loudspeakers, and the fact that they exemplified the very sort of men many of us held in contempt.

No one seemed to regard us as a threat, not the cops who smiled as we passed, nor the gray-skinned politicians who would later mediate through the rally, casually puffing on cigs, seemingly oblivious to the tirades blasting over the loudspeakers, and the fact that they exemplified the very sort of men many of us held in contempt.

The rally, meandered through the rally, casually puffing on cigs, seemingly oblivious to the tirades blasting over the loudspeakers, and the fact that they exemplified the very sort of men many of us held in contempt.

The crowd was a frugie swir of color, the official colors of #rememberthosecauses, reminiscent of #Black. Indeed, it was celebratory. Each individual had come with their unique approach. Some came covered in face paint, others with black handkerchiefs or face masks, the latter bringing with them a much more somber attitude to proceedings.

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Women's Rugby:
Will They too
Sup of the Famed
Drinking Boot?

By ANNA-ROSE MATHIESON, Photography Editor

Equalities has been hospitalized. This ragged idea is not yet dead, but Bard's new Women's Rugby team has tackled and bloomed the elusive goal by revealing a fundamental difference between the sexes: "I just can't see any of the girls drinking cheap beer out of an old shoe," lamented team member Jen Novik.

The founding of a women's team in a sport that stealthly and slyly transcends even co-ed schizm, seems like a sensible proposal to include both halves of the Bard population in the sport that seems to be the most popular one in Annadale (besides the obvious exception of intramural softball, which has moved out of the realm of athletics and into the drunken drags of sanctity). A few students did warn us of this danger, pointing out that comparing male and female willingness to participate in rugby would reveal a major difference in the intelligence level of the sexes. Fortunately, dozens of women were eager to risk severe bodily injury, tackling and head-butting in pursuit of fun; the women's team appears to have enough "hardcore" members to field a complete team.

Last winter, Diana Sanchez approached Jen Novik with the master plan to cultivate women's rugby at Bard. The timing was right; Jen was furiously searching for ways to avoid thinking about her senior project. With Bard-honed analytic skills, the two women concluded that rugby would be "like fun and stuff." Admission for the originality of the swell new sport mascot was a major factor in their decision. Using the men's leftover jerseys, the women began to hold practices thrice weekly; with the help of Nathan Ryan and Kimani Davis, the fledgling team learned the same drills and patterns as Bard's world-famous men's team. They have the privilege of practicing with the big boys twice a week.

Oddly enough, many of the new team members have never witnessed a single rugby game. This severely impairs their personal emotional development. It also impairs their current rugby education; without witnessing a game, it might be hard to accept the fact that no-one actually knows the rules. All of the rugby mystique will be lost if the women don't realize that they are obligated to make up an absurdly complicated theory whenever anyone asks them about the score, and that it matters not at all if these numbers coincide with those of the guy with the whistle, since this discrepancy is merely a convenient excuse for complaining good-naturedly about how you should have received three and a half points more when the ball was deflected by the hooker who illegal tackled the pimp.

A controlled study of a randomly selected sample revealed that male reaction to the prospect of a women's rugby team followed a predictable, psychologically interesting progression. Anonymous sources on the women's team report that many men initially express concerns for the players' physical safety, but after further consideration more than one man has decided that the idea of thirty women running around in tight shorts and butting in pursuit of fun; the women's team appears to have enough "hardcore" members to field a complete team. Consequently, the new rugby team will play several club-games next fall and spring against neighboring colleges, Vassar and Mariar have let chics play rugby for many years.

The reaction of Bard's proletarian masses to a real women's rugby game should provide an interesting contrast with the reaction to the men's games. Will the cries for blood and Turkish unity be fervent? Will as many pacifist vegans shriek death threats at the other team? We may soon find out. Novik asserts, "hopefully, tentatively, we have a game on May 9th against Rutgers. Tentatively.

CONGRATULATIONS, KRIS HALL!
On April 18, Bard College athletic director Kris Hall gave birth to a 8.5 pound, 111/2-pitch Negro baby boy, Darrell Kristopher. It is the first baby ever born at Bard College.
New Study Shows Softball to Be Hazardous to Your Health

By JEREMY DILLAUNHT, Sports Editor

Last week kicked off the Bard College 1998 intramural softball season. As usual this marked the beginning of the closet jocks and reaffirming the alcoholic's belief that spring is indeed the best time of year to curb the thirst. While this time of year causes a boom for those students who find pleasure in laying about in a grassy field with some friends under a bright eighty-degree sun while worrying about whether to go to Saints Fe for happy hour or save some cash and simply make a Bev-Way run, it sends shivers down the spine of the Northern Duchas paraesthesia. For it is a little-known fact, but a fact nonetheless, that Bard College's enrollment is second to none. According to a study done by the Crockett & Tolls printing firm, in which many pages of medical records were carefully analyzed, Annandale-ons-Hudson finds the country in heart attacks occurring in men and women between the ages of nineteen and twenty-one. Among the startling discoveries was that thirty-eight Bard students died last year from coronary artery disease occurring to highly efficient, controlling the tempo, and after some attacking, the Burning Tools quickly jumped on top with a 2-0 lead to the first half. In the second half, the Musketeers came out with attitude. They played efficiently, controlling the tempo, and after some loose play by the Tools, tied the game at 2-2 forcing overtime.

The extra period looked bleak for the Tools when, in the opening seconds, scoring ace Igor Romanenko muscled his way through the Burning defense and received an out pass in. With an unaccomplished look on an unprotected goal Igor didn't rise to the occasion. He couldn't get his shot off in time, the Burning Tools showed up their defense and protected their rear. While he may have been quick to get up, he was slow to break down. Capitalizing on the missed opportunity by Romanenko, the Burning Tools quickly pushed the ball out to the sides. Max Rubenstein took control of the ball, and with some deft play by the Tools, tied the game at 3-2.

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RAIDERS OF THE LOST SALT: THE LAST CRUSADE

Bot-man, Issue 11, 1998

HAVING FAILED TWICE TO GAIN SALT IN KLINE, BOT-MAN ESCAPES FROM THE TEMPLE OF DOOM, HOPING TO SUCCEED IN HIS LAST VALIANT TRY...

WELL DEAN-BOY KLINE HASN'T MERCED US TWICE NOW! LET US TRY OUR LUCK WITH THE ONLY ALTERNATIVE LEFT...

I SHALL SCARE THEM AWAY WITH MY UMBRELLA - JUST LIKE SEAN CONNERY DID IN THAT MOVIE!

MY ! NOT WORKING, MYTHA! IT'S JUST MAKING THEM TO DEATH WITH IT. AT THE TIME, MY FAVORITE IDEA FROM JEFFERSON CABLESN!

EVEN THE LOOK! SOMEONE IS IN THE PRESENCE OF HEAVY, ALL YOUR LIBERAL/HIPPIES COMING BUMMER STICKERS AND REPLACING THEM WITH REACH FOR THE STICKERS!

NOW BOT-MAN! I'VE BEEN THINKING, YOU NEED SOMETHING THAT WILL REACT SCARE THEM...

SEVENTY-FIVE CENTS! I PAID $5 FOR LUNCH, AND ALL I GET IS SEVENTY-FIVE CENTS!

BUT I'VE BEEN IN THIS SITUATION FOR HOURS!

THERE YOU SHOULDN'T HAVE SKIPPED REGULAR LUNCH THEN.

I WAS FIGHTING EVIL!

THAT'S YOUR PROBLEM, WHAT YOU HAVE.

TAKING... I'LL AND THAT!

HERE... REMEMBER, BOYS, SCHOOL MEANS WORKING HARD, NOT JUST SAYING HOW IMPORTANT AND NICE "VALUABLE" IS ALWAYS A SOLUTION!