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Professor Reid Resigns

by Jason Van Driesche

Professor Richard Reid has resigned from Bard for personal health reasons. He submitted a letter of resignation to President Botstein on Friday, August 31, and that resignation was accepted soon thereafter. He will not teach any classes this semester and is uncertain as to what he will do beyond that point.

Due to his poor health, Reid was unavailable for comment, but according to people who know him well, Reid resigned of his own accord. "Clearly this is his choice," said Jennifer Klein ’90, a creative writing major who took several classes with Reid. "He put his ability to teach well above everything. Since his performance wasn’t adequate [because of his health], he probably thought he had to leave."

Reid first came to Bard in 1986. He was brought in by Professor Bill Mullen as a Foreign Language Exchange Tutor in classics, but soon distinguished himself as a teacher and was offered a one-year appointment as a visiting assistant professor of modern literature. However, as his position was not tenure track, this one-year appointment had to be renewed every year. In his appointment last year, Reid taught classes in both the Languages and Literature Division and the Arts Division, so when his contract came up for renewal at the end of the year, both his status and his future with the college were uncertain.

When the community learned that the administration was having difficulty finding a way to renew Reid’s contract, several of his students organized a letter-writing campaign on his behalf. There was then an

Face to face with Chevy Chase

by Emily Horowitz

Chevy Chase looks fondly back at his five years at Bard. Since graduating from Bard in ’88 he has become well-known for his work on Saturday Night Live. More recently, he is known for his film roles, which include the starring part in Vacation, Fletch, Funny Farm, Caddyshack, and Foul Play, among others.

Last spring, Chase delivered the commencement speech at Bard. His speech was met with much laughter and applause. In his speech, Chase joked about being harassed by Bard, and Leon Botstein, for donations. In fact, "I was just kidding around," said Chase. "It was just to be amusing. The letters [from Botstein regarding donations] were made up. Botstein never came to me for money." Chase did point out that every liberal arts school "in the world" has to ask its alumni for money. "Alumni should give money - it is their responsibility to give something."

A typical activity among today’s Bard students is complaining about their school. This is not a new phenomenon. Chase said that even in his day, "Bard students freely put their school down. They really do a job on it. But wait ten or fifteen years, and you’ll see that they love it."

Chase feels that the best aspect of Bard is the education. Students may not realize this while they are there, but after they gain some "perspective", they will see that they received a "great education," according to Chase.

Chevy Chase, ’88 holds a copy of the best newspaper in Annandale.

Chase considers Bard an academically serious institution. Although his career has been in drama, he was a Languages & Literature major at Bard. Before Bard, Chase attended Haverford for a year. "Haverford was a more competitive school than Bard, and more conservative. They had an Honor Code, but it was a weird Honor Code - the kind where you reported yourself," said Chase. Chase liked Bard much more than Haverford because of Bard’s non-competitive nature.

During his first few years at Bard, Chase did not do well because he was not motivated. He was
Bookstore gets a face lift

by Jonathan Kushner

The bookstore, as most returning students have undoubtedly noticed, looks completely different this semester. The change, though, has been much more than cosmetic. It is now managed by Barnes & Noble, which is responsible for the newly renovated look.

Used books will now be available for many courses at a 25% discount. According to Scott Chandler, branch manager, the bookstore will also buy back books from students, in two different ways. One is "buyback" in which the student will receive 50% of the price he or she paid for a new book. The other option to buyback, says Chandler, is that the store must have a demand for that certain book the following semester. Books bought used, or ones that won't be in demand, can be sold back to the store for 'wholesale' price which ranges anywhere from 0-25% of the cover price.

Kline Commons has been undergoing renovations for the past three months, and according to Director of Food Services Ralph Rogers, the construction should be completely finished by mid-September.

The Wood Food Service Company, which was brought in to replace DAKA over spring break last semester, has made a number of drastic changes to Kline's facilities. Besides the redesign and relocation of the serving area, Wood has acquired new, better equipment, relocated the dishroom, and hired new personnel.

Most students seem to be enthusiastic about the changes. Sophomore Rick Nary commented that "when everything is completed, it will be amazing. It's much easier than last year."

The new serving area (shown in the diagram above) was designed to make the most efficient use of the limited space available. The only major part of the serving area not yet completed is the breakfast nook, which should be done within two weeks.

New parking rules: security is serious

by Kristian Hutchison

The yellow warning slips were replaced with real tickets and $25.00 fines beginning Monday. Rob Boyce, the new Security Director, allowed a week's grace period before cracking down on the oft-used parking spots that pose threats to campus safety.

"We don't like to write tickets. We don't start out in the morning saying 'I have six more tickets in my book to write today.'" said Ellen Thompson. "We just want to see that everybody abides by the rules."

The rules are similar to past years, but this time Security is serious. The first offense is $25.00, second is $50.00, and $100.00 for the third. After that the driver is put on probation for 30 days and any further offenses will lead to the car being towed at the expense of the driver.

If the owner truly feels that the ticket is unfair, he or she may appeal it by submitting the appropriate form (available in the Security office) within 48 hours. Director Boyce will review the appeal. Security has no vested interest in ticketing because all the money goes to the college. "It is for their department. It just takes the officer time," said Thompson.

Parking along the side of roads, such as Manor Circle, Bithwood Ed., and Ravine Rd. block access of emergency vehicles. Last year car #23, one of the smaller security vehicles, was unable to answer a medical emergency call in the Ravines because cars were parked on both sides of the road. When the guard went on foot to answer the call, someone stole the car keys. Now parking is allowed only on the west side of Ravine Rd.

At Manor, the circle must be kept clear as a fire lane and for other emergency vehicles. Manor residence can park in the lot to the right (when facing the meadow) of Manor, which is found by driving down the small dirt road which branches off the main drive. However, do not block Professor Rodewald's driveway.

Bithwood Rd. is completely out of bounds for parking. The ancient trees that line the road have been slowly dying because of the damage to their roots by parked cars and the exhaust. Hopefully by diverting traffic to the legal lots behind Honey House and the theater parking lot the trees can be revived.

Kline renovations almost completed

Apart from the breakfast nook, the remaining changes planned are cosmetic. Woods will put sculpted napkin signs up over the main entrance area, the coffee counter, the dell, the grill, and other areas. The sneeze guard over the salad bar (which is required by law) is not finished either.

The college has bought a good deal of new equipment for the dining commons. Kline now has four ovens, while last year it had only one. As a result, Kline now makes all its baked goods on the premises, rather than reheating frozen goods as DAKA did. It now has several kettles as well, which are very good for making sauces and soups.

Wood also bought new silverware, plates, glasses, and bowls at the beginning of the semester, but many have been taken out of the commons by people who eat there. "We're having the people who check the cards keep a sharper eye out for dishes," said Rogers.

Wood hopes to have the new dishroom (which is located in the area of the old serving room) and running within a week or two. It has been equipped with a new dish machine and sinks for washing pots.
Let's go clubbing!

by Jennifer Reck

Whether you are an aspiring poet, a future physicist or something in between, Bard has a club for you. During the first few weeks of classes, students with any sort of special interest should be watching for announcements from the various organizations for more information on becoming part of a group. Sometime in September a list of the various persons who can be contacted for specific clubs will be distributed. An open house activities night is also being planned for sometime this fall. If by chance a group has a special interest which is not represented in a club at Bard already, they are encouraged to organize their own club. Students wishing to obtain official recognition from the Planning Committee should look for announcements of application procedures and deadlines. The Planning Committee, whose chairperson for the 1990-91 is David Miller, is also able to provide partial funding to some clubs.

Any group planning a campus social event must register it with Beth Fruznin, Assistant Dean of Students/Coordinator of Student Alcohol and Other Drug Education, whose office is located in the Student Center across from Security. All events must be registered three days in advance, or if the event is planned for a weekend, by Wednesday. The registration information includes a list of guidelines for responsible social event planning and hosting and a sheet for requests for specific setups.

A listing of many of the existing organizations can be found in the student handbook. All clubs and organizations are open to all those who are interested other than the Entertainment and Film Committee which are boards elected by the student body in Forum. Offering something for almost everyone, the great variety of clubs and organizations active at the college reflect the incredibly diverse student body.

Amnesty International has membership worldwide and was founded by a British lawyer in 1961. It has membership in 61 countries, and its basic philosophy involves around three central themes:

1) The members of Amnesty International are against execution and torture of those who are expressing their basic rights as human beings.
2) They advocate the protection of human rights and attempt to uphold the Universal Declaration of Human Rights by "protesting the abuses of human rights."
3) They are concerned with the release of prisoners of conscience who are being morally mistreated by other human beings due to their personal beliefs on topics such as color, sex, language, religion, and sexual preference.

In an interview with Rebecca Smith, a coordinator of Bard's Amnesty International group, she discussed this year's goals and aims of the group. Students will address the problems that revolve around the three central themes by writing letters or sending telegrams. Over a

Continued on page 4
Brain Sex at Bard?

by Tatiana Prowell

Curiosity was perhaps the only thing in common among those who attended the mysterious L & T experiment known as "Brain Sex." Attracted by vague flyers, three rows of people filed into Olin Auditorium with no clue of what to expect. The experiment began with a series of questions which ranged from: "Do you believe in God in the Christian sense of the word?" and "Have you ever attempted suicide?" to "Have you ever performed oral sex?" and "Have you ever masturbated?" Many other questions relating to sexual preferences and habits, as well as personal characteristics, were also posed. Responses were indicated by standing up for "yes" or remaining seated for "no." Despite some shock at the personal nature of the questions, everyone present participated in what seemed to be an honest fashion.

The second half of the experiment involved forced intimate interactions with strangers sitting on either side. Included in the interactions were kissing, choe-eye contact, saying, "you are beautiful," and holding hips while conversing.

Responses to the activities varied widely due to such characteristics as personal nature and upbringing, with some individuals leaving pleased and excited about a possible future session and others feeling violated and offended. "I thought it was a little unethical and unfair in that, in a certain sense, we were made to participate because the option of leaving was made very uncomfortable and intimidating," stated freshman, Andrew Nicholson. One female who attended the session called it "a little strange, but really real," and is hoping for a follow-up meeting.

Shawn Taylor, the freshman who organized Brain Sex says that he got the idea from a girl who wanted to know if it is true that 99% of males really masturbate. The principle of forcing people to delve into their subconscious minds to better understand themselves is one known as "Operation: Mind Fuck," an idea found in Robert Anton Wilson and Robert Shea's book, Illuminatus.

What does this sign mean?

Robert Shea's book, Illuminatus. Taylor feels that often people do not consider their personal beliefs, and the experience was meant to provoke thought on that subject. "The point isn't to put one over on anyone else. It's to show people what they really think about themselves and their lifestyles," states Taylor. "I really was curious to see how and if people would respond."

Taylor was pleased with the results of the meeting, admitting that the turnout and response were "a lot greater" than he had expected. He is uncertain as to whether another session of Brain Sex will be held, but suggests watching for flyers at the dorms and at Kline Commons, if interested.

Parking regulations

continued from page 2

The lot and lane beside the Post Office must be kept clear. Mail may be delivered in rain, sleet, or snow, but it was not delivered several times last year because the truck could not get near the Post Office to drop it off. The large lot near Buildings and Grounds is reserved for faculty and staff. Faculty complain that students often park there anyway. Thompson says she has never seen that lot completely filled. Last year Security allowed students to park in the last six rows of the faculty lot and they may open several rows to students if there is the need this year also.

Interested in discovering your roots through drumming?

A percussion ensemble is being formed to meet at a scheduled time each week on a continuous basis.

Contact:
Blake Schliman
Bard College
Annandale, NY 12504
Please reply soon. Commitment mandatory.

Clubs at Bard

continued from page 3

hundred thousand people state their opinions to government officials, prison officers, and ambassadors through letter-writing and other forms of communication. This year at Bard, weekly meetings will be planned. Speakers will address different issues, including the death penalty, problems with the INS (Immigration and Naturalization Service) and the histories of prisoners of conscience, who will relate their experiences to the Bard community. If there are people interested in addressing any issues or human rights situations that they disagree with that concern the three central areas, be sure to refer to the Bard Observer for future meetings.

Trowel

by Tatiana Prowell

Trowel, run by Gregory Donovan and Eric Coates, is a literary magazine on the Bard Campus which is published once per semester. The magazine accepts work from Bard students and professors, as well as other writers in the New York area. Information about when and where to submit is available in their newsletter which are delivered to student mail boxes. Co-Editor Gregory Donovan describes the magazine as "unlike any other literary magazine on campus in that we accept a diverse sample of works from all types of poets and writers." Trowel is interested in having a small staff of Bard students and will be considering submissions, if interested, contact Donovan at P.O. Box 518.

Some of the other clubs not included above are as follows:

Coalition for Choice
Bard Bisexual, Lesbian And Gay Alliance
Chess Club
Club Art
Hedon
International Club
Jewish Students Organization
Latin American Students Organization
Outing Club
People for Good Things
Psychology Club
Society of Physics Students
Sociology Club
Soviet Studies Club
Women's Center

Designated Parking Areas

Dormitory Lots at Feltl, Gahagan, and Sands
For residents of the dormitory
Ravine Parking Lot behind Honey House
For Alumni Dorms and Tewksbury
West Side of Ravine Road
For Ravine Houses
Theater Parking Lot
For Blum Gallery and Theater
Main Parking Lots
For Main Campus
South Hall Parking Lot East of South Hall
For Olin and Main Campus
Proctor Art Center Parking Lot
For Bard Hall, Chapel, and Proctor
Shepherd Gym Parking Lot
For Bard Hall, Chapel, and Proctor
Do not block Kline loading dock
Library Parking Lot
Do not park behind Library lower level
Cruger Village Parking lot
No parking on Cruger Road at any time
Robbins Parking Lot
Do not park on the Robbins Circle
Ward Manor Parking Lot
Do not park on the Manor Circle

Books are bought and sold at the Bard Bookstore

4 September 7, 1990
The Bard Observer
Another View

Unbraiding the Sexual Politics of Black Hair

I have been silent about a subject that helps to shape identity and consciousness, particularly with regard to the Black community. The topic of this essay is black hair, black hair that is different and how my Anglo American peers react to that difference. It is about black women and their hair and the sexual and racial politics that develop in the predominately white cultural space that makes up the environment of Bard...it is about my hair.

Recently, I decided to have my hair braided. When I was an incoming student I had my hair braided frequently. The reason I wear my hair in braids is that I believe it isn't as often as I like because of the recent tripling in expense) are several fold. First, there is in me a specific and unnameable longing for what my hair "really feels" like which is independent of relaxers and hot combs that are damaging and costly processes. Secondly, because my time is very short braids are an easily manageable, viable and healthy alternative. More importantly, having braids allows me to maintain a positive and healthy mental relationship with my hair. As the cultural critic Bell Hooks pointed out in her lecture at Vassar last year on "Black Female Represenation", African Americans are probably the only people in the world who view their unique hair as their "enemy" which points to an example of a mass colonized mental landscape.

In addition, there exists a particular form of bonding that takes place when hair is "done" among black folk. This bonding is enmeshed in several ways: a Black woman taking care of a Black man's hair, or through parenting of children but a special bond exists between African American women. It is the way we pass the time in each other's company, that we celebrate our sameness and simply the way we care for each other. The long hours provide us with talk and laughter. Since I am usually the recipient of such care and nurturing, I am fully able to enjoy the completely gratifying temporal, and quasi erotic feeling of being cared for in that particular way.

Unfortunately, my mother who grew up in a strict middle-class Black household with light-skinned Black parents and relatives placed little importance on braiding; she even degraded me for initially wanting to get my hair braided, thinking it was a lower class form of expression or God forbid an African thing. It took a long while of exploring on my own first, to be able to break away from the standard model of beauty in the dominant culture.

What disturbs me through all this is the reaction that I get from people while wearing my braids at Bard. I never noticed it before, but several other African American women (and some men) I have known through the years have commented on the phenomenon that braided hair or dread hair indicates that "African-Americans" are somehow more "natural" and thus approachable to many Anglo Americans. Many Anglo American people touch my hair without my consent and make comments that I find offensive. This is especially true with Anglo American males. I have noticed that they are the most frequent transgressors of my personal space. For example, at the last Robbins' party I was present I had to say to someone, "I don't know that your braids were so soft." She repeated this three times while she touched my hair unasked. What is the proper response to this? Do I glare at her or come back with a witty retort? Do I go into the history about the politics of black hair? What really bothers me is that people feel that because my hair is different they have the right to touch it. People who don't even know me! I've talked with several other people of color and they have reported the same offensive behavior. If you want to pet something, go home and pet your animal not me. I find the behavior of people touching my hair without my permission does not confer equality, but a level of objectification.

For African Americans and other people of color, to affirm who we are, the Bard community must make those choices easier for us and engage in constructive and not debilitating behavior. The next time you wish to stroke a level of blandishment onto me, please, for my humanity and yours say it from afar and not with your hands.

In Search of Our Mother's Gardens,
Michele Tracey Berger

Word

by Ephren Glenn Colter

Offer no resistance and they will never know the thrill of your pain. I believe it's worth the worse. Because Love is blind. Because Justice is blind. The blind leading the blind. Color blind. It is odd that there is no pink and blue, that the black and white blocks my consciousness and my subconscious ability to define gender in social terms. But they only dream in color, and that too is uncoordinated, considering they fingerprint within the lines. If you don't know who they are, it's perfectly natural, because they only think they know who you are.

We are enablers, you and I. We are all people of color. We are green around the gills and white behind the ears. We are blue in the face and light on our feet; we are red as lobsters and black as beautiful. Our relationships do not end anymore, because there is no black or white. They end in transition, out of context, left of center, south of the border. They end where they left off. They are cliffs-bangers and loose threads — for mountain climbers and needles in haystacks. There is only the beginning of the end, or the end of the beginning, nothing definite, only demonstrative. But relationships still suffer, from finite possibility and mortal wounds. Love hides in circular reasoning and logic hides in plain sight. In sights for sore eyes. This is Love's disappearing act. It has forever been love's disappearing act, because Beauty is only skin deep (and you can under my skin) — because Beauty is in the eyes of the beholder (and you are the figure ground within my model). The flesh is weak — the hand is quicker than the eye — and the only tangible reality is the body — is sex and sexuality, and where there is a will, there is a way, in. Out of touch.

We are the Have's and Have-Not's, most of us Has-Been's of this To-Be-Or-Not-To-Be world, just getting a grip. We die the Do's, Don't's and I-Know's in favor of firm maybe's. And of us all, we have ten fingers and all ten toes, a grandfathers eyes, a great aunt's art, a mother's love, a father's debts. Some of us have all five senses, all nine lives. Some of us have four eyes, but we only have two. (used only when we don't have a leg to stand on). Some of us have a chip on our shoulder or a chip in our step. Many of us have a hole in our head, a broken heart, a strong constitution, a weak line (in a chain of events). Not to mention our tongues, two faces, soft spots and glass jaws.

Love is not a pretty sight, Love is a sight for sore eyes. Love is not a thing of beauty, the beast is the burden. Love is not for the innocent or naive. Hope for the best, but expect the worst. I am having a just a letter-four word we find and use like a four-leaf clover. Salt over our shoulder or insult to injury. Love is knock on wood.

You and I. We are open books behind closed doors. We are read between the lines of defense. Gracet these pages. Ask me a question and I will tell you no lies. Tell me your secrets and I will not add my name to them. Offer no resistance, and it will hurt more than it will ever hurt you. Because I will have to break the silence.

So we sit. There's something in the back of our minds. We have nothing to talk about, but a lot to drink to — and a lot to look forward to. We have a past, but we don't want, time we were the Mr., but we don't have much patience. We keep an eye on the clock. In the water, a finger on the trigger. And something familiar on the tip of our tongue.

Bands Overlooked

by Michael Stimac

In what is hopefully a mere oversight, as opposed to a purposeful neglecting of the actual variety of music on this campus, several bands were overlooked last week, but these bands are far from being seen again.

Organic Bubble Plastic is the combination of three highly diverse musical talents. Chris Hume, his guitarist, has a style which does quite a bit more than parrot its strong flavors of Jimi Hendrix and Pink Floyd's David Gilmour. His strong melodic ability powers the group to swirling, quite cerebral peaks.

His bass player, Mike Kupeitz, is quite refreshingly non-funky.

He's not always slapping, popping and pretending to be the front of the Red Hot Chili Peppers. Instead, he directs the rhythm section with meaty chops and fascinating use of effects, especially with the Morley. This is the band's current concert tour, introducing Bard to such favorites as its "Dissection of a Dead Animal" and "Eye of the Moby". Results were, to be perfectly honest, mixed. The group has neither bassist nor drummer and this gives the band a sound quite different from most any band.
Blum accepts NEA grant

by Kristian Hutchison

The Edith Blum Art Institute received two grants from the National Endowment for the Arts this year for exhibitions. They accepted the grants, which meant signing the new obscenity condition which says, "Grant recipients, in order to receive funds, must agree that they will not use those grant funds to promote, disseminate or produce materials that are obscene under the well-settled legal definition employed by the Supreme Court in Miller v. California."

About a dozen or more organizations have refused their NEA grant, formally objected to the wording, or threatened to sue. Some have simply crossed out the offending section, signed, and sent in the notice; a response the NEA would not accept. Performance artist Richard Elovich has promised to split his grant with the four artists whose grants were already refused.

Blum has regularly received NEA grants over the years. The grants do not amount to much money, usually only $10,000 to $35,000 a year. Each exhibit at the Blum costs at least $25,000 to put on and they have an average of $4 a year. The rest of that money comes from private foundations and businesses, which is where NEA grants become important. "For the most part support that we have given has been moral boosting," says Linda Weintraub, Director of the Blum Art Institute. "If we support that project...fundraisers are more likely to be generous."

Blum is only allowed to submit four grant applications a year. Weintraub says that she will not submit any applications which might be refused on grounds of obscenity. She has always tried to submit applications the NEA will support, such as new contemporary artists.

Although the Blum has had no trouble receiving grants, Weintraub is attempting to make it self-supporting. All Blum exhibits go on tour after they end at Bard, bringing in $6,000 to $12,000 per tour. Blum also markets exhibition catalogues.

The new NEA restrictions should not affect the selection of exhibitions for the Blum gallery. "We want to do what we haven't done before, because we want to bring something new to the college and community," says Weintraub, who develops exhibits along with a board and members of the art department.

"We're in a fairly conservative community in the Hudson Valley and our job is to present works that interest that community. We try to be adventurous, but in general we're not," says Ann Galter of the college grants office.

Even so, past Blum exhibits have brought negative response from visitors. Some people objected to an exhibit of ancient Greek statues of Heracles several years ago on grounds that it was obscene. "There really were people who were upset by the fact that the gallery was full of nude men," said Weintraub.

Art as Social Conscious, an exhibit last year which overtly addressed social issues, offended viewers. Even though Weintraub had tried to present art from both perspectives on any issue, "people tend to be offended if the particular portrayal of an issue was not the same as their own."

"I can hardly conceive of an exhibit which would not offend someone at some time, and if it didn't it would be so bland it could be criticized on those grounds," said Weintraub. For Weintraub the issue is not censorship, but the role of government in funding the arts. "The NEA isn't running activities in museums, they are simply saying that they are not funding that. So the word censorship is being used inappropriately," she said. The question she presents is: should the government give money to people trained in the arts even though the average taxpayer doesn't approve of their work or should the money go only to what the average citizen approves of?

Food as Art

by Lisa Mareinis

Art What Thou Eat is the exhibit at the Edith C. Blum Art Institute which will be open to the Bard community from September 2-November 18, 1990. There are sixteen sections in all, with many distinct artists' works on display. Some of the sections were: Rituals for Victory, Wonder Bread, Technology of Proof, Eating Out, Dying to Eat, Fish Out Water and Fowl Play.

The art ranges from pop to impressionism to surrealism. Some of the artists include: Roy Lichtenstein, Levi Wells Prentice, Richard Artschwager, Edmond D. Haverthorne, Lily Martin Spencer, and Andy Warhol.

The different interpretations of everyday food were interesting to note. The Fish Out Water section alone brings questions to mind about how society has changed. In comparing Acid Rain Brook Trout by Christy Rupp to Steelhead Salmon by Samuel Marsden Brookes, it is easy to observe how the environmental changes over a span of one hundred years have affected the art world significantly. The materials used in creating Acid Rain Brook Trout were cardboard and spraypaint while Steelhead Salmon was painted in traditional oils in 1890. The artists' diverse styles are quite evident and refreshing. A pretty picture is no longer the case; today many artists wish to make a social statement as well.

The Art What Thou Eat exhibit is an interesting mix of all types of art. Using mediums that ranged from charcoal to oil and spraypaints, the artists interpret food in different ways. For some artists food is scarce, for others it is abundant, for some it is rotting, for everyone it is essential.

Movies at Preston

Sunday, September 9
--No show

Monday, September 10
7 pm The Big Sleep by Howard Hawks

Tuesday, September 11
9 pm The Big Sleep by Howard Hawks

Wednesday, September 12
7 pm Umberto D. by Vittorio de Sica and Cesare Zavattini (1952)

Thursday, September 13
7 pm Le Million by Rene Clair (1931)

Friday, September 14
--No show

Saturday, September 15
--No show

Sunday, September 16
--No show

Poem for the Week

by Eric Coates

Variations

1.
Morning heaves over the jaggs,

2.
The morning lurches, waves across the sky

3.
Morning hauls itself on the hills,

and the sky

is suffused by tints of an almost scarlet,

hands glinting like the cheeks of harlots

filling the sky

as it washed from shards of a discarded cabaret

with the hint of a desperate scarlet,

in careless streets where careless passers-by

had lingered,

or stop,

and staggered on.

but lastly struggle on.

The Bard Observer is now printing weekly poems.

Submissions can be turned in at the library front desk.
Entertainment

Return to the theater

by Gregory Donovan

A common complaint on the campus is that there is nothing to do. Bard seems to be out in the middle of nowhere. And, for the most part these complaints are warranted. But surprisingly enough the area around Bard is more active in the Arts (and entertainment) than one would think. Things are happening here, even though some of us might not be aware of them.

Take for example the decent amount of theater shows that are going on. With a little bit of planning on your part you could make reservations to go see a couple of plays. Going to a live performance might be a nice change in pace from the normal outing to the Hudson Valley Hoyt movie cinema, or the old Texas dinner. True, going to see a play is more expensive than those other fabulous activities. Tickets usually cost about $20.00 while movies run $6.00. Then again a play might be a bit more provocative. Obviously I can not force you to go see a play. If you really want to see Die Hard 2 for the fourth time you will, but just listen to what the Theaters near Bard are presenting. Something might catch your eye.

At the Bearsville theater on September 8th at 8pm. KOLMAR AND MELAMID is playing. These artists are from a Soviet Union exchange program. The Hudson arts international festival which controls the Bearsville theater is an organization interested in presenting artists from different cultures to share work and their history with Bearville’s audiences, in belief that this ongoing dialogue of experiences will reduce the cultural barriers between countries. Right now the Soviet Theater Festival is being featured. Kolar and Melamid are part of this festival. They will be presenting slides and stand-up comedy commenting on Soviet and American politics, the history of art, and their own lives. In addition they will try to express what contemporary Soviet life is like.

The GROUP, also showing at the Bearsville theater on September 5th at 3pm, is another Soviet festival performance. The GROUP is a play about three Soviet emigré women, from Los Angeles, on holiday meeting three Soviet women on an official delegation. There are conflicts when cultures and values collide, in this play “about the Russian soul under perestroika, and the influence of the material west.”

At the Bardavon Opera House on Friday Oct. 5th at 8pm. ROMEO AND JULIET is playing. You know the play, but the neat thing about this theater is that if you go a half an hour before the performance, and there are seats available, you can get in with a student ID for five dollars. Not bad when the normal ticket price is nineteen dollars.

At the UPAC (Ulster Performing Arts Center) which opens on Oct. 5th features plays and performances. You can see anything from Neil Simon’s Rumors (showing Nov. 19th) to the Salzburg String Quartet (performing Nov. 11th). The only thing about UPAC is that you should call ahead of time to make a confirmation because some of the shows are very popular and might get sold out. These three theaters are a good representation of the kind of plays and performances that are happening in the area. You might consider making plans to go see one of the above shows. If you are a Russian Major he Bearsville theater, located in Woodstock, with its Soviet Festival performances, should be right up your alley. Call 678-2100 for information.

Likewise, if you are in a Shakespeare class you might consider going to the Bardavon Opera House, located in Poughkeepsie, to see ROMEO AND JULIET. Call 473-2772 for information. And finally, if you are interested in classical music, or you are a music major, you might consider seeing the Salzburg Quartet at the UPAC, located in Kingston. Call 339-6998 for information. Whatever your preference, the play as an art form is worth experiencing, and a nice break from the normal scene.

by Ann Dougherty
I came, I saw, I threw a gutterball

This is the first of a biweekly series of articles covering the off-campus athletic-recreational activities that are available for students and faculty.

by Jody Apap

How many times has a Bard student passed 9-C Lanes with a packed parking lot and prematurely thought "Boy, the red necks are bored tonight."

Well, after a careful study of the sociological conditions and interactions occurring at the local ten pin lanes, I have come to understand that there is more to bowling than tenpins, their cosmic-destroying mall-babes and Genesee.

The results of this study were startling. Wearing tri-colored shoes while bowling a bright orange ball can lead to a good time - even for those who consider getting organic and starting at the wall recreational and inhaling deeply the smell of the bowling alley.

As I entered the bowling alley I was immediately overwhelmed by the slickly polished lanes, the psychedelically colored balls, and the polyester outfits sported by a group of senior citizens on lane 17.

Registration for Fall Intramurals
Monday 9/11
6:00 p.m.
Doug Dowdy's Office

Senior Sports Editor Jody Apap relaxing at 9-C Lanes

I approached the desk to choose my shoes for the evening. I was styling in palered, dirty white, and some screwed-up shade of green 10 1/2's. Only 75 cents a night, how much for a week?

My friends and I then sauntered past the bar and pinball machines to lane 12. I couldn't help thinking, 'Could this be that fateful night I throw the highly revered 300 game?'

I placed my shoes, and was looking for purple ball. I could find when I noticed that this alley didn't quite have any solid normal colors, the carpet was kind of green and orange, the walls were kind of brown with a hint of green, the black balls were kind of grayish green, the blue balls were kind of brownish green, and my shoes...well, my shoes.

I entered the lane and was lining up to begin my heroic attempt at perfection, "Third arrow on the right to the fifth arrow, twist the wrist, kick the leg, slide to the line, knock it out." I took a couple of hop steps and released. Well, the ball released and I watched it as if in slow motion, spinning on the slicked floor, the ball went straight as an arrow. Ch-chunk, whirr-whirr.

Okay, so much for 300 this game, but if I pull off the spare I can still roll a 260.

Two hours and a couple Gennys later we were well into our third game when I realized that I was on my way to 300. As my turn neared in the second frame my hand became sweaty as tension wreaked havoc on my body. Finally I approached, relaxed, and well, you can read about it in Sports Illustrated.

Next week, golf. Until then I'm off to find my checkered shorts.

Anyone interested in lifesaving course to be offered this fall should contact Carla Davis ext. 529

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Grad school night to be held in student Center

by Emily Horowitz

Bard’s first Graduate and Professional School Night will be held in the Student Center on Wednesday, September 12, from 7-9pm. Representatives from 25-30 schools will be present.

This is, according to Harriet Schwartz, director of Career Development, "the first time Bard has had something like this. This is a good opportunity for students to meet with graduate and professional school recruiters on campus."

In past years, Schwartz noted, Bard students had to go to Vassar or SUNY/New Paltz to meet representatives from graduate schools. This year, Schwartz met with the organizers of the Vassar and SUNY/New Paltz programs in order to plan the Bard night. The three schools coordinated their programs so they would all meet during a two-day period.

There will be a wide range of programs expected to graduate programs in the humanities, arts, science and health professions will be represented. A number of law schools will be there as well. All seniors are encouraged to attend, and it will also be a useful experience for underclassmen unsure about their post-collegiate plans.

Among the schools to be represented are:

- Pratt Institute
- Bard MFA
- Baruch College
- Cal. Inst. of the Arts
- Adelphi University
- Sarah Lawrence

N.E. College of Optometry
UNIV
Vermont Law School
Brooklyn Law School
University of Bridgeport Law School
Parkelegh Dickinson
NYU-Gallatin Division
New York College of Podiatric Medicine
 Pace University Law School
Bard MBS
Cardozo Law School
Fordham University
Boston University Law School
Simmons College
Emerson College
Touro Law School
University of Dayton Law School
NYU Education, Health, Nursing and Arts
St. John’s Law School
Northeastern University School of Business Administration

Reid resigns

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"outpouring of student support" for him, said Professor Nancy Leonard, a member of the faculty who is close to Reid.

Reid was then given a two-year appointment as a Hewlett Fellow upon recommendation from the faculty of the L.L. Division and the Arts Division. The appointment was to be for two years, beginning this semester. According to Dean of the college Stuart Levine, "student letters did play a role" in Reid's rehiring last year.

Kline

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The entrance to the new dining room is hidden by a wall, to remove it from the main corridor. Since Wood came in last spring, said Rogers, it has eliminated more than two-thirds of the original staff, mainly because "we were not happy with their performance." All the new cooks are recent graduates of the Culinary Institute of America in Hyde Park.

Landon June, one of the new chefs, was hired about three weeks ago. He graduated from the CIA in 1987, and has worked at a Cajun restaurant for the past three years. He is a cook in the armed forces for six years before that, so he "has experience with quantity cooking."

June said that working conditions were still difficult with the construction in progress, but that things were "getting better by the day."

Classifieds & Personals

Metropolitan Opera Tickets for sale: 4 tickets for Der Rosenkavalier by Richard Strauss, with James Levine, Lott, von Otter, Bonney, Olsen, Horneck, Haaglund - Saturday Evening, September 25, 7:00 PM. These are subscription Balcony B seats, side view but excellent, $20.00 each, sold by pairs only. Call 758-4897 after 6:00 PM or before 11:00 am.

This is Mr. Abbott, Reach me at 172 Bowen Street, Apt. 2/ Providence, RI 02906

Personal

Nerd Herd: Who says that I keep no promises? See, I send you the fruits of my labors and write you a personal that will leave all Bard in wonder - who is the Nerd Herd. Ha, they can only guess. I think of you all during late night layouts of death to yes. Hope the party is all it's wrapped up to be! Pat, Joe, Sarah, Eric: hugs, kisses, and Nerd Herd slaps to all.

The Observer News Cripple zb, have another slice of Acurtran -- Mega-Donkey at Millway...but you'd better meet the meat first - fp

Beware of demons bearing tabloids - with much respect, TOOA

Sure, even Hitler had easier deadlines, but his results weren't any good.

- A. B. Zuss

P.S. Add Michael Lewis and Elaine Sproat to the Pantheon.

This sounds suspiciously like Albanian communism.

STOP THE PRESSES! I WANT TO GET OUT!

AOK

Chase

continued from page 1

"immature" while at Bard, and, because Bard did not force him to work, he didn't. He did learn what he considers to be the most valuable lesson of undergraduate education at Bard - how to organize my life.

The setting of Bard, Chase noted, "is part of what makes it special. "On the Hudson, it is so beautiful and peaceful. I think it really effects the students," Chase grew up in Woodstock, and loves the natural beauty of the Hudson Valley area. "Bard really encourages students to grow and learn, and to find a sense of self, and I think the setting has a lot to do with it," said Chase.

Chase has great respect and affection for Bard. "It promotes a kind of thinking about being part of the world," Bard, Chase believes, is a kind of "microcosm" of the world. "Perhaps it is more a microcosm of the Village than Park Avenue..." The uniqueness of Bard, for Chase, was that "it taught me values. It allowed me to have faults, and to test the water. It prepared me for life. Bard gave me a chance."

An important issue is Chase's personal life is the environment. A "RECYCLE" sticker graces the bumper of his convertible BMW. "My family has paid compost heaps since the 60s. He sees the environment as one of the most important issues of the coming decade.

When asked if he thought current Bard students seemed different than those of his day, Chase replied, unequivocally, "No." He believes that "all students are the same, at Bard or any other college. The late teens and early 20's is a confusing time for everyone."

To Bard students, Chase encourages, "Life is short. Don't take it too seriously. His philosophy on life is simple. "Have fun!"
Improved, but imperfect

It is no longer necessary to undergo the Twelve Labors of Herculanum in order to buy textbooks at Bard. The recent shift to three-hour textbooks has given way to a new, 30- to 30-minute one. This is thanks to the new owners of the bookstore, Barnes & Noble.

Great is the backlash outside Hall, a student needs to know how to take the professor's name and the room number, the books are in there waiting. The long line stretching to the computer center entrance has been shortened to five people at the cashier register. Rather than waiting for a book, a customer can choose from a collection of books, or order it online, or find booksellers or for them, customers will find their own books, and pay for them. Any wait there might be is made pleasant by the rearranged interior.”

Students can still depend on Bard ID’s, write checks, or pay with good-old-fashioned cash, but now they can “Mastercard it all as well.” Barnes & Noble accepts major credit cards. In addition, Barnes & Noble has eliminated the impact of textbook purchase on students’ pocketbooks. Included in the 20% of the books are used textbooks in both hard and soft covers. Another cost-cutting aspect is the increased difficulty of the bookstore process. It is the rule that students purchase textbooks. Many felt they were not qualified to teach works from cultures so different from their own. Even if they had, they were the ones who defined their course. The “danger of spreading yourself too thin” in a survey course such as Freshman Seminar.

This danger is present in all aspects of a multicultural education. There are thousands of cultures in the world, each of which is deserving of study. To cover them all in a one-semester course would be impossible. To do justice to even a small representative sample of the world’s cultures would require far more than four months.

As college students we must make choices about what we are going to study. No one can be a student of everything. While we have the right to choose any culture to study, either our teachers or our fellow students have the right to ask us to be students of all cultures and disciplines.

While it is a good idea to require that all students learn something about cultures other than their own, it would be a mistake to require them to learn only a smattering about many cultures. Appreciation and understanding of another culture is not a substitute for learning an in-depth study. While the college should offer courses in many cultures so as to allow students to choose their field of study, it is far better to be able to converse freely, whether it be in the tongue of one other people or in the culture of a limited area, than to be able only to touch upon a surface culture.

The changes in the Freshman Seminar curriculum have improved and strengthened the program considerably. However, they are enough. Any further expansion of the curriculum would only weaken Freshman Seminar, at the expense of all the cultures covered.

Improve the timing, too

A gently sloping ramp was blacktopped onto the incline leading to Olin on registration day. After years of complaints about the inadequate handicapped facilities it was about time some action was taken.

But the timing was still off. While the contractors ripped and roared and blocked the entrance, 950 students plus faculty and administration tried to get in and out of Olin for registration, and B & G and the personnel of the computer center tried to transfer equipment and furniture to the center’s new home in Sottery. While machines marked off the entire road as their territory, arriving students tried to find parking places.

Incredibly, while the contractor built a ramp to help the handicapped the machines and trucks blocked the pick up of an injured woman needing to be taken to the doctor. She had to hobble and dodge to meet the car.

I’m glad to see handicapped access put in and I hope better access will be provided across campus. The college is finally doing the right thing, they just have to improve the timing.
Letters to the Editor

What have you done with her paintings?

To the editor:

At the end of last semester, my friend Andrea Brehm placed a number of paintings in storage in the basement of Tewksbury. Those paintings were done by her late grandmother, the Adele Brehm, a local artist of some prominence, whose work appeared in a special exhibition in the lobby of Olin auditorium in the fall of 1988. She asked our friend Kim Moore and I to keep an eye on them this semester while she is studying abroad in France.

I returned to Bard early to work on the newspaper, and when I arrived at my temporary housing in Tewksbury, I found what looked suspiciously like one of Adele’s self-portraits adorning one of the walls. Since then, Kim and I have found another of those in Rovers. One of the paintings was married before we could recover it.

I am writing this letter to request a bit of information from the Bard community. Anyone who knows the score on this situation is earnestly requested to contact me, because I don’t know who is responsible, or how what I am about to relate has taken place.

Were these removed and used with Andrea’s permission? She is beyond our reach to ask, but I rather doubt that they were. Are there more such paintings around campus that Kim and I haven’t seen yet? How the hell did this happen? These cherished personal possessions that someone else has co-opted for mere decoration!

Brighten up

Dear Editor,

Funny thing, when the sun goes down it gets dark. And Annandale Road gets dark too. So dark that people wearing dark colored clothing blend right into the night and are invisible to drivers until the headlights shine in their frightened eyes and screeching tires mix with crunching bone.

Actually its not funny at all and it almost happened to me last night. I hope the girl I nearly ran over was as upset as I was. Upset enough to begin wearing light colors at night, or carrying a flashlight, or even wearing reflectors.

Remember in kindergarten when you were taught to walk in pairs, holding hands, and facing traffic. You don’t have to walk in pairs holding hands, unless you’re in the mood, but please, please, walk on the left side of the road facing traffic. Then if the driver doesn’t see you at least you see the car and can dive into the bushes.

Thank you,

Kris Hutchison

$4,104 raised

To all Bard Faculty and Staff,

I am pleased to announce that the first ever faculty/staff annual fund campaign was a success, by working together, members to the Bard community raised $4,104 for the College. The dedication shown by so many of you makes Bard a special place. For all of you who contributed, thanks for making this a success.

Sincerely,

Pat Prunty
Associate Director of Major Gifts

Memo style rebuked

Dear Shelley Morgan and Dorothy Crano,

I am informing the Bard Community of Ann Dougherty’s death last week. The first and the last paragraph were fine, I suppose, but to include the middle paragraph was like announcing the burial arrangements of someone and also including the the method of cremating and embalming the body and instructions for digging the grave. A better way of presenting the information in the second paragraph would have been in a separate memo or perhaps more subtly presented in the Bard Observer (as when another Bard community member’s son died).

Sincerely,

Kightie Sherrard

Bard Music?

Dear Editor,

I would like to respond to Sol Pittenger’s article, “Bard Music,” in the last issue of the Observer. As someone who has been appalled at the state of Bard’s self-indulgent campus bands, I think Sol’s commentary on the state of the college’s student music was narrow-minded and self-serving. A full page spread and all Sol managed to squeeze into 1,500 words were adulations of 101 Proof, Vic Vegas and His Undertakers, and, of all people, 1973. What about A.D.? What about The Drew and Suzie Band? What about Velcro Dildo? What about Black Dahlia? An incomplete list to say the least! I’ve never heard of 101 Proof or Vic Vegas, and I doubt I’ll be seeing them much in the future. As for his adulation for 1973, I have to say I disagree. 1973 is neither “promising” nor “a much needed redefinition of rock music and rock society.” At its best, 1973 is a “collegiate” band that relies more on fashioning new “imagery,” read “gimmicks,” than actually practicing with instruments in hand. Hey, I’m not Grateful Dead fan (far from it), but at least Onan’s Wet Suit could play. I know that the above seems harsh, and I’m willing to suffer the consequences for voicing my opinions, but, as an aspiring musician, I’m tired of seeing Bard bands getting by on attitude and nothing else. This reminds me of a discussion I had with a painter’s son: he was of the opinion that art has value even when devoid of conventional definitions of “talent.” What matters are the intentions of the artist and the points he or she is trying to make. I have nothing against this; without pushing out the limits of one’s art, the world would consist of nothing but Norman Rockwells and New Kids. However, if you’ve ever gone to a 1973 show, besides the Barry Manilow busts and “I’ve Jiffy Pop,” you’ll notice one thing: the audience sitting down. The ability to lay down a groove, articulate, yet charged with the energy of a musician who is able to put his or her all into a hunk of wood or metal, the link unobscured by problems of translation. I’m not just talking funk or rock-and-roll; take Rare Air for example. A “fusion” band composed of two laggage/keyboardist/flautists, a guitar/bassist, and a drummer, playing an amalgam of folk-jazz-highland-tinged new age, and by the end of the night, they had most of Bard College on the dance floor. Bands like Drew and Suzie, Velcro Dildo, and A.D. have it, too. In my opinion, 1973 does not. C’mon Sol, let’s give credit where credit is due.

Kill me if you want, Mark Delings

P.S.- Where’s Tackhead and 24-7 Spyz when you need ‘em?
Art History Dept. Lecture:
A lecture entitled Michelangelo Rediscovered: The Cleaning of Michelangelo's Frescoes in the Sistine Chapel will be given on Wednesday, September 26 at 6:00 PM in Olin 102. The lecture will be given by Dr. Walter Perseghini, the International Coordinator of the Patrons and Friends of the Vatican Museum.

College/Community Chorus:
The Bard College/Community Chorus is always open to everyone in the community. Auditions of music reading skills are necessary; only the desire to sing. The chorus will begin rehearsing on September 6 at 7:00 PM in Bard Hall. For more information please contact Megan Hastie in Campus Mail Box 23.

Introductory Yoga:
An introductory course in Yoga will be taught on Thursday nights, 6-7:30 PM in Olin Room 205 starting September 13. The course is intended for Students, Faculty, Staff, and their families. The participant approaches Yoga through the basic poses and stretched. Each session ends with deep relaxation. The emphasis will be on concentration, correct breathing, and stress reduction. The main benefits will be improved body awareness and flexibility. The course is taught by Ben Vromen, who has been teaching it at Bard since 1985. He studied Yoga for many years and received teacher training at the Kripalu Yoga Center in Stockbridge MA. The fee is $20.00 for 8 sessions. Please contact Ben Vromen at Campus Mail Box 118.

Science Lecture:
As part of the distinguished Scientist Lecture Series Biologist Sidney Altman of Yale University will speak on Understanding Life in the Laboratory. September 8 at 2:00 PM in the Olin Auditorium.

An Evening of Violin and Piano:
Dan Rains and Faye McCreary will perform works by Brahms, Telemann, Wieniawski and others at 7:30 PM in the Chapel.

Forum Meeting:
Budget Ratification will be held on Monday, Sept 10 at 8:00 PM in Kline Commons.

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