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Calendar
Dean Nelson pressured to resign

by Tom Hickerson and Emily Horowitz

Amid conflicting stories, Steve Nelson, the Dean of Students for the past three years, resigned this summer.

His wife, Janet, accepted a position as University Chaplain at Brown University in Providence, Rhode Island, and they relocated from Rhinebeck this August. Nelson had been planning to stay on this year as a "commuting" Dean of Students while he looked for a job closer to Providence. The administration was dissatisfied with this arrangement. According to Nelson, President Bostein "expressed his preference to receive my resignation at a date prior to the beginning of the academic year. He was reluctant to have a Dean of Students whose primary residence was at a distance from the College. To use his words, he did not want to have a 'commuting dean.'

When Bostein was asked about this, he replied, "We hire people who will have some continuity with the college and will stay here many, many years and be available for seven days a week. When [Nelson] announced he was leaving, he said it was for personal reasons and that he would stay for as long as we thought appropriate. I saw no need in having our Dean of Students leave during the middle of the year."

According to Vice-President Dimitri Papadimitriou, "Residing on campus is a requirement for the position of Dean of Students, and a commuting dean was not desirable."

Nelson, however, said that he commuted to Bard from Connecticut for his first nine months here, from September to May. Papadimi-

Red Hook residents debate zoning variances for Hardscrabble Center

by Jason Van Driessche

Amid a swarm of opposition from a group of local residents, developer Rocco Mancini of Red Hook is seeking several variances to zoning regulations for a parcel of land he owns on Route 9. The property is currently the home of the Hardscrabble Center, a small shopping center outside the village of Red Hook.

Mancini built the Hardscrabble Center, which has approximately 16,000 square feet of retail space, in 1980. It was originally designed as a roller skating rink, and operated as such until 1985. It was then converted to retail space.

Mancini has now petitioned the Town Board of Red Hook to grant him zoning variances so as to allow him to tear down the current center and build a new, much larger one.

A number of local residents opposed the variances and the proposed expansion. They organized in mid-

July to fight the changes, forming a group called Residents Against Rezoning. According to EB Schuyler, chairman of the group and longtime inhabitant of Red Hook, "residents appreciate and enjoy the quality of life in the area," and the construction of a regional mall like the one proposed by Mancini would seriously detract from the town's character.

According to a "fact sheet" distributed by Residents Against Rezoning, the proposed expansion "would be disastrous to the central village shopping area, would significantly alter the town's rural character, would diminish the quality of life, and I would cause money to flow out of the community to corporate headquarters and not to locally owned businesses." In addition, the sheet states that the size of the proposed new building (125,000 square feet) is three times the size of the present village retail space, but continued on page 3

New Director of Security settles in

by Emily Horowitz

Bob Boyce became the Director of Security this summer, replacing Art Oney, who resigned last spring. Before coming to Bard, Boyce was the assistant chief of security at Vassar College for two and a half years.

Boyce left Vassar for a number of reasons. Primarily, he said, he left because he "was looking to better my position. I felt that it was time for me to control a security department." According to Boyce, Vassar is similar to Bard in terms of size and temperament of the student body, so he doesn't "see that there's that much difference" between his current and former situations.

Boyce said he has made a long-term commitment to Bard. He is satisfied with his position here, and continued on page 12
Clockwise from top left, the areas under construction are: New Cruger, Bookstore, Kline, Kline and the Computer Center. These photos show the areas as they were a week ago.
News

"The Hardscrabble Mall in Red Hook, which may be replaced by a larger development."

Hardscrabble

continued from page 1

would increase town taxes by only $12,042, and that it would need a population of 40,000 to support it. Scheuening added that even if enough people did come to town to support the added retail space, these additional people would add to Red Hook's already serious traffic problems, and would contribute significantly to crime and pollution as well. He emphasized that while the group was primarily concerned with the possible negative effects of the expansion, its members were also worried about setting a precedent for allowing major zoning variances.

The group has placed petitions and copies of its "fact sheets" in many local businesses in Red Hook over the last few months. According to Scheuening, they have gathered "hundreds of signatures" in support of their cause so far. The signatures were submitted to a public hearing on the matter on Wednesday, August 29, at which the Town Board invited public comment on the proposed zoning variances.

The Hardscrabble Center would draw business away from the center of the village. To the contrary, he says, "Once the facility fills up, it will attract former merchants to the village."

In addition, contends Mancini, the figure of only $12,000 in new taxes given by Residents Against Zoning, "is not true." Mancini believes that once the supermarket and drugstore move in, they will attract other businesses rapidly.

Folklore to be performed

by Tom Hickerson

On Monday, September 3rd, Scottish folk singer and story teller Ed Miller performs at the Student Center at 9:00.

Miller is part of a Scottish and Irish folk song revival. The Edinburgh Folk Club Newspaper said about him, "There is nothing more satisfying than to be listened to with rapt attention, and Ed commanded such attention from the very first. His songs were sung with a love and understanding for both song and writer, something uncommon in the folk scene today."

Miller earned a Ph.D. in folk lore at the U. of Texas. Since then, he's performed in New York City, Pennsylvania, and Vermont and won many musical awards. He was the musical director for the Pioneer Farm Folkfest in Austin.

Computer Center expansion suffers setback

by Jason Van Driesche

Completion of the Henderson Computer Center's renovation and expansion, which was scheduled for the beginning of the fall semester, has been delayed for at least two to three months. The Computer Center is now housed in Olin 214, and the center's offices are in Sutton.

The expansion calls for the addition of two floors to the existing building, which requires that the roof be removed. The construction crew is now ready to remove the roof, and is only waiting for delivery of steel erection beams. According to Dick Griffiths, Director of the Physical Plant, the materials should arrive in seven to ten days.

The project suffered a major setback when Physical Plant learned that fire codes required that the building be constructed from steel and concrete rather than post and beam construction in order to render the building fireproof. The architectural firm in charge of the expansion design was forced to redraw all the plans and order new materials in midsummer.

Griffiths expects that the building will be completed 60 days after construction resumes. He hopes the facility will be set up and ready for use by early November.

The hardware and software to stock the center's expansion, however, should be on time. Bonnie Gilman, the Director of the Computer Center, said IBM should ship sometime early this fall. (The Observer, April 27, 1990 for details on the specifics of the one-month package Bard received.) In addition, the center now has six Macintosh SE computers, and hopes to have eight to ten by the end of the semester.

"Hearing Ed Miller is like picking up a book of favorite short stories," said the Austin Chronicle. "Even though the characters are familiar and you remember the bare plots, the telling itself is worth hearing time after time."

Michael Lewis working in the ad hoc computer center in Olin.

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The Bard Observer

August 31, 1990
Features

Former Dean expresses farewells

by Tom Hickerson

When I arrived at Steve Nelson's house during the last half of L & T, I felt a little self-conscious of myself among the boxes and bundles of a family packing. Nonetheless, the former Dean of Students met me at the door in his traditional, shirt- and daube working outfit and greeted me warmly, making me feel more like a welcome visitor than someone imposing upon a busy household.

Nelson and his family were leaving for Providence with his family on the 21st of August, a little less than a month after his required resignation. A little under three years ago, Nelson had signed on as Dean of Students.

"When I came to Bard, I would describe the Bard students in general as cynical about the college. They were looking to make changes. My staff began to see the notion of a partnership," Nelson said. Nelson has never assumed the position of Dean of Students. "Being Dean was a wonderful opportunity at Bard, and personally rewarding as it was challenging. It was a place of responsiblity coupled with awesome joy."

Nelson said, "I thought there was no reason why we can't have a good life on campus." It was his policy to give as much support as possible to emerging clubs and long standing clubs alike, from the Elvis Presley Fan Club to The Bard Observer.

Many of the new renovations on campus were improvements suggested by the Dean of Student's office, "Better services open doors," Nelson said.

However, Nelson did regret having to leave so early. The biggest 'undone' thing is the plan for the Student Center," he said. "A good student center on campus means a difference." The plans for the Student Center upgrades are not yet complete, but the basic idea includes placing the mail room and a small cafe in the new Center, among other things. Nelson expects this to be completed between 1992 and 1994.

During his fifteen years of experience before Bard, Nelson had never assumed the position of Dean of Students. "Being Dean was a wonderful opportunity at Bard, and personally rewarding as it was challenging. It was a place of responsibility coupled with awesome joy."

Nelson felt confident about his job search planned for next year and also about the person who would assume his place—Dean Shelley Morgan. "She is to be thanked for carrying a heavy job," applauded Nelson. "She has tremendous potential and I am confident of her enthusiasm to work with the student agenda."

At the end of the interview, Nelson did admit that three years was "too short a tenure", but that those years were exceptional. "It has been for me a singular honor to serve at Bard and the students made my tenure what it was. I owe a debt of gratitude to the student body.

"There's still a lot to be done. Bard will always be a changing institution, since there is no such thing as an ideal college. Students should continue to accept challenges to their education. A college can't offer a good education without its students saying 'Change us! Challenge us!'. We lose part of an education without demanding that we learn everything."

Steve Nelson will return to Bard to say farewell to the Bard students at a special function sometime this fall.

LEGALIZE UPDOC

SPECIAL EVENT REGISTRATION

Please register all campus social events with Beth Frumkin, Assistant Dean of Students/Coordinator of Alcohol and Other Education (office across from Security in the student center).
All social events must be registered at least three days prior to the event, or by the Wednesday before the event if it is a weekend one.
Room for all: Bard hires three more

Novelist Chinua Achebe turns to teaching
by Greg Giacinto

This fall, Bard has the honor of welcoming Chinua Achebe, the distinguished Nigerian novelist, to its faculty as a Charles P. Stevenson Jr. Professor of Literature. Achebe will be teaching a Modern African Fiction Seminar.

Achebe rejects the popular misconception that only those who can't write, teach. He has several best-selling works to his credit, starting in 1958 with Things Fall Apart.

An artist, in my view, is always afraid of extremists. He is always afraid of those who claim to have found the ultimate solution to any question.

Fall Apart, continuing to 1987 with his most recent work, Anthills of the Savannah. He won the New Statesman award for his Arrow of God and his book Man of the People was declared one of the best books in the English language since World War II by Anthony Burgess.

Achebe's novels generally deal with a tragic hero straddling the fence of colonized Africa and traditional Africa. This is reflected in his use of both English and his native Igbo language. He always includes cyclic themes, an idea prominent in Igbo culture. On the use of English, Achebe writes, "I feel that the English language will be able to carry the weight of my African experiences. But it will have to be a new English...altered to suit its new African surroundings."

President Botsanen remarked that Achebe is "a writer whose eloquent integration of political reality and artistic sensibility will be an inspiration to students and faculty."

Indeed, his ability to blend both art and political commentary have drawn some criticism. He was accused by both extremes for not being political enough and for being too political. He maintains that "an artist in my view is always afraid of extremists; he is always afraid of those who claim to have found the ultimate solution to any question."

Teaching is not new to Chinua Achebe. Besides his prochancellorship at the New University of Technology in East Nigeria, Achebe has taught at the University of Connecticut at Storrs, the University of Massachusetts at Amherst, the University of New York and UCLA. He has acquired fifteen honorary doctorates in five different countries. Nigeria has even awarded him with the National Merit Award, their highest honor for intellectual pursuit.

Lisa Raible finds temporary housing in Ludlow
by Lavinia Joan

The second floor office Shelley Morgan left open has been temporarily occupied by Lisa Raible as provisional housing director. Roommate problems, dorm changes, and temporary housing will be dealt with by Raible for the next five weeks.

The Administration is currently reviewing interviews for possible new Assistant Dean of Students of Residential Life. The person chosen for that position will become the permanent replacement for Morgan, who was promoted to Dean of Students over the summer when Steve Nelson resigned.

Meanwhile, Raible is filling in. She grew up in Rhinebeck and graduated from Middlebury College last May. She has lived in Columbia, South America and is well acquainted with the Spanish language. Travelling abroad has sparked her interest in foreign languages.

At Middlebury, she developed an interest in political science and the artistic and cultural lifestyles of Italy. Raible is planning to attend graduate school at Middlebury College and hopes to return to Italy in further pursuit of her interests in Italian culture.

Raible is somewhat familiar with Bard College since she is a neighboring resident. Her general impression of the student body is that Bardians are "a helpful and genial bunch."

Raible has been supportive of students who come to her with disputes between roommates, and housing problems. Her job for the next five weeks is to house all the incoming students of Bard College.

She has been helpful in aiding Bard students with information about Off-Campus housing. The listings are obtained through the office of Housing Services and they are diligent in their efforts to make the student housing situation comfortable for all Bard students.

During Raible's first four weeks at Bard, she has housed the Brahms Festival musicians in the Matson House and has written incoming classroom letters that they will have to spend a night with friends or by some other arrangement before they move into their new dorm rooms.

Although most students were curious as to why they had to make prior arrangements before moving into their permanent housing situation, she has made everyone aware that it is only one day and that there is really no choice in the matter due to the fact that the Brahms Festival musicians have been housed on campus.

If anyone has any roommate problems, be sure to stop in at Ludlow and “bear your soul,” for Miss Raible is a sympathetic listener and truly thinks about the best interest of each student.

Spring will bring Poet John Ashbery
by Greg Giacinto

John Ashbery, the Pulitzer prize-winning poet and art critic, will be teaching at Bard this spring. Ashbery will be accompanied by the Nigerian novelist Chinua Achebe in taking the position held by the late novelist Mary McCarthy.

Besides the convenience of having a home in upstate New York for the past twelve years, Ashbery looks forward to teaching at Bard for its "untraditional format and ways of teaching and many of the faculty members whom I know." Ashbery has found that teaching poetry helps to improve his own work. "Teaching poetry requires attentiveness to poetry, a kind of critical attention, that one doesn’t ordinarily bring to the act of writing. To be reminded of that helps me when I’m writing," he said.

Ashbery’s course promises to be innovative. His teaching method is "unprogrammatic in every way. It’s a matter of intuitively working with each of the students, finding out what they’re writing in and how to help them make it more the way they want it to be."

Besides his teaching duties, Ashbery will be involved with the new magazine, Conjunctions. He is the contributing editor to this literary magazine which has only recently become a resident publication here at Bard.

Only the deceased, and not many among them, may claim comparable expressions of public gratitude.

-Literary critic Robert McDowell commenting on Ashbery's success

John Ashbery has published ten volumes of poetry since 1955, including his book A Pigeon Comes to the Window, for which he was awarded a Pulitzer Prize. He has also won two Guggenheim Fellowships, Fellowships from the Guggenheim Foundation and the Academy of American Poets, a National Book Award, a MacArthur Prize fellowship, and the Mayor’s Award of Honor for Arts and Culture, among others. "Only the deceased, and not many among them, may claim comparable expressions of public gratitude," said the literary critic Robert McDowell about Ashbery’s success.

John Ashbery has served as Distinguished Professor at Brooklyn College of the City University of New York and as a professor of poetry at Harvard last year.
Conjunctions soon

by Tom Hickerson

The literary magazine Conjunctions, which has been noted as one of America's most distinguished anthologies of prose and poetry, will be moving its offices to Bard College. Its editor, Bradford Morrow, has been hired as a Fellow of The Bard Center and Bard alumnus Markle Hennecot '80 will be Business Manager for the newly-formed magazine.

The plans for Conjunctions to move to Bard began when its former publishing contract expired. Bard offered to publish the bimonthly publication, and, during the summer, Random House agreed to distribute it.

"It is wonderful that Bard College is in a position to help assure the continuity of this distinguished publication," said President Leon Botstein. "We welcome the relationship."

Most of the administrative duties of the magazine will take place on campus, while some editing will be taken care of in New York City.

"Our role will be to support Conjunctions and its subscription programs," added Botstein, "and to foster an environment in which this fine literary publication can flourish."

Conjunctions has had a nine-year history of publishing both established and emerging writers, from Guy Davenport to Bard alumnus Mary Caponegro '78. Its covers have displayed work from various noted artists, while it interviews many famous literary figures, including such names as Salman Rushdie and Czeslaw Milosz.

"The most interesting and superbly edited literary journal founded in the last decade."

The first Bard-produced issue of Conjunctions has already been planned out. Besides featuring prose by Walter Abish, John Barth, Lydia Davis, and others and showcasing over thirty American poets including Bard's own Robert Kelly and John Ashbery, the publication will feature an interview with Canadian

"Restaurant runs" an alternative to Kline runs

by Kristan Hutchison

Every other Wednesday this year, while most students pick through the Kline salad bar for fresh lettuce and fight for the last glass, you can choose from an entire menu of succulent entrées. A van will leave biweekly at 6:30 p.m. to take up to ten students a restaurant.

The restaurant runs are arranged and paid for through Beth Frumkin, the Assistant Dean of Students. She hopes it will provide students without cars a way to enjoy activities they could not otherwise.

"The impression of the campus is that there are a lot of people with cars, and there are, but those without don't get to do a lot," says Frumkin. "We're kind of an isolated campus and people can kind of go stir crazy. This is a way to provide a way to get off campus during the week."

The other reason for providing transportation is to avoid students drinking and driving. Although the van trips go specifically to restaurants and not to bars, many of the restaurants serve alcohol. "This allows people to drink without having to drive," says Frumkin.

She says the college will not encourage drinking on these trips, but also that "we're not going to police this."

Most of the restaurants will be in the local area: Kingston, Woodstock, Rhinebeck, Red Hook, and Tivoli-so that dinner will not cut significantly into study time. Some special trips will be made as far afield as Albany and Poughkeepsie to taste more exotic foods or special restaurants.

Frumkin has chosen the first few restaurants with an eye for good food with mid-range prices ($5.00 to $13.00 for dinner). All the restaurants offer vegetarian dishes. There are copies of the menus in Frumkin's office for students to preview.

"If you have a favorite restaurant, bring Frumkin the menu and she will arrange a trip there. She is open to suggestions and hopes to have a variety of different kinds of food represented."

Since space is limited, students must sign up in Frumkin's office in the Student Center by 4:30 p.m. Wednesday. You can go with a group of friends, or go alone and meet new people.

"We're committed to this working," says Frumkin. "If the response is overwhelming, she may schedule a second van."

Schedule of future trips

September 12
Pepperell's in Rock City

October 3
Hunan Dynasty in Red Hook

October 31
Fox Hollow Inn in Rhinebeck

November 14
Sama Restaurant in Tivoli

November 21
La Parnesiana Trattoria in Rhinebeck

Oh, God, that dining hall food goes right through me.
Another View

BARD MUSIC

by Sol Pfitzenger

In the past half year or so, I've gotten really interested in rock as a musical and social medium. Besides the music itself, what has got my thinking going has been the writings of various crusaders from the late sixties and seventies, most especially Lester Bangs. But, the one way that all this has inevitably fallen short for me is that my ultimate need is to put my world together especially in an age when everyone seems obsessed with cultures of the past, the present has to be the filed for self-definition; to first, think about general things like on what terms does it make sense to define "my world" these days? (is it really, like everyone is saying, as "the global world"?), and then, to do some heavy research and processing to get a sense of what is going on these days in that space. But I think the reason I'm not finding much interesting writing about the rock music "world" is because there's not much going on in that space as traditionally defined (albums, tours, MTV) to interest the kind of people I'd be interested in checking out. But I have some ideas about how outside the rock "world," developing from the tradition of various subcultural bands you'd find in local bars anywhere up through band culture like the country trio that played on the last day of last year's (10/11 proof?) Vic Vegas and His Undertakers, the mind implosion rituals of Organ Bubble Plastic, and ultimately, 1973, there is a new medium up for consideration. So yes, maybe I think there's a whole new age of rock being opened up right here at Bard and best most of the accused will be altogether dissuaded that anyone would stoop so low as to make such a claim. But the other side of the bullshit that often gets created by public stances and concepts claiming to represent living activity is the possibility that gets missed, such as this: it is intuitive way of getting more deeply as valuable, including seeing your head (concepts). If you don't think you're doing what I think you're doing, just keep doing it (you could also tell me, I'm just doing my thing over here, and if you need me, I'll just be doing some color flying around in our space.

Vic Vegas and His Undertakers

I guess I've never taken style that seriously. What I mean by style is self-conscious personal imagery. The thing you're seeing at the inevitable person, they've composed a composition, and the composition is their image. Probably because most people want to identify themselves as part of a social group and not part of other groups, mostly the parts of people that are self-consciously composed are the parts that are made like some kind of person you've seen before. There are very few people whose most immediate surfaces are composed to project with either much individuality or much intelligence. Vic Vegas and His Undertakers essentially don't exist on any level but their surface; their music is great but it's not interesting (except Gia's singing) and that was half of what her voice was the voice of the one thing in Vegas that was genuine even though it was genuine uncertainty and self-consciousness). But anyway, I think Vic Vegas and His Undertakers has incredible style. They get a lot off the ground absolutely bizarre the whole Las Vegas/ America entertainment extravaganza culture is to be sexy, you must be grotesquely sexy. It's the biggest put on and you put it on and put it on until it's about put on and it's canned, it gives you the rub, like country music, and it creates a really interesting and livable space for doing its up in.

101 Proof

101 Proof was great because country and western at Bard is carry and a little bit funky and we like how it's like this, we're not going to make it's music, we're not doing what the rest of the world is doing and it can be just a little color flying around in our space.

The Hudson Valley is Country 106 something or other, so the whole thing is kind of interesting is that a lot of tenance to. But the biggest thing, kind of surreal, is that the lead singer can really fucking sing, he really knows this music, and through the medium of the primal awe at a beautiful resent music, dolly sort of self-consciousness to forget the interesting joke thing... but not quite.

Vic Vegas and His Undertakers

I guess I've never taken style that seriously. What I mean by style is self-conscious personal imagery. The thing you're seeing is not the inevitable person, they've composed a composition, and the composition is their image. Probably because most people want to identify themselves as part of a social group and not part of other groups, mostly the parts of people that are self-consciously composed are the parts that are made like some kind of person you've seen before. There are very few people whose most immediate surfaces are composed to project with either much individuality or much intelligence. Vic Vegas and His Undertakers essentially don't exist on any level but their surface; their music is great but it's not interesting (except Gia's singing) and that was half of what her voice was the voice of the one thing in Vegas that was genuine even though it was genuine uncertainty and self-consciousness). But anyway, I think Vic Vegas and His Undertakers has incredible style. They get a lot off the ground absolutely bizarre the whole Las Vegas/America entertainment extravaganza culture is to be sexy, you must be grotesquely sexy. It's the biggest put on and you put it on and put it on until it's about put on and it's canned, it gives you the rub, like country music, and it creates a really interesting and livable space for doing its up in.

1973

In my idealized version, 1973 is the most promising band I know of for a much needed redefinition of rock music and rock society. It starts by taking the rock "event" out of the hands of laces world-shaking albums and concert-as-commodity nonsense down to the activity of shaking it up... existing here in several different realms of composition. The primary dimension of the imagery. The two main thrusts here are color and funk. Live! Jolly Pop, a busturd Barry Manilow, and a poster that announced the "New Anxieties of Intimate Embarrassing Problems Married Women Facel" (1973). It's alliddifferent, and it creates an environment where all kind of notice ourselves, and we notice the rest of the people that we're there with, and you notice maybe that everyone is a little bit wierd and we're all wierd a little differenlly from each other...

and it's about getting down, and I know that I at least need a new respect for the massive potential offered by dancing for long hours with a sweaty crowded group of people. I just saw this old documentary on Haitian Voodoo rituals and man, you know, everything on your body moves... and it's one of these rare opportunities in our time to be with other people and simultaneously out of yourself.

But 1973 also has a purely musical dimension: though all their songs are covers, there is a certain amount of energy invested in getting a rich orchestration. But the musical field of possibilities has to feel like a field of possibilities (not a responsibility) to the band or else it comes across as an undertaking by-the-book (though maybe cleverness things up a little has been necessary for any of this kind of work to be possible).

The thing about 1973 is that they have opened several different dimensions of composition for the creation of the event (not the product or the masterpiece); they aren't dependent on a great new sound or album or image or concept, any and all can be used as material.

But the thing that's really happening at Bard as far as I'm concerned is that the band is for the scene, the event, they create a space but they aren't the event, we aren't there to appreciate or criticize the band, we are there to have something happen, all around the room, not just on the stage. It's all material for the activity.

A page where anything goes (almost)

by Kristan Hutchison

This page is different than the rest. It is your page. Fifteen pages of the Observer must pass through rigorous editing, proofing, and scrutiny to meet our journalistic standards. This page meets only the standards you set for it.

People can write on anything they wish.

Here you see the unduly saturated words of fellow students. The editors leave the grammar, spelling, punctuation, and everything else up to you.

Anything-no specific requirements.

The Another View section is the Bard Observer's reply to the following cry made last year for an alternative paper at Bard. Its only appeal is that the definitions readers gave for "alternative" in the spring survey, many of which are reprinted on this page. Since then the Bard is now a new, a paid, competition we welcome and congratulate for its existence, after all, these pages may provide a forum for your ideas, comments, and views.

Articles on topics such as arts, music, etc. that do not necessarily the normal ones reported.

Submissions to this page need not be written. There is room here for any photographs or artwork sent in as well. Any and all can be turned in to the front desk of the library or sent via campus mail. The restrictions are few. Convolutions won't fund court cases, so we can't afford to be sued. Therefore, we won't print anything libelous. Also, we won't take responsibility for anything on this page, so you must include your name and phone number with the submission.

Inferential opinion-type stuff.

Submissions will be printed exactly as they are received unless you request otherwise, so edit carefully. Remember to include any headlines or photo captions you want.

not sure-off-beat, confusing and often meaningless?

The bottom of this page will be reserved for the Community Corner, a place where clubs can voice opinions, discuss issues of concern to them, and update the campus on their activities. Club submissions should be no more than two pages double-spaced and will be printed on a rotating basis so no club can monopolize the public space.
Only 'clean' art for the N.E.A.

by Kristan Hutchison

Bard artists who hoped to get government grants for their work after college may end up waiting tables. The National Endowment for the Arts, which funds painters, photographers, poets, musicians, and other artists, has recently come under fire from Congress.

For the past 25 years, the N.E.A. has based grants on aesthetics as determined by a 12 person panel of peers. Now the grants are also being judged for obscenity. In October of 1989 Congress passed an amendment on government appropriations including the notoriously infamous Section 304. That passage stated, "None of the funds authorized to be appropriated for the National Endowment for the Arts...may be used to promote, disseminate, or produce materials which may be considered obscene, including but not limited to, depictions of sadomasochism, homosexuality, the sexual exploitation of children, or homeerotic photographs and "Piss Christ" by Andres Serrano. Both those works were partially funded by the N.E.A. and attracted protests from citizen groups before the amendment was written. Now, it is the artists who are protesting. They believe the amendment restricts the artistic freedom of grant applicants. In addition, it may be unconstitutional because of its vague wording and the difficulty in defining obscenity.

"No government should seek to restrict the freedom of the artist to pursue his calling in his own way."

-Lyndon Johnson, who signed legislation creating the N.E.A.

"Obscenity was defined in Miller v. California by a three part test. First, does the work appeal primarily to the prurient interest? Second, is it patently offensive? Third, does it lack serious artistic, literary, political, or scientific value? The Supreme Court also stated that 'To require...a national/community standard' would be an exercise in futility."

"Requiring a national standard of obscenity is exactly what Congress has tried to do. Each artist who accepts a grant must now sign a form which includes a promise to comply with what some refer to as the "Holms Amendment," which is essentially and earlier version of section 304. Additionally, the N.E.A. will determine in its own whether an application is potentially controversial and may then decline to fund it. Already four grant applicants have been refused. This year for dealing with feminism, homosexuality, religion, or other controversial issues. The grants have been recommended by the N.E.A. peer review panel, which was overturned by John Frohmeyer, Chairman of the N.E.A. The 12 member review panel issued a statement that the rejection create a climate of fear for artists and audiences throughout America."

"Frohmeyer has always had the power to reverse the panel's decision, but used it on only 35 out of 33,700 grants in the seven years preceding the passage of the amendment."

"The actual money which the N.E.A. distributes is miniscule compared to the requests they receive. Their 1990 budget request was $175 million, $22 million less than what the Pentagon spends on military bands alone. A typical grant ranges from $10,000 to $50,000 which must then be matched 3 to 1 by private donors, foundations, and corporations. The importance of an N.E.A. grant comes from the respectability it lends an artist, helping draw other funding and publicity."

Now the publicity comes without the money, as the rejected artists find themselves in the news but marked as risky investments for donors. "Arts-producing organizations are going to be afraid to present us, for fear that all the "initials" will come down on them. To become a red flag artist, said Holly Hughes, one of the four performance artists who was refused a grant."

Self-censorship by art organizations and those applying for grants has already appeared. A gallery in Richmond, Va., covered up a study of nude men in its window. Rep. Major Owens, D-NY, voiced the fear that has taken hold of the arts community: "Where does it end? When will these people march into the Bible and ban the Song of Solomon?"
Entertainment
Happenings at Blum

by Gregory Donovan

The exhibit ART WHAT YOU EAT opens at the Edith C. Blum Art Institute on Saturday, September 2 and will remain through November 18. A dramatic reading of Claes Oldenburg's, "I am not an artist...", by Dick Higgins will start off the exhibit on Saturday.

followed by a film about the 1961 Happenings by Ramond Saroff. To top off the day, Liddy Eisenhuazer, a performer in Store Days, will explain and begin a discussion about the significance of Happenings in the era of Pop Art. All those activities will be held in the Olm Auditorium.

A brief history of art is necessary to understand the significance of Claes Oldenburg's STORE DAYS HAPPENINGS and the film on Happenings. Up until the early 1960's, painting, which is considered by some the purest form of art, was always presented on a rectangular canvas. Consider the painters you know of before this date. You will be hard pressed to think of one that did not paint on a rectangular surface.

During the years just before the First World War collage became a movement, a force for painters to recognize. Not only did collages use different materials than classical paintings, they expanded the field on which art is presented. Collage makers often created pieces that added depth, or broke the square canvas feel.

Cubism, following the heels of collage, and later the Dada movement, stressed open fields with no definite line between the art work and the environment that it was shown in. Later, surrealism, like its predecessor Dadaism, introduced the principle of Extension. That is, to expand the art to a point where reality and art work are interchangeable. The purpose of Extension is to stop the separation that the artist is trying to convey.

Environments are areas of space that embody a certain passive mood, feeling or idea. Happenings, much akin to short plays, normally involve the audience in certain roles. Unlike other types of art, Happenings only occur a certain way once. Each time they are repeated they
Flatliners: medicine or morality?

by Colin Gruge

So, you bored this evening? Does it seem like every thing that can be done has been done? There is no question that hasn’t been answered? What is there left to do? Here’s an idea: Just for kicks, why don’t you take your closest group of friends and take turns killing each other and then bringing one another back to life, just to get the chance to experience death. Loads of fun, huh? To add some more excitement, see who can stay dead longer. And, just for good measure, let’s throw in some demons from your past. People from your childhood who you hurt. This is, in a nutshell, the premise for the movie FLATLINERS. Actually, it is a fun movie with a bit of a horrifying note. Can you imagine who would come back from your childhood to haunt you? The kid you beat up in second grade? The girl you tripped while playing softball? Missed dinner dates? Younger siblings? The possibilities are endless. And whoever your demon is will appear anywhere at anytime until you apologize nicely.

Kiefer Sutherland plays a medical student who is interested in discovering the secrets of death. He arranges a plot to kill himself and then return to life in order to prevent any permanent brain damage. He convinces four other med students, Kevin Bacon, the brilliant maverick intern, Julia Roberts, a 19’s individualist with an unhealthy curiosity of death, a philandering and a weak hearted aspiring surgeon. Together, the five of them cross all boundaries of morality, better judgments and logic to bring us a thrilling tale about the after-life and what happens there. The movie raises some interesting questions about morality and makes one wonder how far we will go to answer certain unknown quantities.

The majority of the movie is set in a church of considerable disrepair near the end of October. The Gothic imagery is unavoidable. From the opening scenes flashing pictures of statues and devils and “medicine” carved in stone while choral music plays, we are immediately thrown into the mood.

The direction of photography is fantastic. We see images of gargoyles which then cut to close-ups of a maniacal, abused, thoughtful, and recently dead Kiefer Sutherland. These statue-character relations are omnipresent. As Sutherland is compared to one of the hideous gargoyles, so is Roberts compared to an angel, presumably one of death. Character growth is well handled, and Sutherland should be commended on his performance. We watch him change from a logical minded student to a newly revived person viewing the world with wide eyed wonder, to a vaguely mad scientist figure who is more concerned with the success of his experiments than the welfare of his friends.

Roberts and Bacon, through the events of dying and being brought back to life, start a wonderful relationship. They find out that they are the only two with fairly unselfish motives, and this brings them together. Bacon’s amiable attitude and caring manner aids in breaking Roberts cold exterior and we find out that, at heart, she is a tough skinned but caring person. The other two actors’ performances are unremarkable, even their names slip the mind.

FLATLINERS is an enjoyable movie. The horror and drama are nicely balanced by the irony and jokes one would expect from the makers of LOST BOYS. The acting, although unspectacular, is commendable and works in the film. The photography and imagery is effectively used and the story is intriguing.

POEM FOR THE WEEK:

By Brian Stefan

I

As with Caddy, in Faulkner’s novel, at least that third, I the mute
am stuffed with futile girls
like another poet more heavy (I pass life with less Hegel,
have master nicks, and not the steel-smith’s turn) am twisted
not stagnant, a maggot not dutifully fired.

II

Leave that last image in a blade of grass, by which the souls of the paper
christ
imorous, passively (those souls first fettered most painlessly to the Kingdom’s sinueous) rule
mouthing the passing of the heart, that only the possu
in the night, rules
and that the shadows in the lantern halls
am stuffed with cooperating girls, I’ve lost my speech.

(1990)
Sports

Intramurals...for Everyone

by Rowdy Doug Dowdy

Hopefully you and your friends will find an intramural sport that will interest you and bring you into the program as a participant. Participation is open to all undergraduate and graduate students as well as faculty and staff, regardless of skill level. Intramurals can provide a great break from the routine, so get involved today!

The process is simple: find one of the activities you and your friends would like to play and send a team representative to pick up a roster card. The following week a captains meeting will be held. At this meeting roster cards are turned in, rules of the sport are discussed and a day of the week to play that sport is decided upon by the captains present. Leagues begin the following day!

In addition to team sports leagues, there are also many tournaments and events sponsored by the intramural department. Two of these deserve highlighting: a first-ever co-rec (teams that consist of both men and women) wiffle ball tournament to be held on a local little league diamond, complete with home run fence, and the return of the Clermont to Bard running race with 5K and 10K distances.

Team Sports Meetings

September 11—6:00 P.M.
Team registration and Roster Card pick-up for:

<table>
<thead>
<tr>
<th>Sport</th>
<th>League Make-up</th>
<th>Min. Roster</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flag Football</td>
<td>Men</td>
<td>10</td>
</tr>
<tr>
<td>Ultimate Frisbee</td>
<td>Men, Women, Co-rec</td>
<td>8</td>
</tr>
<tr>
<td>3 on 3 Outdoor Volleyball</td>
<td>Men, Women, Co-rec</td>
<td>5</td>
</tr>
<tr>
<td>Bowling</td>
<td>Men, Women, Co-rec</td>
<td>5</td>
</tr>
</tbody>
</table>

September 17
Captain's Meetings and Roster Cards Due

<table>
<thead>
<tr>
<th>Sport</th>
<th>Meeting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flag Football</td>
<td>5:30 p.m.</td>
</tr>
<tr>
<td>Ultimate Frisbee</td>
<td>6:00 p.m.</td>
</tr>
<tr>
<td>3 on 3 Outdoor Volleyball</td>
<td>6:00 p.m.</td>
</tr>
<tr>
<td>Bowling</td>
<td>7:00 p.m.</td>
</tr>
</tbody>
</table>

Individual and Dual Activities

<table>
<thead>
<tr>
<th>Sport</th>
<th>Entry Dates</th>
<th>Play Begins</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wiffleball Tourney - Open</td>
<td>September 17-20</td>
<td>September 23</td>
</tr>
<tr>
<td>Tennis Tourney</td>
<td>October 8-11</td>
<td>October 13</td>
</tr>
<tr>
<td>Badminton Tourney</td>
<td>October 22-25</td>
<td>October 27</td>
</tr>
<tr>
<td>5K and 10K Road Race - Open</td>
<td>November 5-8</td>
<td>November 10</td>
</tr>
<tr>
<td>Squash Tourney - Singles</td>
<td>December 3-4</td>
<td>December 7-8</td>
</tr>
<tr>
<td>Aerobics - Open</td>
<td>See schedule in Stevenson</td>
<td></td>
</tr>
<tr>
<td>Swimming - Open</td>
<td>See schedule in Stevenson</td>
<td></td>
</tr>
</tbody>
</table>

Courses at the Gym?

by Jody Apap

For the first time this fall, Bard will be offering non-credit lifetime sports and recreation classes. Each class will be held in the Stevenson Gymnasium twice a week and will run for 7 weeks.

The first ever class will be Fitness/Wellness, taught by Assistant Athletic Director Doug Dowdy. The class, like all the others will be held from 10:11 a.m. on Mondays and Fridays, will run from August 29 to October 19. Various activities will be stressed to improve the student's understanding of fitness. Stretching, swimming, weightlifting, aerobics and walking will be explored to help the student appreciate the benefits of keeping physically fit.

This is not to mean that everyone will finish the seven weeks ready to run in the Boston Marathon. The class is designed to allow students to learn and achieve at their own pace with their personal goals in mind.

The second class to be taught in the Fall semester will be beginning swimming, taught by the Aquatics Director, Carla Davis. The class will run from October 22 to December 7 and is designed for those with little or no experience swimming. These classes must be signed up for before the end of the drop/add period. Class enrollment is limited.
Security records kept too safe?

by Kristan Hutchison

Students across the nation continue to try to break into the heavily guarded security crime reports on many campuses, and they may soon have the law on their side. Crime reports at Bard and many other colleges are kept strictly confidential. The Student Press Law Center received an average of two calls a week last fall from college editors and reporters who were denied information by campus police or security officers.

Oakland University's student newspaper was denied the release of a campus police report about the May 5 kidnapping and rape of a student in a campus parking lot. On the day the matter was to go to court, the school agreed to open the information to the journalists.

Similarly, student reporters at West Virginia University in Morgantown are trying to try complete crime reports out of the campus police department. "I just want to know what the police are doing all day, and I want to see their records," said the managing editor of West Virginia University's student paper. The weekly summary she receives from the campus police chief has watered down versions of crimes, and some crimes are not included in the report at all.

Bard security has a more open policy, according to Supervisor Ellen Thomas. "If something went on on campus we would be completely open and honest," said Thomas, "but it would depend on the incident. If by going public we would jeopardize somebody we wouldn't do it."

In the past, Bard Security has released information to The Bard Observer, but has not guaranteed that records will be open in all future situations. Congress is close to passing legislation that would require such information. The legislation comes after several years of intense lobbying at state and federal levels by Security on Campus, a nonprofit group dedicated to improving campus security and the reporting of criminal statistics.

Refusing to open up crime reports on campus shows that colleges are more interested in protecting their image than their students, according to Security on Campus.

The group feels that withholding crime reports endangers students, who may develop a false sense of security on campus because they do not realize the danger that is there. For students choosing a college, Security on Campus likens the withholding of campus crime statistics to false advertising. Also, they suggest that campus security may become lax when it is not held accountable for crimes that occur.

"Students are still being denied immediate access to campus police and security reports because of the school officials' interest in avoiding negative publicity," says Mark Goodman, Executive Director of the Student Press Law Center.

Many colleges argue that releasing information about crimes violates the 1974 Buckley Privacy Act, officially entitled the Family Education Rights and Privacy Act (FERPA).

The Buckley Amendment, originally aimed at protecting the privacy of students, states that a school may not release any "education record" that would identify an individual student. "Security office records, like other educational records, are protected under FERPA," said University Relations Director Paul Kincard of Southwest Missouri State University.

Students disagree, and several campus newspapers have won court battles over immediate access to daily crime reports.

The Crime Awareness and Campus Security Act now before Congress would make uniformity and consistency of reporting crimes on campus. It would require all colleges and universities that participate in the federal student assistance programs to submit annual crime statistics to the FBI's Uniform Crime Report.

The bill would require timely reporting of campus crime, and that colleges report crime statistics to state police on an annual basis for publication and dissemination. The college would be responsible for distributing the information to all campus employees, prospective applicants, and their parents.

The annual report would describe campus crime statistics for the most recent three academic years and describe campus security policies. Interim reports would also be required.

Pennsylvania, Florida, Louisiana, and Tennessee already passed similar legislation. The penalty for non-compliance is $10,000 for all the states except Tennessee, where the fine is only $500.

The New York legislature has been considering a similar bill which would require universities to send campus crime information to college applicants and to the general public and upon request. The penalties and the information must be released to those now being reviewed for possible amendments and the bill will be reintroduced in the Higher Education Committee in January 1989.

"Information for this article was taken from the Student Press Law Center Report, Winter 1988-89 and from the College Press Service."
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Observations

Survival of the fittest

Those of you who have just arrived on campus may not be aware of this, but as this year’s freshmen and those upperclassmen who stayed at Bard last summer can attest, something extraordinary has been going on around here.

We’ve all been complaining about the construction delays which are currently plaguing our campus, but in complaining we are actually overlooking some very important, very special people, who deserve our thanks and our congratulations—the personnel of Kline Commons and the Henderson Computer Center, two of the facilities under construction. These people have gone to extra lengths and put up with inconveniences that we as a community had no right to ask them to deal with, in order to keep their facilities functioning amidst the chaos of remodeling.

Students on campus this summer described Kline-under-construction as “a war zone.” Even as late as late summer, disorder reigned. Still, somehow, Ralph Rogers and his personnel managed to serve meals throughout the summer. Sure, it was a bit inconvenient for those eating, but they’re lucky that Kline found a way to feed them at all!

The Henderson Computer Center was relocated to the second floor of the Olin late last semester in order to accommodate the extensive remodeling the IBM grant demanded. Computer center personnel had to make do for the entire summer with two classrooms for everything—the lab, the offices, User Services, and storage. Bonnie Gilman and her staff couldn’t turn around without hitting boxes and boxes of software and equipment. But they kept the place open.

Earlier this week, the computer center’s offices had to be moved to Olin Hall, in all kinds of weather, amidst blacktopping projects, and returning students. They did it.

Kudos to Ralph and Bonnie and their respective staffs. We appreciate what you’ve done, and we marvel that you were able to do it.

Thank you...and you...and you

All you read here is written by novices, but thanks to the support of a number of people and organizations, we are now better educated novices. Faced with a weekly paper to put out and no official advisor or academic training, the staff of The Bard Observer usually learns through trial and error—lots of errors. Tired of this hit-and-miss system of journalism, eleven of us returned to Bard a week early to train ourselves in our part-time profession.

Our endeavor was successful due to the continuing support from everyone in the administration, especially Shelley Morgan and Lisa Raible who arranged our room, board, and transportation. As always, Harriet Schwartz provided invaluable advice and contacts. Thank you must also be sent to The Daily Freeman and to Peter and Elizabeth Zwick. Most of all, though, our thanks go out to Amana Willey, Editor Emeritus, without whom there would be no paper and no staff to train.
"Musical rooms" is no fun

Dear Editor,

I arrived a week early to Bard College to work. The year before I had picked Potter 111 for my room for this year. I received confirmation on this in late July from Dean Morgan. I expected to be moved into semi-permanent housing, so I accepted Shaker 306 for the week.

A week later, I inquired through security as to when I could move into Stone Row. I was told I could, but it was not Potter 101 but Potter 301. Someone was still living in Potter 101, and I could move in Sunday, May be Monday. I was patient, and moved my things. At least I was moving to the right dorm.

Come Sunday, the people who actually lived in 301 were moving in. I inquired again at Security, where they referred me to the capable hands of Lisa Rabbie.

This is the story she told me:

My roommate had left Bard. In his place was assigned another roommate of the opposite sex. Without consulting me, somebody kicked me upstairs into 301. One of the two people assigned to that double was ERASED Complexity. I was given a choice by Rabbie.

Either I stand my ground in 304 and one of the others would be shoved out, or I write for a single in Robbins and let my two friends in Potter 304 who originally drew the room stay there.

I am a junior. I settled for Robbins.

I have had to move my possessions THREE TIMES to Shaker, to Potter, and to Robbins. This nightmare is happening to everyone, either because of disappearing roommates, endless music festivals or crass computer print-outs from God-knows-where.

Rabbie is not to blame. She’s only been here for six weeks. However, she mentioned the word “admire...” The point of the letter is WHO DID THIS? WHO kicked me out of Stone Row and put me in Robbins? Who thought it would be a witty idea to replace a leaving MALE student with a returning FEMALE one? (There’s a difference, ya know.)

So, whoever did this, I would request you of two things. 1) An apology and 2) your head on a pole.

Assyially yours,

Tom Hickerson

August 31, 1990
The Bard Observer

Do’s and Don’ts

I was sitting in meditation one morning when the inspiration for this general guideline, drafted to promote a more positive and productive experience at Bard, came to me. By my hand, the inspiration became manifest, and took the form of the list of Do’s and Don’ts, which I would like now to share with you here. May it bring Peace, Happiness, and Harmony.

1. >> Don’t be upright.
2. >> On-the-other-hand, don’t be too loose.
3. Don’t be afraid to get drunk and party hard, but, with that, 
4. >> Don’t DO ANYTHING you don’t want EVERYONE ELSE AROUND HERE to know about.
6. >> Don’t listen to anything Beth Frank has to say.
7. >> Don’t be an asshole.
8. >> Don’t be an idiot, and 
9. >> Don’t complain.
10. >> Be kind and helpful to one another, and to our One Mother, as this brings blossoming. And, most importantly:
11. >> Don’t stress.

Max Guazzoni

Off-campus fee

Dear Editor,

I have a question that even the Bard bureaucrats who have answered this question don’t necessarily agree with. This question refers to the ridiculous $200 dollar fee that I and other students in my situation must pay. This fee is for students who do not live on campus. And my question is obviously: Why do we have to pay this fee? Why do we have to pay a Non-Resident Student Fee?

The person to whom I spoke to at the financial aid department who believed that it was justifiable to sock such a fee, said that it was for “usages of the buildings” such as Kline and Olm. First, I am obviously not paying to eat in Kline, so how much usage am I putting into this building? Second, I am in Olm for a class now and then, and what am I doing there; that a fee must be paid separately that is not already covered in my already increasing tuition?

I just have questions and the answers really don’t seem to help my financial situation much.

Somewhat Upset About This Stuff,

Jonathan Manitsky

Mark Delving

Have you got a scoop for us?

Don’t let it melt away...send us your story ideas, news tips, questions, or free personals via campus mail to The Bard Observer

---

Yes! I would like to help produce the best paper in Annandale

Name Phone Number

Address

Dean Nelson

continued from page 1

term.” According to the Vice-President, Nelson was not willing to stay for the entire year. “He offered to stay for a short period of time,” said Papadimitriou. Botstein said that “he longer he offered to stay was January.”

Nelson resigned on July 23, during the summer, in order to avoid conflict with the incoming freshman class. Shelley Morgan immediately assumed Nelson’s former position as Dean of Students.

No search was made; instead, she was offered the position early in the summer. “They felt that I was the best person for the job,” she said.

Botstein explained the reasons for immediately advancing Morgan: “There is a principle of management that states that people who have done well in the number two position, who can step into the job position in a moment’s notice and are qualified should be given the first choice,” he said.

Botstein went on to say that it was well after hiring season for colleges and that it was a way to promote people who have done well.

Nelson will still be connected with the College, as Special Assistant to the President. Nelson said that he is “looking forward to my service to Bard as Special Assistant to the President and anticipate warmly my colleague Shelley Morgan’s success as Bard’s new Dean of Students.”

As Special Assistant, Nelson will have various duties. To begin with, he will be doing “advance work for minority recruiting in the New England area.” In addition, he will be representing the President at functions where he is unable to attend. He will also be writing an article on ethical issues that will be published in Annandale and other publications. Finally, he will be researching a program that is being developed at Vassar entitled “Exploring Transfer,” which involves students from community colleges to attend classes at a private, four-year institution. His plans after Bard include an “aggresive hunt for employment in the New England area.” Among the colleges he will apply to are Wellesley, Wooster, Tufts, MIT, Harvard, and, of course, Brown. All the colleges that he will be applying to are within a fifty to sixty mile radius of Providence. His goal is to assume a position as Dean of Students, similar to his former Bard position. He is also considering working in admissions or as a preparatory school headmaster.
Edith C. Blum Art Institute: Claes Oldenburg’s Store Days Happenings will begin at 3pm on Sunday, September 2nd at the F. W. Olin auditorium. The program is scheduled to include rare footage of the artist’s 1961 happenings and a dramatic reading of Oldenburg’s “I am for an art...” by Dick Higgins, artist and publisher of Store Days. Commentary will be provided by Leedey Eisenhauer, a performer in the Store Days Happenings. There will also be a discussion of the significance of happenings in the era of pop art, followed by a pop art party at the Edith C. Blum Art Institute.

Abortion is the subject for the second of three dinner discussions sponsored by the Jewish Student Organization on Sunday, September 2 at 5:30 PM in the Kline Commons Committee Room. Next Sunday they will discuss Black—Jewish Relations. Rabbi Susan Freeman is also available for consultation and counseling in the Chaplain’s office.

Armadillo Bar & Grill is the destination of the first biweekly restaurant run. Every other Wednesday a van will take students to a local restaurant for dinner. The Armadillo features Tex-mex, barbecue, and seafood, with outdoor dining in good weather. See Beth Frumkin for details. (See article on page six.)

Bard Bisexual, Lesbian, and Gay Alliance (BBLAGA) will hold the first meeting and picnic on Manor Lawn Saturday, September 8 at 2:00 pm. Our regular weekly meeting time will be decided at this meeting. All who are interested in sexual preference and gender issues are welcome. For further information contact the Dean of Students office.

The Hudson Valley Gilbert & Sullivan Society will be holding auditions for its production of “The Gondoliers” on Friday, September 7th and Sunday, 9th at Poughkeepsie’s First Presbyterian Church, 100 Canon Street. Those wishing to audition for solo roles should prepare a piece from the opera; those seeking to join the chorus should sing any prepared song. Rehearsals will be held on Wednesday and Sunday evenings. Performances will be held at the Bardavon Opera House on November 23 and 24. For more information call either 691-7039 or 897-4343.

Submissions to the calendar for the week beginning Friday, September 14 are due at the Dean of Students office or in the Observer’s box in the library at noon on Friday, September 7.

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### Calendar of Events

<table>
<thead>
<tr>
<th>Saturday 1</th>
<th>Sunday 2</th>
<th>Monday 3</th>
<th>Tuesday 4</th>
<th>Wednesday 5</th>
<th>Thursday 6</th>
<th>Friday 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morning: Bard van shuttle runs to Rhinecliff, Red Hook, &amp; Rhinebeck</td>
<td>3:00 PM Claes Oldenburg Olin auditorium &amp; Blum Gallery</td>
<td>7:00 PM Observer features arts staff meeting Tobin Poetry Room (Preston 127)</td>
<td>6:00 PM Observer news staff meeting Kline Commons</td>
<td>6:00 PM Restaurant trip: “Armadillo Bar &amp; Grill” in Kingston See Beth Frumkin for details (See article on page six)</td>
<td>7:30 PM Narcotics Anonymous Aspinwall 302</td>
<td>4:51, 7:36, &amp; 9:11 PM</td>
</tr>
<tr>
<td>5:45—10:30 PM trip to Hudson Valley Mall, Kingston</td>
<td>5:30 PM Discussion on Abortion Kline Commons</td>
<td>8:00 PM Observer photo staff meeting Albi Lounge</td>
<td>7:00 PM Al-Anon Aspinwall 302</td>
<td>7:13 PM Van to Poughkeepsie train station</td>
<td>7:30 PM Auditions for “The Gondoliers” Bardavon Opera House</td>
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