Wake up call to Washington
200 Bard students take part in rally

Bard banners, bagpipes and bodies march in Washington D.C. at the Pro-Choice rally

Michael Poirier
News Editor

Sunday, April 10th, around 200 Bard students participated in the March to Save Women’s Lives in Washington D.C. The march was organized to remind politicians that abortion is a matter of choice that prevents the death of women through illegal abortions. An estimated crowd of between 500,000 and one million pro-choice activists rallied and marched in the nation's capital.

“We were really enthusiastic about Bard’s participation in the rally,” commented Fiona Lawrence, Coalition for Choice member. “We had a larger count than many other schools bigger than us, so we are making our voice heard.”

“I was absolutely exhilarated by the march itself,” added fellow Coalition organizer, Sally Mehrts. “I think it was an important march because this is an election year and those people who attended the march should...make a difference by voting for pro-choice candidates.”

The Bard effort was organized by the Coalition whose work to participate in the rally began at the start of the 1992 spring semester. Coalition organizers commented that they were pleased with the Bard turnout but were somewhat disappointed that they couldn’t incite more people from campus to join them. “In April of ’92 we had four hundred people go,” said Lawrence. “But now people are getting more serious about their studies, and they need to be a lot more politically conscious.”

During the march, much of the Bard contingent followed the fifteen foot tall puppet that caricatured a Supreme Court justice as a monstrous, beak-nosed creature complete with claws and a sign which read, “I’ll get you, my pretty, and your civil rights, too.” Matt Schickle contributed with

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Pro-Choice forces march on

"Choice is the most dynamic social issue right now in America," stated Mehriens. "We need to make 92 a choice year in regards to the anti-abortion activists by voting pro-choice if you are voting for gender equality, for economic equality, and for justice on the whole. It's more than the right to an abortion, it's the right to be treated equally."

In reaction to Operation Rescue's planned attempt to duplicate their success in Wichita by trying to close down an abortion clinic in Buffalo, the Coalition is planning to assist in the effort to resist Rescue. Anyone interested in being there on April 20th should contact Marika Sirota through campus mail.

A similar March for Women's Lives was conducted in D.C. in 1986 with about 125,000 participants and another in 1989 which drew 600,000. Pro-choice leaders estimated Sunday's crowd around 700,000 making it one of the largest pro-choice marches in national history while park police estimated the number closer to 500,000.

"I regard this as a great moral victory," commented one marcher. "We are giving our call to Washington that the majority of people in this country are pro-choice and very serious about this issue."
A view on rooms around campus

It's spring once again, the birds are singing, the sun is shining, the flowers are blooming and the bees are being, and a young student's fancy turns to...room draw. Room draw is the fair and just process through which everyone gets the room that someone else wanted. This is a short guide to help you decide which room you'd like to have.

Starting from the North side of campus, we have Manor house. If you are an underclass-person with a good room draw number, forget Manor and skip down to the part about Robbins singles because you'll never see the inside of one of these rooms. Manor was once owned by a rich guy who later bequeathed it to the Ward Manor Backing company where it served as a retirement home for some of its employees.

Manor singles are coveted for the spacious luxury, wood paneled walls, nifty view, some private baths and balconies, and their servant call buttons. It should be noted, however, that the servant while you sip mint juleps. Of course, this is all make-believe, but Manor is the only building which allows it since dilithium crystals have been sub-atomic. Not only do you have to be careful not to break the window when you put your key in the door, the ceiling also slopes at such a weird angle that half the room is unlivable except for munchkins.

South of Robbins is Cruger Village. Despite the trailer park atmosphere, these rooms are quite spacious, single squares. Many of the Cruger residents are actually nice and, according to legend, don't steal from the common refrigerators! If you have a mediocre room draw number, you could do a lot worse than a single in Cruger.

Someday, Alice, all of this will be yours.

We can keep our mouths shut...and we do

Sure, this is a small campus and sometimes it may feel like there are no secrets here...But BRAVE has a policy of Strict Confidentiality.

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Bard Response To Rape and Associated Violence Education Information-Support-Counselling-Referrals

All calls are confidential.

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Room-a-rama, the drama continues

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the noise in South Hall causing her to slay her entire family in a fit of sleep deprivation. She got off with a temporary insanity plea. Slightly off main campus is Tewksbury. Tewksbury is generally known as Robbins South. It has all of the charm of Robbins, except the rooms are smaller and made of Cinder-block so that no posters can be put up. It is generally a half-way dorm for students with lousy room draw numbers their first year who are looking for better rooms next year. Of course, there are always those few die-hards who like loud music, loud friends and cheap beer who stay in Tewks for years. Let us not forget that when Dean Stuart Levine was looking to live like an ordinary Bard student, he chose Tewksbury.
The Alumini are rapidly gaining acclaim as popular dorms. Originally looked down upon because they are the newest dorms on campus, people have chosen their air-conditioned comfort over the older dorms which were built before electricity. These are also the dorms where any differently able students would be housed if we actually had some. Because of this, the bathrooms have all sorts of different fixtures meant to aid the handicapped, but which are instead used to hold towels. A little known fact about the Alumini is that the third floor rooms are larger than the first floor rooms. No one is sure why this is, but the most accepted theory is that part of the third floor exists in the fourth dimension.
Across the street from the Alumini is Galahag house. Galahag was the home of the Hakes, a wealthy family in it, all of which are singles. No one ever enters or exits Galahag house because they are all locked inside doing their senior projects. Unless you are a senior with a room draw number between I and 6, you can go back to ignoring Galahag house. The one interesting little known fact about Galahag is that it was originally located where Kline Commons is today and was moved to its present location on the back of a giant tractor trailer when the College needed the extra space.
Sands house is another case of a person who originally lived on Bard property, died and left his lack of appetite associated with roomies, the singles are "cozy" and the residents are generally friendly to each other. Sands also has a nifty fireplace in one of their common rooms. Sands is close to Manor, microcosm of the southern most dorm is Feiler. The kind of people who like to live in Feiler are the same kind of people who aspire to be lighthouse keepers when they graduate. Not only is it about as far away from main campus as Manor is, there is also even less reason to visit it. It is a quiet, (theoretically) substance-free dorm which is quite suited for quiet, substance-free people. It also has one of the few triple rooms on campus for those of you who like the inconvenience of having one roommate twice. It is pretty cozy, however, and pretty nice for those who like their solitude and want to get away from the hustle and bustle of the thriving metropolis that is main campus.

Professor's book on eating disorders is successful

Jenna C. Breton
Staff Writer

Bard professor Richard A. Gordon has been teaching psychology here for nineteen years, but psychology was not his original field of study. As an undergraduate student, he majored in physics and had interests in social studies, politics, and humanities. After one year in graduate school studying the theoretical aspect of physics, he realized that wasn’t what he wanted to do and turned to his skills as a jazz pianist to become a musician in Boston. It wasn’t until five years after his undergraduate studies (when the fascinating, but frustrating and unpredictable lifestyle of musician seemed too chaotic for him) that Professor Gordon finally “took the plunge” into psychology. In 1967, with influence from friends who were psychologists, he enrolled at the New School for Social Research (which he says was very open to the concept of changing fields) and became a major in clinical psychology and a minor in anthropology.
Professor Gordon claims that his anthropology professor (former Bard professor Stanley Diamond) was a significant influence on his graduate work. This work involved internships that he found extremely interesting and stimulating; he was able to take a helpful role in a university hospital with patients who had major problems such as schizophrenia and severe depression disorders. It was also a great opportunity for him to develop interests and questions that would continue to influence his ideas and research, especially those associated with his book, Anorexia and Bulimia: Anatomy of a Social Epidemic. This book will soon be coming out in its second edition, and has also been translated to be published in France, Israel, and Italy.

It is a book inspired by one of Professor Gordon’s major concerns: “how cultural and social factors are able to reach down and influence the internal problems that people have.” According to a press release acknowledging Professor Gordon’s success with his book, “his teaching and research interests have centered on personality, abnormal psychology, psychotherapy, clinical psychology, and how culture affects personality.” Professor Gordon confirmed this by saying that “they fit together beautifully,” working on the premise of integration that was “a very live idea in the 60’s”: most things relate to each other and things such as culture influence individual personality. He says also that even psychotherapy falls under this category of integration because in a general sense it is the "current healing art" — a way of helping people based on their culturally generated problems.
Professor Gordon was inspired to choose the disorders of anorexia (lack of appetite to lose weight) and bulimia (a continuous, abnormal hunger followed by regurgitation) continued on page 11

TAKING BACK THE NIGHT
Rally and March Against Sexual Violence
**1 woman in 3 will be raped in her lifetime.
*1 in 4 females and 1 in 7 males will have been sexually assaulted by age 18.
*1 in 2 men is 4 times as likely to be raped by someone she knows than by a stranger.
Rape is no respecter of age, gender, or relationship.
MAKE IT CLEAR THAT SEXUAL VIOLENCE WILL NOT BE TOLERATED!
Friday, April 10th at 7:00 p.m.
Columbia County Courthouse–Hudson
Speakers, women's march, and men's vigils.
Some Observations On S/M and Sexual Politics by S/M A.C.E.S.

S/M A.C.E.S. was founded last semester by a group of students who practice S/M and who had found that there was need to start a club to help better educate those practicing S/M and the Bard community in general about S/M. This has also allowed us a space in which we are able to feel comfortable discussing practice, experience, and emotions that are not sexually discussed in "polite" company. We meet Thursdays at 7:30 pm in Clinton 205. All are welcome and encouraged to attend.

S/M has raised serious questions about the role of gender, dependance, and most importantly, consent within our lives. We are sick of people saying and worse yet implying that S/M is rape. People keep hypothetically putting themselves in situations that they've heard about and saying, "I don't want to be a part of that". More and more one comes to realize that these people just don't trust themselves and their partners enough to tell each other what they fantasize about, let alone explore. All human relations inherently have aspects of power. S/M acknowledges this balance of power and (hopefully) uses it to help the people involved empower themselves. We've found the subtleties of consent that exist within human relationships can be deepened and amplified within an expressed S/M relationship or scene. S/M is very self-conscious: in order to work safely, both physically and emotionally, one has to be very aware of what is going on with yourself and your partner(s).

In order to make our sex lives more consensual, and thus more fulfilling, people need to start dealing with sex... A.I.D.S. has got to become a base fundamental concept that we have; we need to know about exchanging fluid... but is that sex? We keep hearing bullshit about how horrible date rape is because the fear of it might force people to talk and listen to each other about what they want... what the fuck... did all these people completely miss the point? All the Newsweek and Time articles that college deans and foot ball jocks "joking" that next we'll have to get contracts signed before sex... what if we do?... (You may have noticed that these are the same right-wing forces that want us to go and sign contracts, give blood samples, and swear an oath "before God"... before we have sex) We all need to grow up and be able to ask, take no for an answer, say no when we feel like it, and say yes whenever we want to. Certain people don't want to be able to say yes and no, to break out of the victim role, to shatter the fantasy of Male as sole possessor of libido and "sexual secret stuff". This fantasy is pounded in to all of us so often that many of us live it and thus have really shitty oppressive sex lives. If you like this fantasy, cool... deal with it as it is... a fantasy... act it out explicitly and consensually. Take the time you want with your partner and if he or she is in to it... DO IT! (safely!) S/M is all about making fantasy real... but first you must realize that there are few set rules about what sex can be... The way you have sex is not "the way it should be"... it's just a way. Sex as we enjoy it is fantasy... everything else is organic chemistry.

Now for some rules... EVERYTHING must be between consenting adults and you must be consenting at all times. The easiest way to deal with them is by knowing your partner and/or using a "safe word", an agreed upon word that lets the other person know to stop if you do sometimes like to say "no" when they don't really mean it. Respect this word and don't take it as a personal rejection. You must take every precaution to never really "hurt" each other physically or emotionally. Pain can be inflicted very easily without doing damage, you just have to educate yourself. One cannot truly consent to being beaten with a claw-hammer, nor being verbally abused. A nuisance that is uncalled for and emotionally damaging. Physical and emotional abuse that carries over non-consentually into your real lives is a crime. Sex crimes are sex crimes, not S/M.

Dependence is another fear that is often raised. People imagine becoming sexually dysfunctional... "If I have sex and we act like you're a cop, then maybe I won't be able to have sex unless we act like you're a cop, or maybe you'll become a cop, or maybe I should have sex with cops..." This is "If I'm not in control, I'm not safe"... keep in mind some everyday way that way "logic". You shouldn't be afraid of enjoying your fantasies too much, enjoying yourself won't make you crazy, blind, grow old... These thoughts come from having been told over and over that sex is dirty and anything but "normal" sex is crazy/dysfunctional. The church/state keeps us tied up with rules, controlling our sex, our fantasies, our gender, how we dress, how we speak, what we can make art about... We need to start taking control of our own lives and changing our own repressive rules while we tell people that we need to throw out those rules and make some new ones. We're sick of hearing people that are supposedly educated, intelligent people lay their bullshit, misogynist, homophobic trip on others.

Many people don't realize the distinction between acting out a fantasy and reality. Because you fantasize about being tied up and fucked by a stranger doesn't mean that you want to be raped... Many things that scare us turn us on... think about the fear that runs through you when you're about to have sex with someone. Passion and closeness are linked and confronting fear is both liberating and empowering. So confront your fears "safely", talk them, write them, masturbate them, describe them/ have them described to you while having sex, act out with someone you trust. S/M can be like sexual Bungee jumping, with a partner for a rope.

As you can see, one shouldn't jump into something like this without trusting your partner(s). Coming out of the closet with your sexual fantasies can be very difficult in this culture... It helps to be with people who understand, if you don't know anyone find them, they're everywhere... they're your third-grade teacher, your boss, your mom... and quite possibly your lover... educate yourself about your sexuality, then tell your lover... get some help exploring.

S/M for many of us helps to define our lives well enough to realize the difference between acting out fantasies and trying to live fantasies. In reality white straight men are no better than anyone else... in fact we... they need to look at our history and internalized schooling of oppression and get some fucking humility... then go out and use the power that we've/they've been handed to pull the majority of the world out of a system that oppresses us all. The fantasy person that our culture lifts up as the ideal just doesn't exist. Thank god. As we all know, trying to fit in to this nonsense is impossible. If you enjoy S/M in your fantasy life and are able to expand it so that you see it for what it is it's less likely to slip in to your real life. One may enjoy it and still be humiliated and embarrassed by or towards a partner and still be living and abusive in your fantasy life and when you do it in a loving S/M context you're able to see what it is really going on in your head... it then becomes very clear how inappropriate this behavior is in your out-side relationships. As our culture changes, these fantasies are apt to change, but to deny them now and to let them seep into the way we treat each other, non-consentually, is very destructive to the aim of equality. The idea that repressing them keep them from surfacing is ridiculous.

PAIN... "how could anyone like pain?" quite easily... you body's response to increasing levels to pain is to flood your brain with increasing levels of endorphines. Cocaine stimulates the release of these same chemicals. As sexual arousal increases your body interprets any stimulation as pleasure... thus intense pain can feel very good. S/M also commonly employs the technique of switching off pleasure and pain... So as your body deadens the intense pain with endorphines, soft pleasure becomes very pleasurable and you start incorporating the pain into the pleasure. Your body is also able to detach itself from the pain and "ride it", this becomes very easy when you're high on endorphines. Some of you may have felt this after getting your car pierced, especially through cartilage. This is why people do play piercings... thin hypo-like needles placed through skin... it gets you high physically and the fear of needles conquered is a turn-on for many... Don't try this at home kids... you do need to know what you're doing and a general S/M rule is that one should know how it feels firsthand before they do it to someone else.

None of us in S/M A.C.E.S. are great authorities on S/M... We know what we do... there are many knowledgeable and articulate writers out there that can be found with a little searching... "Macho Sluts" by Pat Califia, and "Coming to Power" edited by 5AM (San Francisco based lesbian S/M group) are both great books of lesbian erotic S/M fiction which must be read by all... Macho Sluts has a thirty page introduction that does a great job of fully articulating the anti-Dworkinist pro-S/M feminist viewpoint. "The Leatherman's Handbook is "THE" practical guide to S/M sex and safety, it also uses stories to explain fantasies and practices... it's written from a gay male viewpoint, but most S/M literature can be easily translated and applied to other orientations as well..."

Many of us don't personally find De Sade very interesting, he's more of a philosopher... with whom we're rarely agree. "The Story of O", (first edited in the 1860's) seems a little dated and overly euphemistic... It can be seen as a strong influence on Califia's writing. "Story of the Eye" by George Bataille, is more fiction that we happen to like a lot, it's well written and deals with situations that happen to be personal. 

Fantasy material for some of us. RE-search puts our books/magazines that lately have been dealing with S/M, gender, sexuality issues... "Modern Primitives", "The Torture Garden", "The Confessions of Wanda Von Sacher-Masoch" and "Angry Women". I must say that Andrea Dworkin's, "Pornography: Men Possessing Women" and "Intercourse" should be read to see the other side of the argument... whatever you do DON'T BUY THEM! They're in the library. There's no point in contributing to separatist shitheads' wallets. The Dworkinist idea that we should change our fantasies to something she deems "nice" is bullshit... impossible as continued on page 6

A page of unedited observations from guest writers
from page 5

as we can see... running through fields, blooming flowers, swans... don't turn us on... We just don't find them the least bit sexual. We don't expect anyone to enjoy our sexual fantasies... We do expect them to enjoy their own. "Taste of Latin", "Dungeon Master" and "On Our Backs" are three magazines that should be read...

The first has no sexual preference, the second is gay male and the third is lesbian oriented... (we can all learn a lot from each other)... the third and first are soon to be found in our lovely bookstore and the second is on reserve in the library under S/M A.C.E.S. Another magazine that should be read is "Piercing Fans International Quarterly (PFIQ)"... it's published by Jim Ward the founder of Gauntlet Inc... it deals mainly with body piercing, and other body modification. Jim Ward will be speaking in Olin on Tuesday, April 14... Come, no one knows more about the history and practice of body modification... except maybe his friend... Fakir Musafar is now publishing a magazine that we have yet to see called "Body Play & Modern Primitives Quarterly"... give him a call at 415-324-0543... he also runs an organization called "Insight Institute" which gives workshops on ecstatic intercourse, bondage, branding... get on their mailing list.

Now here's a list of some interesting places to go to for supplies and info (if you ask nicely and/or look on their bulletin boards) The Leather Man, 111 Christopher Street, NYC 212-243-5339... A huge stack of "The Leatherman's Handbook" was seen downstairs a few weeks ago... they sell men's leather and latex gear, restraints, slings, dildos, gags, whips... and some Silver Anchor piercing jewelry and supplies. Body Worship 112 East 7th St. NYC 212-614-0124... They have men and women's wear, restraints, whips, dildos, harnesses, veils... They're new and they don't have a huge selection but the owner seemed really cool and assured us that they were getting a lot of new stuff soon. The Noose, 261 West 19th Street, NYC 212-807-1789

Men's leather and latex wear, lots of restraints, lots of cock and ball harnesses, slings, whips, hoods, they sell Ball and Chain, Anaconda and Silver Anchor piercing jewelry and supplies, they keep very little jewelry in stock however. Stormy Leather, 1158 Howard St. S.F. CA 94103, 415-626-1672, Women owned, women's and men's leather and latex clothing, restraints, dildos, harnesses, whips... Great catalog, but if you have a chance to go there, do... it has one of the most comfortable atmospheres we've ever encountered in a S/M store.

Good Vibrations, 1450 Market St. 415-353-7399 for mailorder, 415-850-8272 for the retail store... feminist sextoy and bookshop... they should have all of the publications we've listed. Gauntlet, 144 5th Ave. 2nd floor, @ 19th st. NYC 10011, 212-229-0180 (415-431-3133 in S.F.)... sells the best piercing jewelry and supplies around, they're also the cleanest and best trained piercers we've ever encountered... to boot they're very cool people who'll help you find just about anything. Getting referrals like this is difficult in this scene sometimes because everything is incredibly over priced and they all sell very similar items. They way you solve this problem is by going to these stores or looking in a catalogue to find out what is exactly what you want, THEN MAKE IT YOURSELF. Most of the basic items can be found in hardware stores, backpacking stores, horse riding stores, and leather craft stores. Buying a riding crop at The Leather Man for forty dollars when you can get the same crop at a riding store for under five dollars isn't punk or fashionable, it's stupid.

So go out into that big bad world out there and educate yourself about what might turn you on and how to do it safely... Talk it over with that someone special and fuck...

It should be noted that the term "S/M" is being used in a general way to encompass not only Sadomasochism but other types of sexual practices that also fall outside the realm of "normal" or "vanilla" sex.

The Beer Column

From the private stock of The Beer Column (PLC)

On our recent world tour, not only did we frequent the local bars and pubs but we also made some stops in the liquor stores where we picked up a few six packs which we stashed in the bottoms of our suitcases so we could add them to our private collection. This week, we reached deep into our sacred refrigerator and broke open a couple of bottles of Fuller's London Pride Beer.

F: After the disaster that we had last semester with Youngs London Ale, I was slightly apprehensive about the Fullers. However it is a good beer with an interesting taste, quite different from anything I can describe.

Ph: That's all you have to say, usually it's impossible to get you to shut up.

F: O.K. I'll continue then, I feel that this beer has a superfluous didactic appeal at the molecular level and that—

Ph: Shut up!

F: What? you can't say that to me, I'm calling my lawyer.

Ph: Moving right along, I have to agree with Finnigan, this beer is hard to describe—

F: See, I told you.

Ph: I thought you were calling your lawyer.

F: I can't find the phone book.

Ph: Oh, well anyway, the reason it's so hard to describe is that the only real kick of flavor is the aftertaste, which disappears so fast that one doesn't have enough time to think about it. I'll say that it's a touch bitter, but not severely so. What is really worth commenting about is the beer's color, which is rich like an English ale with a tint of red like Killians. It make a good color for an art nouveau paint.

F: Wow, for once you're right, the taste is slightly acid, and the aftertaste is good, not just passable. I also agree about the color, it's like totally rad dude.

Ph: The question now seems to be: since the beer looks so ale-like, what does the ale look like? Fin, have you got any pearls of wisdom for this one?

F: A matter of fact I do, but first I'd like to say that I've just got off the phone with my lawyers, Mr. Jacoby and Mr. Meyers, and they said that I have a legal right to equal space and time.

Ph: Well, I said you could start.

F: Oh, yeah, right, well here goes... The ale, called Fullers ESB is even deeper and richer in color than the beer. It also has a better taste, less acid and more hoppy. It's better as a meal than a beer. That's really all I want to say, so you finish up and we'll worry about the lawsuit later.

Ph: Lawsuit? What lawsuit?

F: I can't talk about it, my lawyers said not to discuss it with you until after the trial.

Ph: Trial? What trial? What are you talking about?

F: Nothing, never mind, just say what you have to say.

Ph: Fine. Personally, I see little difference between the beer and ale, but this isn't really that abnormal for English brews. The ale is darker and redder, and the flavor is more savory like a steak done medium instead of well. Honestly though, these two are as close to brothers as any brews I've tried, if someone switched the two on me when I wasn't paying attention, I might not realize they'd done it.

An additional note, because of a mistake made by the Observer's editors, the ratings for last week were botched. The Brooklyn Lager should have been given a 3.5 by The Phantom, and a 3 by Finnigan. The Genesee 12horse deserved a 2 and the beams on the Gater was only a 1.5. We hope you were not inconvenienced in any way, but if you were, please address all hate mail to the editorial staff of the Observer, and not us.

Also, look forward to special Beer Columns coming soon, including the secret origin of The Phantom, A Cinco de Mayo Mexican blowout issue and more only here in THE BEER COLUMN!

ratings based on # of 6-packs they would buy

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A page of unedited observations from guest writers.
Blum goes back to the Sixties

Anne Miller
Staff Writer

In the mid-1960's, an American counterculture arose in opposition to the status quo, offering a new aesthetic for the decade's restive youth. This cultural divergence is the subject of a new exhibit at the Edith C. Blum Institute at Bard College titled "Sixties Graphics: Culture and Counter-Culture," which opened on March 18th. Using posters, magazines, record album covers, books, logos, and news sheets, the exhibit placed the graphic output of the mainstream culture beside the graphic products of the counterculture, comparing their opposing aesthetics and mechanisms, and the look of the versus the handmade, personal, improvisational look of the latter.

"Sixties Graphics" also looks at the influence these graphic products exerted on the fine arts. "Although the works in this exhibition are divergent in form, intention and ideology, they all cross-fertilized with the fine arts," said Linda Weintraub, Director of the Blum Institute. "Pop, Op and Minimal artists adopted the look and style of corporate design and commercial graphics. At the same time, 'Earth Art' and 'Happenings' embodied the values of the youth who produced the counterculture graphics, who were inspired by nature and by exotic, non-European cultures. Stylistically, their graphic products were intimate in scale and obsessive in detail. It was ephemeral, spontaneous, dynamic and accepting of change. Significantly, these rebels and their fine-art counterparts both rejected the marketplace as a value-assigning mechanism."

The exhibition also represents the innovative designs of Milton Glaser, Peter Max, Ivan Chermayeff and Tom Geisner, considered to be primary forces bridging culture and counter-culture aesthetics, as well as fine and commercial art.

The various shows in the exhibition varied in content and style from The Literature of Psychedelic Consciousness featuring the magazine The Psychedelic Review to Personalities of the Sixties which featured graphic designs of Ralph Ginzburg, Ernesto (Che) Guevara, Paul Newman, Twiggy and Mahalia Jackson. The displays offered a real flavor of the time period, reminding or teaching us of the spirit of the 1960's - what the people were like, their values, ideas and morals. This exhibition presents a different angle on the 60's, which cannot be fully captured by television shows or any other form of media.

Unfortunately, though, only one person is truly interested in graphic art who would fully appreciate this exhibit. Although there are many eye-catching displays, such as The Feminine Mystique which features fashion ads with ultra-thin models such as Twiggy selling dresses and shoes, and The Women's Movement which reminds us of exciting and revolutionary times, there are just as many dull and uninteresting displays. Perhaps the exhibit was expressly intended for those interested in graphic art who would have a deeper understanding of its artistic value, form and function.

Downstairs the exhibit continued the 60's theme and held inviting aspects. Not only did it have magazines that one could sit down and read, but it also had authentic table and chair set-ups with a "How Tall Are You?" chart featuring Disney characters in a corner entitled "Suburbia." Aside from the hanging beds, rugs and pillows, another innovative display was the video which was being played called, "The Invasion of the Thunderbolt." Even though the exhibit may not necessarily be considered fascinating to all, it provides the viewer with a feeling of what the sixties were all about. In a sense, it is a sort of history lesson which helps us understand the 60's as a whole, not simply through assorted facts and figures. So whether you are strongly interested in the 60's or graphic art, or perhaps neither, it is a generally absorbing and educational exhibit and it would be wise to see it before it's gone.

Black Center finally unveils

Peter Boriskin
Staff Writer

On Friday and Saturday, April 3rd and 4th, the Black Center had its formal opening and a weekend full of inaugural events. The opening drew hundreds of art lovers and scholars from distances ranging from New York City to Europe. A concert and four conferences with more than twenty prominent speakers addressed topics such as the curator's task, theory and exhibition, contemporary art in museum settings, and contemporary art and exhibition prior to the opening. Just after noon on Saturday, April 4th, the activities moved to the Center itself for the ribbon-cutting and official opening of the exhibition.

Aside from those who had viewed the exhibition during the preview for the Bard community just days earlier, the exhibition was new to everyone. Before entering, many had misconceptions about the nature of work they would see. Most seemed to expect the exhibit to be more traditional and unified; in fact, the exhibit took viewers largely by surprise. The diverse variety of media and art forms was impressive and innovative. Even within the collective exhibit, one felt a strong sense of each individual artist represented there.

When I asked students if the Black Center completed its mission of creating an environment in which art can be viewed on its own perspective, and in the light of both similar and dissimilar works, the answer was undoubtedly yes. However, the Black Center, in terms of both the Rivendell collection and the goals of the center, is just beginning to scratch the surface of its long-term objectives. Insofar as the Rivendell collection is concerned, the viewable portion is just that, a portion; only about 15% of the collection is currently being shown. As for the library resources, there are at present approximately 4,000 titles in the resource portion of the Black Center, opposed to the almost 8,000 titles that will eventually be on the shelves for reference use by students and researchers who will be working there in its many programs.

To return to what is presently at the Black Center, there are works of every medium imaginable. There were works in plastic, gravel, paint, chalk, photographs, metal, plaster, neon, wood, porcelain, and even lettuce. Truly to obtain a realistic and personal view of what the Center has to offer, one needs to see it for oneself. In the short few hours I spent at the Center, two quotations seemed to communicate the true meaning of the Center and its art displayed: etched in stone were, "Hiding your motives is despicable" and "If you have many desires, your life will be interesting." In answer to these two bits of didacticism, one can only say that the Center does not hide its motives, for students and researchers, and as many desires as they portrayed there, the Black Center's life should be long and interesting.
Gothic literature rises from grave

Jonathan Miller
Book Reviewer

Late that night, as I sat in my tomb-like condominium, shivering from the wintry air that blew around me, cringing at the sight of the cockroach problem that ruled the building, trembling in the terrible knowledge that my beloved Kathyn lay dead in the next room. My heart was stabbed by an electric bolt of chilly dread. I spun and screamed as I felt the ghastly touch of the leprous hand of... my fear of my own sexuality.

Forget Stephen King. The real writers have moved into that old abandoned house next door. The New Gothic, edited by Patrick McGrath and Bard Center Fellow Bradford Morrow, collects together a credible series of thought-provoking, bone-chilling short stories culled from the finest post-modernist writers working today. The Gothic (a form that ran rampant through the 19th century with crypts and tunnels and defiled virgins) lives, they claim. The ruined abbey has become Green-Wich Village lofts, and the Mad Monks have become the lobotomized neighbors next door, but, as the editors contend: "The themes that fuel these pieces - horror, madness, monstrosity, death, disease, terror, evil and weird sexuality - strongly manifest the Gothic sensibility." And they certainly do. If you didn't feel a little eerie about America in the Reagan revolution, after this book, you will.

One of the finest 19th century Gothic writers was Edgar Allan Poe, and his spectre haunts the pieces; William T. Vollman's "The Grave of the Lost Stories" follows Poe in his last days, weaving in pieces of his last writings, McGrath's "The Smell" is a homage to the re-write of Poe's "The Tell-Tale Heart," and numerous other stories such as Jamaica Kincaid's "Ovando." It was Poe's psychology that turned his stories into something more than penny-dreadfuls, and these writers put deviant psychology to work like a high pressure hose. One of the real winners of the bunch is Jeannette Winterson's "Newton," a blood-curdler about conformity in a small town that's like The Steeplechase thriller cliched through high school physics and so higher existentialism. The editors enclose their own stories written specifically for the book. Bradford Morrow, whose novel The Almanac Branch was nominated for the PEN/Paulkner prize, (Don DeLillo's Mao II scooped it: Morrow wuz robbed) turns the most "psychological" takes of all. "The Road to Nadeja" takes the nasty habit of sticky-fingeredness and turns it into a meditation on violence and power. Morrow writes: I knew I loved Lydia when I stole her ring. How she cherished that pretty object, came of a stag carved in bloodstone and set in gold. The stag's hooves had been turned to blood - she always worried over the face of the stone with those nervous fingers of hers. I wondered how many other fingers down the centuries had fondly touched that talisman as I did it in a small leather pouch and pulled the drawstrings tight. Then I thought "Listen ring, nobody owns you now."

The smooth evil rolling behind his prose creates an eerie atmosphere without a cobbled in sight. McGrath's piece "The Smell," covers familiar Poe-etic terrain, but unlike Poe's raving alien madmen, creates the character of the stern conservative father who is so familiar to us that the revelation of his insanity comes like a creeping hand down our spine. One of the editors' more daring stunts is to excerpt sections from novels and to present them as complete works in themselves. Some of these, like Janice Galloway's "Blood," the story of a yanked tooth that turns into a scarlet protest against male repression work beautifully. The virgin whiteness of the tooth and piano keys that the young girl plays set against the soiled redness of the blood that comes spurring from her make the piece complete in itself. Other excerpts, such as "Horrocracia," taken from Martin Amis's London Fields, don't hang together as well. Fields worked magnificently as a complete piece, but the excerpt, which introduces us to six major characters in the first ten pages, leaves the reader without a clue as to what's going on. A real surprise: the authors excerpt from Zillen's bestselling author Peter Straub's novel Throat, and come up with an intriguing, credible exploration into the psyche of terror.

The range of experimentation on view here is what makes the book worth anyone's time. The authors stretch the spectrum from high-profile writers such as Joyce Carol Oates to relative unknowns such as Ruth Rendell, from reasonably straightforward writers such as Straub to violent deconstructionists such as Kathy Acker. Her story "J" samples sections from Charles Dickens' A Tale of Two Cities and, rifting like a jazz musician, breeds from them a touching story of life in the face of AIDS in New York City.

A few of the choices stick in one's craw and don't quite fit in. Adding pulp such as a snippet from Anne Rice's Interview With A Vampire cheapen the rest of the book slightly. Other tales, such as John Hawkes's "Regulus and Maximum" and Joyce Carol Oates seem less than horrific. Why are they in here? Well, they're high profile writers, and the editors claim in the introduction that the Gothic is "...an artistic vision intended to reveal bleaker aspects of the human soul..." Indeed it is, but then again, so is most writing today.

This is a minor consideration, however. A big part of what makes The New Gothic work so well is the way it acts as a primer of experimental eighties writing. The reader is spared forty-page stretches of inaction, long discourses on what made the author's childhood so particularly miserable, and the innumerable stories with two characters - "he" and "she." Instead, we get tightly scripted, carefully characterized, immensely intriguing fictions, with a healthy dollop of gore-soaked sugar to help the post-modernist medicine down. The stories rarely fail to challenge, and they never fail to entertain.

(The New Gothic ©1991, edited by Bradford Morrow and Patrick McGrath, is published by Random House and is available in the bookstore for $22.00)

Dixieland jazz at Bard?

That's right, you heard correctly. This Friday, the 10th, at 9pm in deKline will be the debut of Bard's newest band

The Dixie Cups!

"King" Olivier De Boekherst, tenor sax and clarinet
Robin Leebart, lead clarinet
The World's Greatest Trombone Player
Mike Adams, acoustic guitar
Chase Turbett, snare drum
Bill DeChand, standup bass

16 E. Market St.
Red Hook, NY 12571
(914) 758-4101

Proprietor Patricia A. Merrall
The Blazer Open

Matt Apple
Sports Editor

After a difficult first week of action, the Bard men’s varsity tennis team is winless and struggling for a consistent lineup. Playing in their first year in the Independent Athletic Conference of NCAA Division II, the Blazers lost to Stevens Tech, their first IAC opponent, by not having enough players. All five Bard players lost their singles matches, the last singles match being a forfeit, to begin the Blazer season with a rain-shortened 6-0 loss.

The Blazers’ next game, against New York Polytechnic Institute at the U.S. National Tennis Center (Flushing Meadows, where they play the U.S. Open), is destined to be the highlight of the season. Although the team lost to NY Poly 6-2, Damian DeTissera winning his first singles, and Gabor Bognar-Mike Poirier winning Bard’s first doubles, it was worth it just to play at Flushing Meadows. The Blazer’s first home game, against Yeshiva, was another rainout, though the teams managed to play seven matches, enough for a Yeshiva win. Hopefully, the Blazers will chalk up a win or two against New York Maritime (Thursday the 9th at 4pm), Albertus Magnus (Saturday the 11th at 2pm), and the College of Saint Rose (Wednesday the 15th at 4pm) to get into the winning groove once again.

Finally finishing off the winter athletic sports, Dave Snyder earned All-Conference honorable mention for men’s basketball, while Shawn Taylor earned All-Conference recognition in epee fencing, becoming the first ever Bard player to earn this honor for varsity fencing.

Massage demonstration/presentation in the Stevenson Gym aerobics room Wednesday, April 15th, at 7:30pm

Call Kris Hall at ext. 530 for more information

Hatha Yoga classes

Mondays, April 13-May 18 at 6:30-8pm in the Stevenson Gym aerobics room - free for Bard students, faculty and staff

Call Kris Hall at x.530 for more information

Men’s varsity tennis results

vs. New Polytechnic

| V. Zlatskaya d. I. Halpern | 6/0, 6/1 | A. Zainouz d. I. Halpern | 6/3, 6/1 |
| L. Bernard d. G. Bogner | 6/0, 6/1 | A. Sabvitsky d. G. Bogner | 2/6, 7/6, 6/1 |
| P. Loeke d. M. Poirier | 6/1, 6/1 | D. Bendheim d. B. Yeskel | 6/4, 6/1 |
| C. Pitarresi d. B. Yeskel | 6/1, 6/1 | J. Sudberg d. D. DeTissera | 6/1, 6/2 |
| D. DeTissera d. M. Tsang | 6/4, 2/6, 6/4 | A. Shmidtman d. Y. Tomer | 6/4, 2/6, 6/4 |

vs. Yeshiva

| BacTsam-Bernard d. | 7/6, 6/4 |
| Ringel-Halpern d. | 7/6, 6/4 |
| Bognar-Poirier d. | 6/3, 6/1 |
| Pitarresi-Chung | 6/3, 6/1 |

Intramurals and alumini

Matt Apple
Sports Editor

Bard’s intramural softball season began play on the Tewksbury field, but one team from last year was conspicuously absent. This year an old rule, not enforced over the past three years, is in effect—there’s a rule stating that intramural softball is open to Bard students, faculty and staff, meaning the Bard alumni team that participated last year is not eligible to play in the weekday league. Needless to say, members of the alumni team are bitter over the “new” old rule.

John Dalton (74), a resident of Germanatown, felt that the rule is inappropriate. “There are few unfilled opportunities for the alumni, especially local alumni, to interact with Bard, much less the students,” Dalton said. Dalton, who believes most of the local alumni share his views, pointed out that many of the local alumni have donated substantial sums of money, including the old soccer/softball field’s water fountain dedicated by President Leon Botstein a decade ago. Although other colleges do not allow alumni to play intramural sports, “This is not any other college. This is Bard,” said Dalton.

“Bard college treats you like you’re dead after you graduate,” added Dalton, “...except for money.”

According to Intramural Director Kris Hall and Athletic Director Joel Tomson, the decision to enforce the rule was a departmental decision. Tomson stated that it wasn’t the department’s intention to deny alumni participation, but the situation "got out of hand," partly due to the numerous intramural directors during the past few years, which kept the Athletic Department disorganized. "I've had the full responsibility for enforcing the rule," said Tomson, saying that this was not a personal issue.

Tomson and Hall suggested that the local alumni who wish to interact with students, especially graduating seniors, contact students individually. Though local alumni and their friends have played Sunday softball in the past on the old softball field, that was due to the “tradition of Starky Stadium” (an article on Starky Stadium graced the Sports Page in Vol. 99, Issue 3, September 11, 1991). Alumni now play at the Tewksbury field on the weekend, which is the only sport’s interaction they have with Bard students. Regarding Alumni weekend action on the Tewsks field, Tomson said he had no comment at this time.

Thus, without the Bard alumni team, playing on a field with no backstop (yet) or home runs fences (yet), Sexual Cannibals defeated Gym Rats 7 to 0 in the Athletic League, while Flaccid Susuki rallied in their first up to defeat the People’s Film Front Liberation Army 10-9 and Margaret and the Meatangiers blanked Some People 11-0. Monday’s 4:30pm game, SPF vs. 2 Legit 2 Quit will be rescheduled during the next two weeks. Members of those teams should confirm the game date with Kris Hall at ext. 530. Also, teams who were scheduled for Wednesday games should note that their game have been moved to this Friday at the same times due to the unfortunate necessity of Room Draw (see page 3). Also, all of the sports players should thank B & G for going to the trouble to build a wooden backstop (with posts sunk into the ground a few feet) and to erect a homeroom fence to left and right side center field.

In other sports news, the first Bard Biathlon ran/swam this past Saturday. Senior Robert Grenbaum won the men’s individual swim with a time of 1:03.49 and the overall biathlon with a time of 2:52.49, while Paxton Winters won the men’s individual cross country with an 18:21.31 time. Donna Meyer won the women’s swim with a time of 1:00.38, and Catherine Chasteen won the women’s cross country at 20:20. and Justin Westrum and Ben Jordan won the combined team biathlon with a time of 33:45.83.

The Cen/Trident SpikeFest '92 (a college 4-on-4 volleyball program) will be held on Saturday, April 11th, starting at noon. Those interested in playing can pick up rosters in Stevenson Gymnasium or call Kris Hall at ext. 530 for information. Rosters are due this Thursday, the 9th. Not only do two men and two women have to be on the playing court all the time, there will be no free game and/or candy this year, as Cen/Trident needed to cut tremendous financial losses in this period of recession.

Correction

In last week’s issue, it was stated that softball rosters would be accepted until Friday. April 3rd. We apologize for this error, as rosters were due on Wednesday the 1st. However, please note that the 1st was the deadline, which means “last day” to submit a roster, not “only day.” Rosters were available two weeks ago and could be turned in at any time during the two week period.
Vote for me

by Gregory Giacolo

Seeing the poor field of candidates in the upcoming election, I have decided that I should run for office. Many of you may think I’m unqualified, especially since the Constitution sets the age limit for running for president at 35. I seek to get around this technicality the same way many of us get around age limits for drinking: I’ll use my fake ID when they swear me in.

I am much more qualified than any other candidate and am completely untouched by scandal, except when I spilled coffee in President Bush’s house recently. I can guarantee that I did not dodge the draft for the Vietnam war unlike certain governors of Arkansas I could mention. In fact, I supported the war effort as much as any infant possibly could.

I’ve also never smoked marijuana, unlike any democratic front runners whose initials are Bill Clinton, that I could mention. If I did smoke marijuana, I promise that I would have inhaled and not been a wuss about it, unlike you-know-who.

I am also opposed to having any extraartial affairs unlike some people. In fact, I have been blessed with nature with a face that would discourage any affairs at all. So if you believe in sexless presidents, you should believe in me.

I am also opposed to any scandals involving campaign contributions (Jerry Brown). I am willing to swear on a stack of bibles that I would not give away presidential appointments based on personal favors and friendship, because no one has ever done me any favors, and I have no friends. All of my opponents would be faced on good-old-fashioned honest incompetence.

And, unlike certain presidents in the White House, I have never promised to raise taxes and then changed my mind once I was elected. I am making a personal guarantee that I will not raise taxes. My plan is to raise revenue by selling advertising space on the National Monument, Mount Rushmore and other national landmarks instead of just having them take up space. I want to be known as the president who made the White House the “White-out” House.

It will be a great asset for me to pick a vice-presidential candidate dumber than myself. So, if you’re the kind of person who votes for presidents based on their vice-presidency, you should give me your full support.

If I am elected, I also promise not to have any dinners. No other candidate in this election has given you that promise, but I know I can deliver.

If I am elected, I promise to do my part to help the recession. I plan to spend as much of my $300,000 a year salary as I can. I plan to go farther than that by asking Congress to increase my salary thereby increasing my opportunity to spend.

I plan to completely dissolve the armed services, after I’ve convinced them to stay in the army and navy. I plan to relocate inner-city drug gangs to our national borders. This will solve the problem of urban blight while making more money available for my salary at the same time.

I have a message to send to the other candidates in this election: ‘We’ve upped my standards—now up yours!’

America, stand and be heard

Dear Editor:

With the approaching presidential primary and the ensuing presidential elections, we the people of these United States of America are faced with a very disturbing problem...who to vote for?

It seems to be the public conscience that our choices offered by both Democrats as well as Republicans fall well short of addressing our national, statewide, and local needs. We will soon be flooded with campaign rhetoric and promises only to be disappointed by the results.

Let us then, “We the people,” bring the nation back to us. Let our voices be heard in our votes. Let us not accept the candidates before us by political machine, but instead go into the voting booth on primary day and vote in the write-in ballot section and enter no name; use that as your protest vote. Force our delegates to come to us and ask who and what “we the people” want. Then call your congressmen, find out who your delegate is, and tell them who you want to be our next president. Let our voices be heard.

It is our responsibility to want the best, but we yet find our political system unwilling to address our needs. Let us not forget that we are the system, we are the people who make the money to pay the taxes and the bills, and we are the people who are out of work, who have no affordable health care, who have to raise our children not knowing the hours or the wheres of their future. Will they be able to afford an education, a home, a child of their own? Are we just going to allow the system to continue as is?

We find deception by our congress, we find cover ups by our senate, we hear of deals made in private with Iraq by our president while we are poised for war with them, and the list goes on.

My proposal is simple. 1) Make sure to vote. If you don’t vote, you can’t complain. 2) Stand up and be counted. Don’t accept the ticket if you can’t believe in it. 3) Let your voice be heard.

So on primary day, when you look at the ballot, and you don’t like what you see, pull “write-in” and then call your delegate. Bring the voice back to the people. Let us stand and say we want better for ourselves and our children. Tomorrow is all we and our children have. Our lives today are a struggle, so let us make America ours again.

America, stand and be heard.

Thomas A. Cambone

Rubic’s 1040 EZ form

Come on guys, it’s been a slow news year and no one writes letters except Andy Wing. Why not share your opinions with the rest of the campus? Send any offensive or opinionated letters to the Bard Observer via campus mail. You cannot be turned down.

The Bard Observer

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The Bard Observer is published every Wednesday while class is in session. Editorial policy is determined by the Editor-in-Chief in consultation with the Editorial Board. Any opinions which appear unsigned are those of the editorial board and not necessarily of the Observer staff.

Letters to the Editor must not exceed 300 words and must be signed legibly. All articles, cartoons, and photographs that are submitted by deadlines will be considered for publication. Turn all materials in at the front desk of the library by noon Friday a week before the publication date. The Editor reserves the right to edit all articles (except those intended for the "Amherst View" page) for style and length. Display classifieds for $5.00 per column inch. Foreign addresses are billed $5.00 for campus, $10.00 for national.

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continued from page 4 to express his ideas on this matter first by being "deeply impressed" by his observations that these problems (once regarded as rare incidences) were becoming increasingly apparent. There seemed to be a manifestation of the symptoms and an increase in the number of people affected by them. These disorders also occur more often in women, thereby suggesting cultural factors and a need for clinical rather than medical attention.

Anorexia and Bulimia: Anatomy of a Social Epidemic Is Professor Gordon's chosen way of attempting "to offer a multi-leveled explanation of why these problems are so central in this period of time." His book also tackles how one could attempt to explain any similar epidemic, but mainly offers his interpretation of how the culture influences problems such as these. Specifically, the book offers a model by which to understand the disorders mentioned. Professor Gordon's shares the popular notion that anorexia and bulimia are disorders that came about because of the emphasis in today's society placed on weight control and the idealization of thinness. Professor Gordon also believes that women are the more vulnerable gender for these disorders because of the developing female identity-tradition from the traditional norm, male-dependent women to the current emphasis on independence and achievement. There is a gender role uncertainty causing changes and anxieties that can lead to a need to discover a distinct identity; in many cases can become an obsession for women who choose their goal in life to be losing weight. It is a large scale epidemic, but Professor Gordon also tries to establish an understanding that social factors causing disorders can also influence people's lives on the developmental family level.

Professor Gordon is very pleased with the success of his book, first published in 1990, especially with the recent French edition, as he was able to add material and his insights on how literature and other forms of media are an influence. His only disappointment with the book was that it was not as well-documented as expected. He found it very frustrating because although he thought the book to be for a wide audience, the title seemed to suggest a specialized book that criticized refuse to take the time to acknowledge. Recently, however, (with the Helvest, Italian, and French translations) people are starting to take notice, and the book has been reviewed in a variety of journals such as Contemporary Sociology, Choice (a college library journal), and Landset an English medical journal) all with favorable comments. The book will also be reviewed this June in Psychology of Women Quarterly. Professor Gordon is a practicing clinical psychologist as well as a teacher here at Bard (and is very devoted to his research) leaving him very little free time, but in the limited spare time that he does have, Professor Gordon continues to play the piano and enjoys tennis, squash, and golfing. His favorite of these hobbies is playing piano, and he has in the past performed at Bard (one of his office decorations is a large poster advertising a time he played in Bard Hall). This spring he will most likely be performing during the A.L.D.S. benefit and hopes that he will enjoy doing so. Professor Gordon also says that he's happy to be at Bard; he likes the students and the small size. In 1972, when Stuart Levine was a major part of the psychology department and was recruiting professors at job market conventions, Professor Gordon first applied for his current job. Professor Gordon claims he was immediately "taken by the school" and continues to be impressed by the faculty/student ability to communicate and establish good academic relationships. He plans to continue teaching, and although his first book was "largely uninteresting," he feels that he has had enough time for "recreation and reorientation," he is currently a third of the way through writing another book in which he plans to integrate his papers with a more clinically oriented approach to explaining how cross-cultural and ethnicity can influence family attitudes and eating disorders. One of his papers that will be used in entitled Food and Neurasthenia of which Professor Gordon gave a presentation during a Blum exhibition focused on food in 1990.

Classifieds and personals

Personable, energetic, dependable people who love fruit and fresh air wanted for farm stand and pick your own operation. Full-time and Part-time seasonal jobs available. Prefer nant to qualified applicants. Call Montgomery Place Orchard 738-6338.

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Let me cater your senior project or special event. Good food at good prices. Call now to book the Lady Jean's The Dog House- Meri Puccio (316) 537-4868

For sale: Classical Guitar and case in good condition, $50. If interested, call ext. 307 ask for Jean or leave a message via campus mail box 739.

Senior seeks defunct (busted) T.V. sets, any size, for senior project exhibition on April 10. If you are trying to rid of one, or you know someone who is, send a note to box 13 or call Sandro at 737-5716. Heck, I might even pay $.

Computer for sale. IBM PCCPU with two floppy drives (5.25""). added RAM, monochrome monitor (32.1929), and a non-interchangeable 1987 Pc's Limited keyboard (possibly can be repaired). $50 or best offer. Call Erik at Bard Ext. 273 or 274.

Anyone interested in subletting this summer should see Heidi in the Graduate Office. Houses/apartments must be available from June 22 to August 15.

EROTIC
This is a group making hot and wet--USING YOUR BODY-SWEATING SEX.


Expressive, prolific Bard student seeks way to avoid the academia blues. Address correspondence to box 924.

Writer/Grad student seeks sunny country cottage with low rent and/or barter of services. Experienced in caretaking, farming, and administration. Call Jane, 876-4452.


Where does an elongated, backwoods kid get acting like God's gift to basketball? Give generously to the Snap Christian Laettner's Neck Fund.

Polger's Coffee Presents You Be-The-Editor! Half of the stories assigned this week don't pan out and so one makes an effort to assign new stories. This leaves you with a half page of white space. You be the editor. What do you do? A. Pictures, pictures, pictures! B. Curi the day you were born. C. Curi the day everyone else was born. D. Silly personal. If you chose D, you made the right call.

To the World's Greatest King of Schwinger--a.k.a. The World's Greatest Trombone Player--I'll pull your slide if you help me to grease my joints...with much yummy love, Your Adoring Fan.

Ribber Dribble.

Are you as bored as we are? We thought so, so why not waste a couple of weeks hiking up and down the entire Appalachian Trail? Must be very rewarding but to be there a little weak and slow, easy to catch and taste good in a light butter and chives garnish. Contact We Kill and We Eat a Friend Getaways, via Campus Mail.


New Sports Editor wanted! Sports writing is known as the most stylistic prose in modern journalism. If you like sports and writing or just want to get close to the jocks in the gym, write to the Bard Observer, via campus mail.
Family Economics Lecture:
On April 10 at 8:00 PM in the Olin Auditorium, Paul Demeny, President, Populace Council of the United Nations; second lecture in a series, Corporate Population: Causes and Solutions, sponsored by the Milners Fund.

Distinguished Scientist Lecture:
On April 11 at 7:30 PM in the Olin Auditorium. Irving R. Epstein, chemistry, physicist, Helena Rubinstein Professor of Chemistry, Brandeis University, Can Simple Chemical Reactions Tell Us How the Leopard Got Its Spots?

Flute Reflections:
April 15 at 8:00 PM in the Olin Auditorium. Patricia Spencer, flute and Linda Hall, Piano; featuring dance premiers of Thea Maragro's "N绖ctuende. Choreographed by Albert Reid, and works by Henry Cowell, Pierre Boulanger, Stephen Jaffe, George Perle, Shirish Korde and Louise Talma.

Soviet Studies Club Happenings:
Thursday, April 16 at 7:30 PM in Olin 203, Bruce McClellan, a translator and poet, will give a lecture entitled: Translation of Russian Poetry.

Freshman Seminar Faculty and Students:
The presentation, The European Impact of Afzel, scheduled for Thursday, April 9 has been canceled. The presentation, Modernism in Music, will be presented by the Da Capo Chamber Players on Friday, April 10 at 4:00 PM in Bard Hall. Arnold Schoenberg's Kammermusik, Op. 9. Performance and discussion with musicians Sara Rothenberg, pianist; Patrick Spencer, flute; Laura Drex, cellist; Eric Wyrick, violin; Andre Emeliano, oboe.

Discussion: Louis Begley, Norman Manea:
April 21, 8:00 PM, Olin 102, Louis Begley, author of Wartime.

Lise, winner of Aec Lingus Prize and PEN-Hemingway Prize, 1992, presented by Division of Languages and Literature. Begley, and Norma Manea (Bard Center Fellow, author of On Clinics: The Dictator and the Artist, and October Eight O'Clock), interlocutor, will discuss Holocaust literature, notably Begley's own novel, Aids Committee Benefit:
April 25, Monday in the Olin Auditorium at 8:00 PM. Featuring faculty members including Peter Humm, Leon Botstein, Chris Markle, Albert Reid, James Ronan and others, including a special guest appearance by the Natural Science Faculty.

Dance Club Workshop:
The Dance Club presents an open workshop in a movement technique called contact improvisation. Everyone is welcome. No dance experience is required. The Dance Studio/Theatre on Sundays from 4:00 to 6:00 PM beginning March 1 and going until May 3.

Blum Art Show:
Super-Graphics of the '60s will be on view at the Blum Art Institute from March 18 through the summer. The Blum is open noon to 5:00 PM and closed on Tuesdays.

National Endowment for the Humanities:
There is a National Endowment for the Humanities (NEH) poster on the bulletin board outside of the Dean of the College's office which describes NEH Fellowships and Summer Stipends. Application deadlines are June 1st for 1993.

THE WEEKLY COMMUNITY INFORMATION NEWSLETTER IS BROUGHT TO YOU BY THE DEAN OF STUDENTS.

CALENDAR OF EVENTS: APRIL 9 - 15, 1992

<table>
<thead>
<tr>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
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<tr>
<td>6:00 pm</td>
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<td>Model U.N. Meeting</td>
<td>Calendar Deadline</td>
<td>Dist. Scientist Lecture</td>
<td>Poetry Room Open</td>
<td>Coalition for Choice</td>
<td>Room Kline Commons</td>
<td>Russian Table</td>
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<td>BISSO meeting</td>
<td>Vacation Begins</td>
<td>Worship Service</td>
<td>French Table</td>
<td>Peer Tutors</td>
<td>AA Meeting</td>
<td>6:30 pm</td>
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<td>Kline Committee RM</td>
<td>5:00 pm</td>
<td>Olin Auditorium</td>
<td>College Room</td>
<td>Third Floor Aspinwall</td>
<td>Kline Commons</td>
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<td>Dance Workshop</td>
<td>BRLAG meeting</td>
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<td>George</td>
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<td>Kline Commons</td>
<td>Observer deadline for outside submission</td>
<td>Dance Studio</td>
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SUPER-GRAPHICS OF THE '60s: Works of View at the Blum Through the Summer