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Bookstore to come under private management

Ruth Van Nest would continue to work at the bookstore,

by Edward Eigerman

The Bard College Bookstore may be run by an outside company as of the beginning of next semester, according to Dean of the College Stuart Levine. Levine said that he, the controller of the college, and the Library and Bookstore Committee have been investigating the option of having an outside company take over the bookstore since last fall.

The school considered proposals from five or six different companies at that time, but the field has now been reduced to two: Barnes and Noble and the Brennan Company. The two companies will submit proposals to the Library and Bookstore Committee, which is headed by Professor Matthew Duddy.

Barnes and Noble is the largest bookseller in the world, according to its own publicity. The company runs over three hundred college bookstores around the country. Brennan runs bookstores at Smith and Mt. Holyoke as well as many other schools.

The bookstore will, in all likelihood, remain in the same space it is in now, but with modifications. Barnes and Noble has already had a team of architects look at the room in the basement of Stone Row and has indicated that with an estimated $175,000 in physical modifications and new fixtures (provided at their expense), they could have an "all new" bookstore in place by the beginning of the Language and Thinking program next August.

Both companies have also indicated that there would be no change in the staff of the bookstore, although Barnes and Noble, which seems to be the favored candidate, has said that all the workers would have to be retrained to work with that company's systems.

It is hoped that outside management will address the growing problem of both students and faculty having had with the bookstore over the past years. Many students have had to wait on lines for more than three hours in the past to buy their books at the beginning of each semester, only to find that many of the texts had not arrived from the publishers or that too few copies were ordered. One professor was apparently forced to begin this semester with a class that was unable to buy any of the required books.

In addition to facilitating the remodeling of the physical plant of the store, an outside management company will greatly ease the process of ordering books. A company like Barnes and Noble, has, as Levine put it, "clout" with publishers, which allows them to find particular volumes at the publishers they have the resources of all their other stores at their disposal.

The two companies are also prepared to put in place various systems that they have developed at their other stores that will speed up and ease the buying rush that happens at the beginning of every semester.

The college will receive proposals and make a final decision in the next few weeks. If all goes well, students can expect to return to an all-new bookstore next semester.

Proposed New York State budget to reduce funding to student aid

Governor Cuomo's proposed 1990-91 budget will have serious consequences for all higher education in the state, especially for the 139 independent colleges and universities and the 290,000 New York State residents enrolled in those institutions. For Bard, the Governor's proposals will have a very serious impact.

The Governor has proposed a ten percent cut in Bendy Aid, the state's long-standing program of direct institutional aid for independent colleges. If allowed to stand, this would mean an annual reduction of $21,611 for Bard. If the erosion of inflation is taken into account, the actual decrease since 1985 is $6,168.

In addition, Governor Cuomo has proposed a ten percent cut in state funds available for college workstudy programs and a freeze on funding for the Higher Education Opportunity Program (HEOP), the state's important but under-funded program for economically and educationally disadvantaged students who attend private sector colleges and universities. The Governor further recommends a reduction in the second-year funding for the New York Liberty Partnership Program and the complete elimination of the successful Stay-in-School Partnership Program.

The Bundy Aid program was inaugurated in 1969 to provide some assistance for independent colleges, many of whom were experiencing budget problems that manifested in annual deficits and deferred maintenance as they attempted to meet unfunded student financial aid needs. However, there has been no increase in the funding for the program since 1985, and the actual decrease since 1985 is $6,168.

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Workstudy students are a vital part of the library's workforce

Workstudy students protest for higher wages

by Jason Van Driebe

In an effort to persuade the administration to raise workstudy wages, the newly formed Committee for Better Student Wages is collecting signatures and support from both work-study students and the members of the faculty and staff who employ them. The Committee, whose members have chosen to remain anonymous at present, was organized when its members learned that the college did not intend to raise student wages in conjunction with the increase in the federal minimum wage standard from $3.35 per hour to $3.80, which will go into effect on April 1.

The Committee has drafted a letter detailing its complaints and possible courses of action, which it sent out to all workstudy students on Tuesday. It then held an open meeting in Kline Commons. continued on page 9
Fate of Annandale Road still in dispute

by Edward Eigerman

Bard College has long been interested in assuming control of Annandale Road, the principal route through campus. However, the College continues to fail to make any significant advancement towards this goal.

According to Susan VanKleeck, Director of Special Projects for Bard, the college would very much like to reduce the speed on the road (also known as Dutchess County 103) in order to increase the safety of those walking along it. Van Kleeck pointed out that the only really effective way of slowing down traffic is to install speed bumps, which is impossible as long as the state of New York controls the road.

The state would like to pass control of the road along to Dutchess County, but the county does not want the expense of keeping up the road. Bard could theoretically take control of the road; however, some of the people who live along 103 between Annandale and RC do not want Bard to do so, perhaps because of the quality of the roads for which Bard is now responsible.

In theory, Bard could build speed bumps on the road without actually owning it, but this would require special permission from the state and county.

In an interview earlier this semester, Director of Security Art Otoyo also expressed an interest in seeing the road made private. His main goal was to be able to control access to the campus by closing the road off at one end and installing a guard post at the other. This plan too will be impossible as long as the state controls the road.

Whether or not the college takes possession of the road, changes to the road (including the addition of sidewalks along part of it) will be part of Bard’s next “master plan.” This master plan, which is submitted every ten years to the town of Red Hook, outlines the college’s plans for future expansion.

Presently, there is little progress in the campaign to close Annandale Road to through traffic.

Coalition for Choice Active

by Lisa Senger

Almost daily, the access to clinics by women seeking safe abortions is endangered by the actions of right-wing opponents of the right to choose. In the Hudson Valley, that opposition is loud, both monetarily and physically. By bishops of the Catholic Church (A. Vaughn of Newburgh and A. Mescia of Poughkeepsie) through participation in Operation Rescue and STOPP.

On March 13, the Coalition for Choice sponsored Clinic Defense Training for those people willing to volunteer in the event of an attack on the Poughkeepsie Planned Parenthood. For two hours, a committed group of 17 watched videos, role-played and listened as Allida Bloch of Planned Parenthood/Dutchess-Ulster explained the importance of clinic escorts in the event of a Rescue. In the past three years, Rescuers have shut down clinics, not discriminating between women receiving birth control, women scheduled for abortions, and in the case of Boston General Hospital last year, women needing primary health care. The likelihood of an attack on the Poughkeepsie clinic is great, necessitating the need for escorts.

Those who were trained are now on call in the case of any emergency which may arise. On March 15, the Coalition invited an independent filmmaker from New York, Lori Hiris, to show her film “With a Vengance,” a documentary of the reproductive rights movement. In the discussion following, Hiris explained the need to make this film. “Much of the early history is lost or being lost,” she said, referring to the pioneer abortion advocates of the 30’s and 60’s who worked in small numbers trying to make safe, illegal abortions available to women regardless of financial status. Further, Hiris accurately portrayed the polarization which has occurred between women of color and the mainstream reproductive rights movement, stressing the need for coalition and cooperation in order to win this struggle and to keep the right to reproductive freedom. Hiris, whose film has been shown in the Netherlands and across the U.S., related to the audience that she hoped this film would “raise consciousness.” The audience responded that they felt it accomplished that goal.

Coming plans for the Coalition continued on page 9

Lyceum Theater plans for expansion

by Keightie Sherrod

Recently the Red Hook Planning Committee approved plans to relocate the Lyceum Theater and expand it into a six-auditorium facility. Now all owner Al Bulay needs in order to go ahead with his proposed changes is the approval of the Dutchess County Board of Health.

When asked to give a reason for the expansion of his business, Bulay remarked that “if I didn’t do it, someone else would, and would have put me out of business.”

Bulay plans to build the new Lyceum, which was designed by architect Harvey Berg of Washingtonville, on 13,000 square feet of land behind Hoffman’s market in Red Hook. The new facility will raise the theater’s capacity from two to six auditoriums and upgrade to include stereo sound in each (neither of the current theater’s two auditoriums has stereo), and will also offer much more parking space than the present theater. It will seat a total of 958, making it “the smallest six-auditorium theater in North America,” Bulay laughs.

The move has raised some concerns about the possibility of higher ticket prices; indeed, Bulay said that they will increase from the present $2.50 to $4.50. However, as Bulay pointed out, “that’s still $2 less than other area theaters. They are $6.50 per show. We’ll be offering more shows as well.”

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FEATURES

Senior’s project focuses on lesbian mothers

by David Biene

Lesbian mothers: the very idea is an eyebrow raiser to some. “Is that possible?” many may ask. And after asking that, “How?” is often the next question that springs to their lips. The issue is definitely intriguing, one with many aspects and repercussions, not only for the mother, but for the mother’s partner, her family, the lesbian community, and, of course, the child. It is this issue that Senior Joan Mielke chose for her Senior Project, which will be presented as a conference paper at the upcoming undergraduate research next month.

When deciding on a Senior Project, Mielke, an Anthropology major, was interested in researching pregnancy and alternative healthcare. Since, of course, that is an area too broad to be adequately researched as a Senior Project, she decided to focus on the sub-group of lesbian mothers. The next step was presenting the idea to her advisor. “When I brought it to my advisor,” Mielke says, “She said the idea of lesbian mothers is a contradiction in terms, and my first reaction was ‘No, it’s not, that’s what led me to researching one of the major parts of my project: the definition of motherhood and how it relates to Lesbianism.” The second major part of her research centered around ideas of kinship and the differences created in a “two mother” family; the last area was the difficulty lesbian women encounter when seeking artificial in-

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the social aspects of the issue, to the legal, to the economic. To obtain additional viewpoints, Mielke also interviewed several other people, including a health care provider, a childbirth class instructor, a psychologist, and a lawyer.

Mielke’s project, along with that of Dawn Marlowe, a Senior psychology major, was selected to be presented at the Fourth Annual Conference on Undergraduate Research, which will be held at Union College at the end of April and during which hundreds of students will give presentations in all different fields of research. The conference was meant to provide a forum for undergraduates to present original work, and Mielke’s work is definitely original—she knows of only one other person currently doing research on the topic, and Mielke is very skeptical about her conclusions.

Through her research, Mielke learned much that surprised her. “I was looking through a bunch of my notes the other day,” she says, “and I discovered that many of my original hypotheses were wrong, but that’s good.”

Mielke discovered that the amount of problems that lesbian mothers experience is less than expected. “There are a lot of theoretical problems, especially legally, but most people, on a day to day basis, respect the relationship,” she says, “It’s okay to have a baby and have a lesbian couple.”

And this, of course, is what any child, whether raised by a woman and a man, or by two women, needs most.
Worth the wait: First Sacred Concert postponed

by Kristan Hutchison

Breaking with their tradition of classical chorales, the Bard College/Community Chorus has been rehearsing a jazz piece. Professor Leo Smith arranged the score of Duke Ellington’s Sacred Chorus, originally to be performed this week. It has been postponed until next year.

The idea for performing the Ellington piece developed last semester between Smith and Luis Garcia-Remart, director and conductor of the chorus. Benjamin Britton was the music director at the time, and the piece had previously performed. Usually they stick to old favorites, such as Mozart and Haydn.

Garcia-Remart agreed to do the Ellington piece without even hearing a tape. “Luis is very open to doing new things. Aside from not being overworked with the work he conducts, chorus because he likes to get to know a new repertoire,” says Megan Stastic, assistant director to the chorus.

“This music represents a new stage in music — of sacred music — and it is done by Duke Ellington who was important to music himself,” says Smith.

Duke Ellington composed the First Sacred Concert when he was 68, at the very end of his career. Crede Blephros, which he earlier composed, was his first jazz piece longer than 2 or 3 minutes. That was just 15 minutes, but the First Sacred Concert is over an hour long, representing a peak in the trend.

Ellington originally wrote the song for a jazz band of 20 instruments and a full chorus. Only a piano score remained, from which Smith arranged the work for his six-voice jazz ensemble, a string quartet, chorus, and a tap dancer. "I didn’t try to translate it as such," he said. "The new version could stand on its own," says Smith. The new 98-page score uses mixed media, counterpoint, rhythms, and improvisation, making it one of the more complex pieces the Bard choir has attempted.

The chorus, which traditionally meets once a week, rehearsed twice a week, on Sunday and Wednesday evenings, to overcome the difficulties in the piece and to be ready to perform it during midterms. Even so, the concert had to be canceled for this semester. "This is the first time I have had to cancel anything, ever," in my 44 years," said Garcia-Remart. "Leo’s arrangement is really superb. That’s one reason I didn’t want it done badly or rearranged more simply. That would be like a reader’s digest condensation of a great book."

The reduced size of the chorus this semester was the reason most people gave for the cancellation. According to Smith, the music required a chorus of at least 40 voices. Most years the chorus has around that number in the spring and about ten more in the fall. This semester only 30 students signed up. Taking into account that chorus has a high drop out rate, they have been left with only 18 members. Because the voices split several times in the piece, with two differing lines of music for a section such as the bass, the chorus sometimes did not have enough singers to cover each part.

Nobby is sure why so few students joined chorus this spring. People may have thought they needed professional training or to be able to sight read. However, the chorus is a mix of people with all levels of ability. "If you want to learn to sing there is no better place to do it. Luis is very patient at helping students pick it up by ear. If you listen and watch the score, eventually you recognize the music," says Haste, who learned to read music that way. "We’ve never turned anyone away, and chorus and gospel singers are always successful."

Chorus members agree. "The chorus serves for some of us as a place to vent," says a junior. "It trains your voice, and you learn to read music," says Michael Von Der Linn.

Attendance has also been low and erratic, with some members attending Wednesday rehearsals and different members attending Sunday. "Some people took too much on and then dropped out of chorus later. For people like that, chorus isn’t easy to drop because you’re part of a group. It seems less crucial to them than dropping out of a class," says Josh MacDonald.

"Jazz music is so different from any other music. It requires the same practice and the same dedication and then it comes off well in the end," says Smith. Next year the chorus will rehearse with 15 to 20 trained jazz and gospel singers to fill out the numbers and add to the "feel" for the music.

Its also possible that many people were not aware of what the chorus was doing or of Ellington’s work. "A lot of people weren’t even aware that Ellington did that kind of thing," says Von Der Linn who first heard Ellington’s music in chorus, "Ellington is fun, it’s challenging, but it’s like soul singing."

Another difficulty was that the score was particularly challenging and was not written out in time for the chorus to learn fully. Two weeks before the concert was to be performed Garcia-Remart received another piece of the score and still hadn’t received the final pages. At the end of the week, the music and the other parts of the score still hadn’t arrived. The chorus was suddenly faced with some very difficult, very good, but very difficult to learn. It takes time to perfect a piece, and its not only its words, its music," explains Garcia-Remart.

So, his happens very often with composers, who lose track of the physical reality. When you learn a piece you have to take it into yourself, into your soul, and that takes time," Garcia-Remart says. "I really needed it by December so I could learn it first and then rehearse."

Union laws also required that he hire the string quartet at least two weeks before the performance, but he couldn’t hire them without a finished work.

Since the cancellation, the chorus has returned to an old favorite, "St John’s Passion" by J. S. Bach. They will be reading through the chorales for the remainder of the season.

First Sacred Concert will be performed next year, probably in the spring of 1991. Garcia-Remart is considering taking it on the road then. Smith has also offered the piece to some other colleges, which may perform it as well. Meanwhile, the music department is trying to gauge interest by sending a memo to the community. Anyone interested in joining the chorus for this or any other piece they may perform should send a note through campus mail to Megan Stastic.

Bard’s support groups offer students chance to help themselves

by Tom Hickerson

During the past year, several new support groups have been initiated by the counseling staff for students in need. These new groups have been formed on the basis of student response, and are primarily led by the students themselves.

Several of these support groups — Alcohol Anonymous (AA), Adult Children of Alcoholics (A.C.O.A), and Narcotics Anonymous (N.A.) — are chapters that have been founded by Bard students working with the parent organization. However, other, more specialized support groups have been set up by Dan Beth Frankin and counselor Dorothy Crane.

"We really are making dent in meeting student needs in a responsive way," said Frankin. Other support groups on campus include the Survivors of Sexual Assaults, Incest Issues Group, and the newly-formed support group for male victims of sexual assault.

The Survivors group, facilitated by Beth Frankin, was formed last semester. It deals with women who have suffered a rape or other sexual assault, and is designed to help them cope with their injuries and to deal with trust and relationships in general.

The eating disorders group will begin meeting after spring break, and will be led by Beth Frankin and Mandy Cusick. One group will cover anorexia while the other will deal with bulimia. A group covering compulsive overeating may be started if enough students show an interest.

The support group for male sexual assault victims is still being formed for after spring break. The group is based around the idea that ten percent of all sexual assaults are made against men, and that continued on page 8
Max goes to Dance Theater

by Max Guazzarini

Last weekend marked the start of a new decade, with a bang of a concert the students of the dance department had artistically created, devoting straight and technical performance to the last week. The department presented Dance Theatre; I, 1990, with a perhaps unprecedented number of student pieces. Thirteen total (Oh, yeah, that's right) and ranged from the wild and the crazy to the soft and the pretty, to the fun, and to the surreal.

I enjoyed last weekend's concert. With so much good energy going into these things, it's very hard not to. I only wish some of the pieces had gone on a little while longer. In their flashes of excellence, I felt cheated and tugged by some that didn't allow me to bask in its awe.

Krista Boggs' Hade the Witch reached one very powerful peak in a cruelly spinning circle, but then stepped back and waited for the music to end. Had the moment been sustained longer, the experience would have left me numb for a week. Excellent build to that point, great costumes, really a nice dance.

I saw a lot of active, real, and immediate response to music. Susanne Williams' fluid and energized performance in her own Doing It Alone as one witness. AndreaRupp's wonderful! watching the Clock as another. Kelly Munns Simply Bananas is further testimony of that great Wow! tapping when movement is out of sound.

I was cheered by the humor in a number of these pieces, and here I can't help but mention Christopher Gillbert's Personality Game '90, a hilarious and somewhat twisted battle of the personalities, with an eccentricity or two, including one all out and rude assault on the audience. Excellent piece, and if you are at all acquainted with the movie Leather, you would describe this dance as being very, very. (Adverb, adjective)

Aimee Gallin's Commodity also had me hee-hawing. David Nohchinson can sure be a whole deck. Another excellent piece, I thought, with just the right stylish portrayal of David's struggles with the commodity and Aimee's struggles with him to keep the piece on the cheery side of either tragedy or mellow drama.

Another piece that had me smiling was Kelly Munns Heartily Ever After the Skel. This may be a misleading statement, because I wasn't solely smiling at the excellence of this piece. I was smiling because I realized that this girl not only is an incredible energized dancer, and an amazing choreographer, not only does she allow her keen and sparkling sense of humor to come out in her work, but she is moderating in her first year here, meaning for one am entertaining to keep a very sharp eye out for any of her future works in the next two years.

I was also very impressed with the tightness and completeness of a number of these pieces. Andrea Rupp's Watch the Clock was a short but sweet duet and made very successful use of traditional dance conventions. Starting in canon, then evolving, the two dancers would arrive together and hold momentarily at just offsetting angles, making for a very interesting visual experience. Heartily Ever After the Hill was also marvellously tight and complete, as was Christopher Gillbert's Undercut, an extraordinary quintet with a swirling of power and energy that came when the five had been stripped of all sexuality and elevated to the plain of dancing human beings. Except for that last thing with the hair, but, I don't think I quite understood that...

And, finally, I was most impressed with Eric Dyer's performed piece, Lover Lusted Warrior Warred Ruler Ruled (Loop for a Slipknot). Eric has promised his group the project would smell bad and be dangerous, and it may have been, but, if there be one word to describe it, I would pull 'complex.' The piece attained a presence and set a mood to the point where it allowed its own magic to happen. This can only be accomplished through the solid consideration and the putting to work of every aspect of a production as a whole. The costumes, the lighting, the stage, direction, and text (by David Cote and Eric Dyer), and the choreography all had been sculpted in one way or another, to develop that vision behind it. That is what I think is great: the fact that something like this becomes reality is living testimony of the incredible energy within this department of people helping each other, offering their skills and labors, to achieve personal visions and goals. It's beautiful, it's amazing, I couldn't say it enough.

One final note: I liked the strings, it's hard for me not to. But, in all fairness, I'm afraid in the infinite realm of dance, Eric Dyer's strings ranked an unenthusiastic oh at best, and even that just because I'm a person at heart. Here could have done a lot more...with the string, that is.

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Ms, Fish: You are wounded. Snap! DOA. Sista, you wish you could attain fierceness Ms. Thing. I wrote you. I need you and I am about to cease you. Double snap!

Amanda, KT, and Didie: I feel so enlightened about the female anatomy. Thanx.

Happy Birthday R.G. When you remember the date tell me — the girl who didn't live in a box.

To my cute distraction: Thanks for the visit. The colours get lonely at times alas. And by the way, the diminutive form is spelled with a "k" and an "h"

Tip, tip, tip: I'm coming to get you. See you in the Big C. Can't wait to see D.G.

Vicious! Sid says don't let them take you alive. Give them hell if they can't sing to your tune — the other bad woman

HEY, ICK BROTHERS! Sorry I keep missing the games. It doesn't mean I don't love you all like my own sons—no I mean brothers-so no I don't. Sorry you died. Tom, Dave. Look on this page! The "Ick Chick"

Big Brother, you're the greatest...at least you seem to think so. Just kidding. Thanks for being there when you need. Keep in touch. Love your Little Sister.
Creativity of dance concert a dynamic success

by Karyn Kloumann

The first dance theatre of 1990, which ran from March 15 through March 18, was composed of two segments— the first of diverse dance pieces done by various artists, the second a performance art piece by Eric Dyer lasting approximately half an hour.

Opening the concert was a charming pas de deux choreographed by Andrea Bupp and danced by Alene Gallet and Rosie Getz to music by Kate Bush. It was followed by a piece titled Canons, choreographed by Rosie Getz and danced by Christopher Gilbert, Juleeith Moore, and Andrea Bupp. The piece was an inventive recreation of children playing, and the inevitable alienation of one child when three play together. It was set off with the monotonous ticking of a metronome, and punctuated with voices.

Doing It Alone was danced and choreographed by Susanne Williams, who was very light on her feet, very fluid, and very much in sync with the music— excellent! Also notable in this piece was the lighting by Michael Wacks. The music had phrases of cool and hot; accordingly, the light melded from blue to red to blue again.

Krista Deeg evoked powerful emotion with Wipe the Witch, which she choreographed and danced; it also featured Terence Brown, Beth LaGrange, Nicole Milazzo, Kym Mooney, Sutia Peterson, Andy Reynolds, and Amanda Rouse. The tension in this piece was elastic and spiraling, the energy vibrant and electric, with smooth transitions in composition. Well executed.

Simply Bananas was choreographed by Kelly A. Munn. Music was performed by Bailey McFarlin, and danced by K.M. Fernandez, Rosie Getz, and Brenda Vogel. This piece had interesting ideas behind it, but it seemed a bit static in the beginning. Perhaps more motion...although the end had some good composition.

Retro, campy and a ludicrous commentary of antiface was Christopher Gilbert's Personality Game '90. With music by the B-52's, very white lipstick, frightening animal's next wigs, and polyester dresses of belladonna and sea foam green, Gilbert, Charles Rountree, Kurt Rydja, and Syndeyy Saunder strip of their way through an offbeat performance, cooling at the audience, tripping, madcap.

A very simple but effective piece, choreographed and performed by Melina Mackall was A Walk in the Rain. With a backdrop of blue skies and clouds and music by the Bulgarian State Women's Choir, the piece had an eerie element to it, and some dexterous compositions with the umbrellas.

Heartily Over the Hill, choreographed by Kelly A. Munn, and danced by herself and Christopher Gilbert was marvelous—two elderly hill-billies with lots of spank-dancing (albeit rather creaky) to twangy music: "Hot Canary" by Dan Cray.

Anne Shapiro choreographed and danced Falling at the River, a rather sentimental piece with music by Led Zeppelin. Commode was choreographed by Alene Gallet, and danced by herself and David Nochinson. With music by Tom Waits, it was funky, with some rubber-ducky but very sure footwork. Susan Alparshian danced and choreographed Under the Piano: "Quadrophrenia" with music by Pete Townshend.

Then there was Undercurrent, choreographed by Christopher Gilbert. Danced by Mallory Casket, Gilbert, Ruth Koontz, Rob Kislos, and Melina Mackall, music was "Battle in the Snow" by John Williams. The backdrop was black and studded with stars, and the costumes were white pajamas with sown in jagged red streaks, as though they had been clawed. It was pondeous, weighty, a performance of exceptionally professional caliber.

An intimate web of rope. A girl in a long white satin wedding dress hanging in a wing, holding an apple. A real fish, which really smelled. A man in an oil barrel in whiteface eating rose petals with his carnivore red mouth. Transparence red liquid dripping from over-flowing champagne glasses, suspended at various heights forming puddles on the floor. A huge, vaguely arachnid creature with nai talons slipping slowly toward the audience from its rope. The sounds are radio static interspersed with text, with voices. When the radio should accidentally blame 40's swing music, the audience is momentarily blinded with bright lights. The pace is slow, exaggerated slowness. It is dark. The lover, the warrior, the ruler, the loved, the warred, and the ruled wear disintegrated white crowns with bits of broken mirror and lights. A woman drags across a rib belt, her prom dress failing off, she is dragged back, rewarded in the rope that she tied. All of them wear whiteface with red lips, except for the goldenacrobat who slides down a rope from the ceiling to the floor; upon reaching the floor he skirts the upstanding clumps of twigs.

This is a minute description of Eric Dyer's performance art piece, Love/Loath Warrior/Warred Ruler/ Ruled (Leap For A Slip Knot). The text is by David Cote and Eric Dyer, and the roles played are as follows: Lover: David Blacklow; Loved: Caitlin McDonnell; Warrior: David Costello; Warred: Brenda Vogel; Ruler: David Cote; Ruled: Anne Shapiro, also Terence Brown. It was stunning and intimidating.

Written words have the capacity to reduce the visual to the mundane. There are so many nuances that can be caught in so many different ways. I would really encourage people to attend the Dance Concerts and to experience them from the hand.
Midnight Oil releases music for elevators

by Dan Hillman

Midnight Oil: Blue Sky Mining. Columbia. 47 minutes.

Once upon a time I was at a party at another college and the beer was flowing and the stereo was blasting “Free Nelson Mandela” and sweaty syscons were dancing all around and singing along and it was really cool until the end of the song when a bunch of people admitted they didn’t know who the hell Nelson Mandela was and didn’t really care. Sure, it was protest music, but it rocked, so who cared what the words were?

There seem to be three schools of protest music: The whining, depressing school of Joan Baez, Tracy Chapman, Bruce Cockburn, Suzanne Vega, and other wet blankers you really wouldn’t want to invite to a party; whimsical, black humor, “let’s chuckle all the way to nuclear Armageddon” folks like Tom Lehrer and Christine Lavin; and the unbridled anger of Midnight Oil, early U2, and (occasionally) Bruce Springsteen.

But unlike Springsteen’s songs about hot babies in fast cars and U2’s increasingly petty songs (“Desire”—like how deep, man, there’s nothing trivial, whiny, or whimsical about the songs of Midnight Oil: Combine the visceral rhythms of drummer Rob Hirst and bassist Bones Hillman (my long-lost uncle, yeah, that’s it), the guitars of Martin Rotsey and Jim Moginie and the wobbling shuffling, singing, and wailing of Peter Garrett with words about ecological extinction and collapse, nuclear contamination, oppression of minority groups, and a few other staples of reality in the modern world and you’ve got something a little more dynamic and angry.

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The message is there in “Mountains of Burma” (“Bills fall due for the industrial revolution/Scorch the earth till the earth surrenders”) and “River Runs Red” (“So we came and conquered and found/ Riches of commons and kings/ Who wriggled and wrestled the ground/ And they sound like reject from Red Sails in the Sunset.” “Bedlam Bridge” is spacey and quiet, and is almost like listening to Pink Floyd. If your fave rave tune from their 1986 release Diesel and Dust was “Arctic World” run, don’t walk, and pick this one up. But don’t get the idea that this album is a composite write-off “Forgotten Years” and “King of the Mountain” sound like they’re right off the old “Place Without a Pastoral” or “102,8,7,6,5,4,3,2,1” albums, and make it all worthwhile.

With this release Midnight Oil wimps out on their usual pseudo-face-in-rockin’-angst style and performs quiet, thoughtful, melodic music that sounds like the Ramones (except for the “thoughtful”) on a good day trying to do tender love songs—music no doubt coming soon to hip ole’n’lah, supermarkets and “the” FM-stations near you. Perhaps most disappointing, this is the album where Michael Gudinski actually takes that fatal pep plunge and does (a/a) a love song, “Shakers and Movers.” Garrett croons, “I can shake/I can move/But I can’t live without your love.” But it comes across like the Indigo Girls doing a cover of the Sex Pistols’ “God Save the Queen.” Sure, it’s one of the more rockin’ tunes on the album, but you’re still left shaking your head in disbelief and wondering “Why? Why in the world?”

Maybe it’s so people will actually stop dancing and listen to the words. Shortly after Diesel and Dust made it into the college and (gasp) pop charts, I had the misfortune of being sent to see American Bandstand show thing where they played “Beds are Burning,” a song asking people how they can live their normal lives when the aborigines of Australia are getting screwed over, and all the kidsisms smiled and dawdled and mouthed the words, “How can we dance when the beds are burning?” (I’ll bet Midnight Oil saw this and banded their heads in disgust too.)

People should be wary of the effectiveness of music as a message.” Peter Gabriel can play “Biko” as many times as he wants and Simple Minds can do the cover of The Communards’ “Red Red Wine,” but few will listen. Bruce Cockburn talks about what he’d do to corporates and banks to save the world, but many will listen. Bruce Cockburn talks about what he’d do to corporates and banks to save the world, but many will listen. Bruce Cockburn talks about what he’d do to corporates and banks to save the world, but few will listen. Bruce Cockburn talks about what he’d do to corporates and banks to save the world, but few will listen.

If you really need a reason to be rude to your elders, to hang out at the shopping mall and just be scared shitless for your future and salvation, forget about that junior high schoolcore soundtrack garbage by Dio, Metallica, Ozzy, Slayer, and the rest of the leather and spandex crowd. Go to your local library, check out a copy of We Almost Lost Detroit, pick up a couple of Midnight Oil’s albums, and learn about that stuff they won’t tell you in junior high.

Henry V to play at Upstate

The acclaimed screen adaptation of Shakespeare’s historical drama Henry V will be playing at Rhinebeck’s Upstate Theater from March 23 to April 5. Garnering Academy Award nominations for Best Actor, Best Director, and Costume Design, the film is sure to please lovers of culture and Oscar speculators alike. Kenneth Branagh directs the film and plays the title role; he has received raves for his work on and off camera.

A post-screening discussion of Henry V, led by novelist and screenwriter Robert Goldman, will take place Sunday, March 25, at 2:30 p.m. For information regarding reservations for the discussion, call 876-4546; for showtimes, call 876-2513.

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Special Olympic training to be at Bard

Greg Boraston is heading an effort to involve students with the Special Olympics in New York State with plans to hold training sessions and events at Stevenson Gymnasium.

By next fall, there will be sessions held at Stevenson to certify students or anyone interested in coaching Special Olympic athletes. For the time being, the event that will be concentrated on at Stevenson will be swimming, volleyball and physical fitness.

On Saturday, March 10th, a group of students, led by Boraston went to Wissahickon Developmental Center here in Delaware County to take part in their first training session. The group had hands on experience in the physical fitness event, and now need 10 more hours of training to be certified by the International Special Olympics Federation as coaches.

The physical fitness event involves many separate events which stress basic coordination without being excessively strenuous or tiring.

Boraston has been involved with Special Olympics all his life. "My sister Gabby has been an athlete since she was 10 years old, so I've always been involved," Greg and Gabby are twins, with Gabby being older by two minutes.

He was an assistant coach while in high school in Philadelphia.

Price Mason, a junior, also participated in Wissahickon. When asked about the day, he replied, "It was great, the athletes we were coaching were really enthusiastic, they had good attitudes and had a great desire to participate."

A certified coach, Mason and the other prospective coaches must get 10 more hours of hands on experience under their belts, either at other training sessions, or by helping with athletic events.

Boraston has been working for a year organizing the program and is very appreciative of the support and help of the administration, particularly Athletic Director Joel Tomson. "Joel has helped me immensely in figuring out what we could do here at Stevenson and when we could possibly run sessions. He is excited about the possibilities too."

When asked how this will improve Bard, Mason replied, "It will help get students more involved in the community, and will help bridge the gap between Bard and non-Bard."

Anyone interested in participating in the program should contact Greg Boraston at Box 502. You will find it an extremely rewarding experience that cannot be compared to any other. 

Volleyball finishes up with 4 wins

The men's volleyball team finished the season at New Paltz on Saturday April 6th. On a down note, losing all four matches of the day. Oh well, we've lost before.

However, the season was successful on the whole with the team winning 4 matches on the season, as opposed to the 3 wins that the team had in the last three years combined.

Congratulations go out to graduating players Manny Lopez and Bob Kizios. Also to coach Stacey Collier for building the team into a unit. The whole team would thank Carrie Eudaly for her help keeping score and keeping the morale up as we went through multiple game losing streaks.

Carrie Eudaly for manager of the year

Aerobics Schedule

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Aerobics shouldn’t be intimidating

The aerobics program is running full swing now and wants to let the public know that all are welcome. When talking about the difficulty of classes, Helen Cawk, an instructor, told me that people shouldn’t be intimidated. "Just because a class is titled advanced doesn’t mean that only super-fit people can participate; all classes are for anyone."

She went on to explain that the classes are a much more relaxed atmosphere than one would expect. "People should come and do what they can, if it gets too hard, slow down. Nobody is going to come up behind them with a whip."

Self-help groups

If you feel that you wouldn’t be able to keep up because you haven’t exercised in a while, don’t worry, it will take anyone several classes to get back in shape. Staying away from the gym is the worst way to get fit enough to take a class without raising a sweat. If you’re going to start sometime, why not make it now?

The Restaurant

Why should you drive to Tivoli for dinner? Maybe to watch the sun set over the Hudson, or maybe to watch baseball at the Morey Hotel. Or maybe just for an excuse to drive through the beautiful countryside to our tiny village. If you decide to drive to Tivoli for dinner, come to the village’s only Mexican restaurant.

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Tuesday thru Sunday

Please recycle this paper.
Publisher offers a way to write a "custom" text for every class

(CPS) Colleagues may soon be buying "customized" textbooks that might include bits and pieces from different books, sections of articles and even writing by their own professors. If a new concept introduced by McGraw-Hill, the nation's second largest college textbook publishers, catches on...

The concept would allow professors to design their own textbooks, deleting unwanted chapters and adding new sections as personal notes, study guides and syllabi.

"Textbooks," declared McGraw-Hill chairman Joseph Diomme, when he announced his project, "will never be the same." McGraw-Hill's software effectively would make "professor-publishing" legal. Students and professors already create their own texts often, assembling parts of other people's work to fit their classes and then reproducing and binding them at campus copy shops.

However, without proper permission, the practice is illegal. The Association of American Publishers has sued Kinloch's Copies, a chain of copy shops, charging the firm has helped professors to illegally reproduce and sell copyrighted materials for their classes.

McGraw-Hill, on the other hand, would pay copyright holders and, using software and typesetting technology developed for the company by Eastman-Kodak, would produce better-looking, more readable texts than the homemade, photocopied versions assembled on campuses.

Under the plan, professors would scan a computerized database for what materials they wanted from an original text, study guides and supplements, and related journal articles. They could then add their own class notes and syllabi to create their own books.

The firm says it can ship the custom-made book — which would include a table of contents and be bound in a personalized cover — within 48 hours of receiving the order.

The price, claims senior marketing director Sanjeev Rao, would be about the same as a regular textbook, no matter how few books a professor orders. Normally, publishers' price drops only when bookstores order a lot of books.

McGraw-Hill would arrange all permissions and any royalties for any copyrighted materials used.

For next fall's pilot program, the only supplement to one book, Accounting: The Basis for Business Decisions, will be accessible.

Unfortunately, McGraw-Hill hopes professors will be able to order custom books for any class in its database.

"This is what professors have told us they want," Rao stated.

"Most teachers and professors complain that they can never find a textbook that really meets their class needs properly," said L. Mark Stone of Henry Ansbacher, Inc., a New York-based investment bank that specializes in media mergers.

"The ability to customize textbooks seems to address that complaint.

Yet at least one professor complains that it violates his sense of what a book is. "Whoever came up with this has never read a book," said Peter Patreske, a history professor at the University of Illinois at Champaign. He called the idea, among other things, "obscene" and "disturbing.

"Books are to be bought," he said, "not packaged.

And bookstores, which would have the job of ordering and stocking the customized packages, the idea isn't so thrilling either. "I don't think of one thing about that wouldn't cause headaches," declared Hal Carpenter, an employee at the University of Rhode Island's student bookstore.

On a campus of 15,000 students, he said, a different title might be needed for every single section. Maintaining an ample inventory without over-ordering, Carpenter said, would be almost impossible.

"The chances, most students that are overstocked can be returned to the publisher," Carpenter said, "but it would probably be difficult to return a customized book. Bookstores would order books that have little or no room for changes in class size.

"If a professor decides to let five more students than originally planned into his class, they won't get books," Carpenter predicted.

The "customization" of the ordering procedures, added Robin Brackin, formerly with Prentice-Hall Publishers, leaves a lot of room for mistakes. "I think it's going to be a horrendous mess."

"The chances are slim that there would be any over-ordering of stock," because of the quick turnaround time, replied McGraw-Hill's Stewart Traier, who added that the company hasn't come up with any kind of return policy yet.

"Carpenter thinks it could work for some graduate level courses that require lots of expensive textbooks. One graduate class at Rhode Island, he noted, requires 13 books costing more than $500.

The prospect of paying only for what the professor requires is somewhat appealing to students, but it's not without pitfalls, said Kyle-Brayhead, a junior at Washburn University in Kansas. "It's good in that you're losing some of the extra stuff," the political science major said, "but sometimes I want all the chapters of a textbook even though the professor doesn't want them to be illegal copying."

However, the American Association of Publishers (AAP), a publishers' trade group based in Washington, D.C., supports the effort. The McGraw-Hill system is "totally consistent with the AAP's position," declared Carol Rusher, AAP's director of copyright and new technology. The system is "a stark contrast to the illegal system that Kinloch practices."

The AAP is representing eight textbook publishers in a copyright infringement lawsuit against Kinloch's, claiming that its shop is selling illegal "professor-publishing." Under the "fair use" provision of copyright law, professors need to know to reproduce and circulate copyrighted text for educational purposes. However, they cannot pass a literal test for brevity, spontaneity, and "cumulative effect" of the copying on the course.

McGraw-Hill's project, Rusher said, "shows there are alternatives to illegal copying."

Kinloch's, based in Santa Barbara, California, declined to comment.

McGraw-Hill's system may be the most technologically advanced, but customized publishing has been going on for nearly 20 years. And for the last three years, Gian Press, a Massachusetts-based subsidiary of Simon & Schuster, has produced customized anthologies of textbook supplements for professors.

A new California company, Alaxan, would let professors customize their course readings on a computer card, instead of paper. Students would need an "electronic book," a hand-held device with a screen and keyboard, to read it.

Each card could store up to 3,200 pages. "Instead of having 12 or 20 books, you'd have 10 to 20 cards," said Xaman's Mary Brackhoff. "All you need is a card reader, charts, and auxiliary texts could be combined on the same card."

The cost for the electronic book would be $50, and each card, depending on how much it stores, would cost between $50 and $200. Brackhoff also added that the advantage of features, such as a dictionary, a book mark, and a built-in calculator make it "better than any book."

At a time when concern for the most disadvantaged of our students is at a peak, the Governor's budget overrocks the most successful program in the nation to recruit, retain, and graduate at-risk youth. HEOP is a potent weapon against the effects of poverty on educational achievement.

Since the first class to benefits from the program graduated in 1973, more than 13,500 HEOP students (nearly 62 percent of those who started the program) have succeeded in obtaining undergraduate degrees. Today, HEOP serves 6,550 students, which is less than the number of students it served 10 years ago.

Students wishing to express their opinions on this issue are encouraged to write their local legislators, State Senator Jay P. Rolston and Assemblyman Glenn E. Warren at the State Assembly in Albany.
Student strike planned for workers?

continued from page 1 to address the issue.

The primary complaint of the Committee is that the college has refused to raise student wages to keep pace with the minimum wage. Since workstudy wages are considered financial aid, they are not taxed and therefore do not have to conform with minimum wage laws. However, the Committee feels that even though the college has the legal right to keep wages at their current level, it is unfair for them to do so.

In addition, the Committee feel that minimum wage is inappropriate as an across-the-board level of pay for all student workers, as some jobs require a higher level of expertise than others. According to the letter sent out by the Committee, many college students are comparable to Bard in enrollment and educational philosophy pay workstudy students in different positions different wages based on skill, ranging from minimum wage to $5.45 per hour.

The letter emphasized the fact that "All the colleges are contacted offering at least the minimum wage."

The colleges contacted included Bennington, Vassar, Wagner, Skidmore, Hampshire, and Mount Holyoke.

The group is trying to unite a large percentage of the workstudy students on campus demanding at least minimum wage for all students. Second, they plan to get faculty and staff to sign a petition demanding that "each department be able to determine a fair compensation for the work that students do."

Finally, the Committee stated that "The fact that one or both of the above approaches is ignored or rejected by the administration, a non-violent work stoppage can be organized for a one-week period following Spring Break, during which time we, the student employees, would not go to our jobs, but would picket areas where managers will have to see us and pay attention to our demands.

One of the organizers of the Committee indicated that he believed the conflict would be resolved before a work stoppage would take place. "The administration is afraid of the press coverage a student strike would get," the student said.

As the letter sent out by the Committee reached the Observer just before press time, it was not possible to contact any members of the administration about the issue.

Epistles from above

by Aman Willey

A year or two ago, students joked that printed "campus mail" should be in a pre-enclosed envelope for easier disposal. However, the college solved the problem of students throwing away printed campus mail without reading it in a different way. The Wall Of Campus Mail was created. Students no longer have to go to the trouble of throwing away campus mail since they never see it.

There is, unfortunately, still an unsolved environmental problem here: all of the wasteful paper. For the most part, students don't pick up the printed campus mail because they don't use it or don't have time to go through the numerous stacks sitting on the white shelves to see if any might contain useful information.

Since removing the burden of printed campus mail distribution from mailroom employees has made the post office run more smoothly, I suggest that the Wall Of Campus Mail be replaced by a bulletin board, or perhaps two. A couple of copies of each memo could be hung on the bulletin board so students can read and then removed by a mailroom workstudy student when they were no longer pertinent. This would save the college the cost of printing a thousand copies of a memo when only 50 or so copies are examined at most. It would also save paper, thus helping the environment.

Recycling, although an important part of environmental conservation, is not enough. We must also not participate in the tradition of conspicuous consumption.

I hope to see bulletin boards for printed campus mail adorning the walls of the post office in the very near future.

Preventive care needed in Mental Health

"Whether the problem is large or small, the Counseling Service is available to help," says a Bard Health Services brochure. This time, however, the problem is the Counseling Service, which is understaffed and overburdened. The counselor is truly concerned about the health of the students, it should manage the counseling staff as well as possible.

Four new self-help groups have been created, but they are only for students who can afford to pay the fee. These groups can only offer help for a period of time. Students without immediate problems often talk to friends or peers counselors, each student sounds better than the other, which is basically a temporary "sacred" solution for many of the problems that Bard students are dealing with. The death of a loved one, alcoholism, childhood trauma, suicidal tendencies, sexual molestation, or rape can require emotional help.

There have already been at least four known suicide attempts by students. There is no record of the other forms of self-destructive behavior, such as alcohol or drug abuse, low self-esteem, self-mutilation, self-deprecation, or involvement in abusive relationships. College life itself can create or aggravate emotional problems.

Before a student does permanent damage to himself or herself, or another, Bard should take the problem, which we all do with other "natural" health care: preventive measures. The counseling service is to be expanded and more time and money is allocated to it so that they can listen to the problems of students.

Bard will be having a phonathon on April 10, 11, 12, 16, and 17, and will accept donations to help the counseling center. Contact Teri at ext. 406.
Gossip for fun and profit

To ALL members of the Bard Community (students, staff, and faculty):

I have been reflecting on the fact that stupid, mean, ridiculous, and cold things are done here every day. By every one of us! If prepubescent horse-shit bothers you, too, answer these questions:

1) Have you ever said, or heard, “Ya know who he/she is sleeping with?” or any other idle gossip that doesn’t concern you?
2) Have you heard, or said, “What a geek/ (freak/ slut/雪崩/ scumbag)” about someone you don’t know personally?
3) Have you ever ignored or in some way put down:
   a) security guards?
   b) B&G? c) the book store ladies?
   d) the cleaning staff? e) Bard students? f) any other member of the community?
4) Don’t you get nervous about saying hello to people you don’t know?
5) Don’t you wish people were sincere friends?
   If you did not answer yes to at least three of these, you are lusting yourself. I’m real tired of dumb shit… stuff I have done and stuff others have done.
   I have a proposition. I propose that for one week — seven days — every member of this community try real hard to follow these guidelines:
   1) Say hello to ten people you don’t know every day.
   2) Think twice about saying something negative about anyone else.
   3) Say thanks to everyone who does something to make your life better, i.e. security, B & G, cleaning staff, etc., every day.
   4) If you see someone having difficulty or in need of help, offer to assist. Don’t wait to be asked.
   5) Try to say at least one nice thing about someone you dislike at least once a day to that person.
   If one of us did these things for one week, we’d have a very happy campus, and maybe we’d get some ideas on how to be that way permanently.
   How do you feel about this idea?

Please take the time to send in an index card to box 141 with your name and a reply:

yes — I would do this for a week
no — I wouldn’t

Letters to the Editor

T.A. Kenon

If you’re going to Florida for Spring Break...

Over the past forty years, the City of Daytona Beach has become the nation’s most popular retreat for college students during their Spring vacations. Planned activities and a genuine attitude of cordiality exhibited by the resident population, business community and public service agencies have been the major factors influencing this annual influx.

For the most part, the vast majority of Spring Break vacationers are disciplined, courteous and well-behaved visitors who make every effort to respect the rights of others. However, Spring Break 1989 manifested a different display of attitudes and behaviors among many of the visiting college population. Excessive property damage, littering, alcohol violations, indifference to parking and traffic restrictions, sporadic acts of random violence and total disregard of private property rights characterized the overall period of Spring Break, 1989.

In an effort to curtail the behaviors exhibited last year by visiting students and to ensure that an environment exists for the enjoyment of all, public safety priorities will take the form of unbiased, strict enforcement of traffic and criminal laws, as well as the City Ordinances. Those laws regulating possession and purchase of alcoholic beverages will receive special attention. In order to make your stay as pleasant and safe as possible, some of the more important ordinances and statutes are provided herein for your review. Please obey them.

“CAUTION” — over the past years, injury and death has occurred to some visitors who climb balconies at their motels. This practice is illegal and is considered DISORDERLY CONDUCT, an arrestable offense. Florida Statute 558.143

Beach Safety
1. The speed limit on the beach is 10 mph at all times.
2. Driving in the water or soft sand on the ocean beach is prohibited.
3. A person can not sit or lie on the beach in a driving or parking area, except while in a vehicle. Sitting or lying between parked vehicles is prohibited.
4. Balls and frisbees cannot be thrown across traffic lanes.
5. Motorists shall at all times yield the right-of-way to pedestrians on the beach.

1990 applications for podiatry school, medical school entrance exams now available

Health Professions Adviser
John Ferguson (Hegeman 303, Ext. 300) now has available the standardized American Association of Colleges of Podiatric Medicine Application Service (AACPMAS) application materials for the 1990 entering class. Anyone interested in applying to schools of podiatric medicine for admission in September of 1990 should fill out the materials this spring (1990); the central application deadline is August 1. By completing the single AACPMAS application, you may apply to one or all of the seven podiatric medical colleges. It is necessary to pay only the appropriate AACPMAS fee since the colleges do not charge a separate application fee.

Ferguson also has registration materials for the 1990 Medical College Admission Tests (MCAT). Applications for the April 28 test must be postmarked by March 30; applications for the September 15 test should be postmarked by August 17. Students interested in entering medical school in the fall of 1991 should take one of the two 1990 tests, preferably the earlier one on April 28. Information on various MCAT review courses as well as in-house computer-aided instruction are available through Prof. Ferguson.

Chief of Police, Daytona Beach
The news wasn’t truth and the truth wasn’t news

by Kristian Hutchinson

Glasnost has removed many restrictions on the press in Moscow, but Alexander Shalnev, New York bureau chief for Izvestia, finds limits on his journalistic freedom are coming from other places. Speaking to a full room in Kline on March 14 he answered questions about his profession and other aspects of recent Russian life.

Shalnev came to the United States in 1982 to cover the Reagan White House. In 1986 he moved to New York, from whence he covers much of the U.S. and Canada for Izvestia. With a circulation of 1.5 million, Izvestia or "News" is one of two leading papers in the Union of Soviet Socialist Republics. Their competition, with 6 million readers, is Pravda or "Truth" and of course there were many jokes that the news wasn’t truth and the truth wasn’t news.

Though there are still press laws in the USSR, they are being revised and are not enforced now. In the past, Russian journalists could present only the worst parts of America, the crime and corruption, poverty and homelessness. "Until five years ago we tried to present everything going on in the United States in black," says Shalnev, who is not assigned articles by a editor but must choose them himself based on what he thinks readers will accept. "Now we show it only in white or pink. This kind of imbalance is the result of what we, the reporters, wrote over the past years. If we wrote that there is still crime in the cities, that there is still corruption in the White House, the readers would say 'Come on, we heard about that. Give me something new.'"

As the rest of the world watches Russia and Eastern Europe, readers within the USSR focus on the recent changes. "There is a shift to domestic news...We are much more interested in what is going on in our country than in the rest of the world," says Shalnev.

Due to the shortage of paper, Izvestia comes out daily with only 6 pages, half the length of our own "Bard Observer." Two of the pages are reserved for international news, which means that the 42 foreign correspondents cannot each appear daily. American correspondents are able to print two or three articles a day.

Access to information is now more difficult for reporters in the United States than in the Soviet Union. Shalnev had to wait a year for an interview with President Bush, though he was able to get an interview with Daniel Quayle in just two days. "It does not help me at all that I have no access to high officials," said Shalnev, comparing it to Moscow, where Gorbatchev gives interviews to foreign correspondents almost weekly. Ideally, Shalnev would like "access to all briefings and deep background briefings" he had as a White House correspondent in the Reagan era.

A few western publications are available in Moscow, but at exorbitant prices. The "Harvard Business Review" is available, but at cost around 1.5 rubles, which is expensive for an average Russian budget. "Monthly Review" and "The New Review" is the only American publication available there. Before Glasnost, the American press was slanted to write only "reports on the KGB and drug dealers in Moscow," which Shalnev attributes to a response against the only source of information, TASS, the Soviet government press bureau. Current American coverage of the USSR is very good, even though most American foreign correspondents in Moscow do not speak Russian.

"It is typical for American reporters to be always moving from place to place, looking for information," comments Shalnev.

Shalnev is amused by the timeliness of American press in cases such as Donald Trump's divorce. "I can imagine that if Donald Trump lived in Moscow I'm sure some paper would have picked up stories for a few days," he admits.

A movie review of "I Hunt for Red October" turned out to be one of Shalnev's biggest scoops. That film was based on an actual occurrence in the Soviet Union in 1975 which was never officially acknowledged. When Izvestia confronted the government with the information Shalnev found, they obtained the first acknowledgement of the incident from the General of the KGB, which was then included in the article.

Hiring practices in the Soviet press have not been effected by Gorbatchev's reforms. Women have not obtained equality in the Soviet press or in the USSR in general.

There are few women in the media, compared to the US media which is 50% women. Only 2 or 3 of the Soviet foreign correspondents are women and none are placed overseas. In the USSR in general, women have lower salaries than men and are not given equal raises or promotions.

Shalnev is pleased with the new freedoms of the press in the USSR under glasnost, but he is most hopeful for the promises of perestroika. He looks forward to the same luxuries as all Russians. "To get the same kind of housing you have to get the supermarkets you have. That's what I expect to get from perestroika," says Shalnev.

Students help accident victim on Route 9G

In last week's "Observer," this news article was inadvertently left un-continued. The Observer regrets this error. -ed

On Saturday, April 7 also in Performance Space, DEBRIS, a trio from Boston headed by Bard graduate Arthur Weinstein, will present their music. "If not rock, it not funk. It not thank god that stuff your mother like. We work, Zappa, and Gnette playing 3-handed bridge?"

Becker treated the driver's injuries on the scene. The driver was then transported to Northern Duchess Hospital at 1:55 by the Red Hook Rescue Squad and treated for his injuries and for shock.

Police and rescue squads were on the scene until approximately 2:30. The road was closed off from the intersection with Route 199 to the south end of Annandale Road until that time.

The Weekly Community Information Newsletter does not appear in this issue of the 'Bard Observer'. It will return in the next issue on April 6. March 31 through April 6 will be covered in a supplemental edition. The deadline for that edition is March 29th at 12:00 NOON in the Dean of Student's office. This is also the deadline for the April 6 edition.