Accident on Annandale

Shuttle-bus crash injures student

Michael Pelzner
News Editor

Last Monday night, April 21, the Bard Shuttle was involved in an accident on Annandale Road. Apparently the driver was reaching for something on the floor of the van, when she lost control and crashed head-on into a tree. There were no passengers in the vehicle, but the driver was taken to Northern Dutchess Hospital with a leg injury, a concussion and, as of Friday, was still in a state of shock.

Bard E.M.S and Security were the first to respond when Professor John Pruitt reported the accident around ten p.m. when it occurred in front of his house. Red Hook Ambulance and the Sheriff and Fire Departments soon arrived. Traffic on Annandale Road had to be blocked off to tow the vehicle away while the Fire Department checked for spilled gas. The immediate and effective response to the accident of E.M.S. and Security were "highly commended" by the Sheriff and Fire Department.

Director of Security Bob Boyce felt that "there is no question about the safety of the vehicles. Buildings and Grounds have two good mechanics who conduct preventative maintenance and all vehicles are inspected at licensed stations off-campus."

The van itself suffered severe damage and the official insurance report was welcome in concerning whether or not it has been totaled. The entire front of the van was compacted and the driver apparently was not wearing her seatbelt. Shuttle services on campus have been postponed indefinitely.

Inside

J&O celebrates Passover...

Senior project art reviews...

...page 3

...page 8
Junior Fellowships broaden student horizons

Jeanne C. Breton
Staff Writer

In 1978, The Bard Center was “initiated...with the goal of bringing scholarly and artistic programming to the entire community of the greater Hudson Valley.” Its executive director, Bard Vice-President Dimitri Papadimitriou, describes The Bard Center as “an organization to incorporate all the extracurricular activities of the college into a number of programs to enhance the undergraduate experience, and to fulfill the obligation of making Bard a place where domestic and social issues can be debated and the community can take part in these debates.” The Bard Center “grew and changed and developed a solid organizational structure to support a large number of programs” including lecture series, the Bard Music Festival and the Edith C. Blum Art Institute among many others. Perhaps the most noteworthy to aspiring and academically conscious Bard students, however, is the Junior Fellowship program.

Bard’s Junior Fellowship program was designed in 1982 by President Leon Botstein, Vice President Papadimitriou, and the college Dean because they felt there were a great deal of “good opportunities for students not being taken advantage of [internships mostly] because of the usual non-paying situation. By creating an annual fellowship, an opportunity is created “for students in the summer to get a taste of what’s available out there. [in the real world]” The Junior Fellowship program offers successfully moderated juniors who have at least 76 credits and have not yet started their senior project a fair chance to broaden their career development. Five ‘highly motivated’ students are chosen each year to receive a fellowship of $1300 to pursue a non-paid, supervised work experience specifically created to help our local community. The students’ transcripts along with evaluations from the supervisors of the job. Interested juniors first submit a proposal which includes a resume, a copy of their transcript, a letter from the intended supervisor indicating arrangements, and a supporting letter from a faculty member familiar with their work. The winners are then selected by a committee of faculty and administration who considers the clarity and content of each proposal including: its feasibility, the relationship between the internship and the student’s academic background, and the potential growth offered by the experience. This year’s committee consisted of Karen Greenberg, Shelly Morgan, Amy Cheng, and Ben Laffarge. Karen Greenberg (who is also Bard’s Dean of Studies) feels the most important of the considered criteria is to be “the way in which the fellowship would help [the students] in their futures as an extension of their academics,” but this does not necessarily mean that the internship must be related to their senior project. This year their were fifteen applicants and the winners were Tara Parsons, Christa Shute, Javed Jahangir, Gabriel Wardell, and Paul Thompson.

Gabriel Wardell is a film major who will be working with the Baltimore Film Forum. This forum is Maryland’s only non-profit professional film organization to present films that movie-goers in the Baltimore area would not otherwise see in a movie theater; their audience is over 30,000 each year consisting of all ages, “their common bond being an appreciation of outstanding cinema.” Wardell feels working for the forum will give him “the opportunity to develop beyond a ‘would you like cream and sugar with that?’ go-fer. He will be performing “a veritable plethora of jobs” and will also gain an intimate knowledge of all areas involved in the preparation of a film program.

In his proposal, Gabriel’s justification for wanting the fellowship was in short this: “Within the seclusion of College, a young artist has little perspective about the needs, interests, and concerns of a public audience. Working with the Forum...will no doubt teach me a valuable lesson by opening my limited academic experience to the public community.”

Javed Jahangir is an economics major who will be working at Dohaia University in Bangladesh. There he will be participating in a research project entitled “Attitudes Towards Working Women in Bangladesh.” He will be involved with the the theoretical, academic, and data collecting pursuits of this project. Javed feels the work “will give me an exceptional opportunity to observe the mechanics of the myriad aspects of social research.” He found the opportunity inspiring because he is currently working on a project for a class with Professor McCarthy called “The Economics of Famines,” which involves him coming “up with a new approach to measuring the efficiency of distribution of entitlements in a famine affected economy.” Working in Bangladesh will not doubt expand his his research possibilities.

Christa Shute is a philosophy major who will be working at the Chittenden County Public Defender’s office in Burlington, Vermont. “This office defends people who are unable to afford their own attorney. Christa’s internship will involve ‘training and supervision within the first week and a half. Following this time we [Christa and the other intern] will be responsible for our own cases.” continued on page 4

Movies for the Week:
Friday, May 1: Blade Runner
Sunday, May 3: Animal Crackers

The Entertainment Committee Presents
Spring Fling
Featuring Repercussions (a 10-piece jazz-rap band from NYC) with St. Booty
Sat. May 2 at 10pm in the Student Center
Admission $2. Beverages provided. Bard Students only!

A Reminder! You are endangering the lives of your professors’ children when you don’t stop for a school bus.
State law requires that you stop at least 50 feet behind a school bus.

Political Studies position filled

Michael Poizner
News Editor

The administration has recently announced that it has filled a tenure track position in the Political Studies department. They have also extended the stay of Minya Wa Kinyatti, a visiting professor, for next semester.

Jonathan Kahn will be filling a tenure track position in the Political Studies division, filling the vacancy that Professor Carol Nackenoff will be creating when she goes to Swarthmore. Kahn is receiving his Ph.D. in political history from Cornell University. Kahn received his bachelor’s degree from Yale University and went on to study law at the Bolt Hall School of Law at the University of California. He practiced law with a law firm in Washington D.C. where he specialized in environmental and energy law. He gave up law to receive his doctorate from Cornell where he has taught in both the law school and in the graduate school. His doctoral thesis is in political culture in the United States between 1900 and 1925. His areas of interest in political studies include American constitutional law as well as human rights and city government. His position at Bard will be his first tenure-track position.

Kinyatti is a professor in the Political Studies department. He will stay on next Fall to teach another course on Modern South Africa and one on the Mau Mau movement.

997-1311
THE PRINCETON REVIEW
We Score More!
Jewish Students Organization celebrates Passover

Pesah (or Passover) is the holiday in which Jews recall their enslavement at the hands of the Egyptians. One of the ways in which they remember these events from 1200 B.C. is the highly symbolic Seder dinner. This year the JSO (Jewish Students Organization) celebrated its traditional Seder on April 22. The ceremony was open to Jews and Gentiles alike. "You are all honorary Jews tonight," said Rabbi Jonathan Kligler.

The Seder is an ancient ritual. According to the Hagadah, an instruction manual for the Seder passed out by the JSO, many of the rituals "date from Second Temple times, and from the years immediately following the destruction of the Temple by the Romans in 70 A.D.. Some prayers are much older, and a few songs are a youthful 500 years old." The JSO combined the old and the new by signing the traditional songs as well as songs from the civil rights movement of the Sixties, showing the timeliness of the event.

"We are free now," explained Rabbi Kligler, "but we remember that we were slaves. We remember with the symbols." The symbols are generally connected with images of birth and fertility, the Passover being a sort of Spring ritual as well as commemorating Moses leading the Israelites from their Egyptian captors. The Seder plate contains a variety of items that are all symbolic of something having to do with slavery and freedom.

The first item on the Seder plate is the Z'roah, which is usually a shankbone from a lamb. The lamb symbolizes the Pascal Lamb of Temple days and the lamb's blood used to mark the doors of the Jews in Egypt that the Angel of Death passed over. At the JSO ceremony, the shankbone was replaced with a beet. Rabbi Kligler explained that this was done for vegetarian reasons, and that in other homes, people use a yam and call it the 'Pascal Yam.'

The second item on the Seder plate is the Karpass, or green herbs. The herbs, usually parsley, represent springtime. They are usually dipped in salt water (also on the plate) that represents the tears of slavery, the red sea, and a recognition of the suffering inherent in life.

Aside from the green herbs, there are also the Maror or bitter herbs, usually horseradish. These are eaten to remind one of the bitterness of slavery.

To counterbalance the bitterness of the Maror is the Kharoshet, a mixture of different sweet fruits that varies according to the geography of the Jews celebrating the ceremony. The Kharoset represents the mortar used to make bricks for the pharaohs. It may seem ironic that Kharoset is sweet when it represents forced labor but that is because labor done of one's own volition is sweet, and the Seder is a celebration of freedom by remembering slavery, according to Rabbi Kligler.

The Seder plate also contains a hard boiled egg, called Bytzah, to symbolize springtime fertility. The egg also symbolizes how people become hardened under oppression. Other symbols include the Matzah, or unleavened bread. Three matzah are placed on the table and covered with a cloth. This symbolizes the bread that the Jews had to carry with them as they left Egypt, which was baked fresh and could not be allowed to rise.

The matzah becomes important later on in the part of the Seder called Ya-Aetz of the breaking of the middle matzah. The middle of the three matzah is broken and the larger piece (afikomen) is hidden away. This symbolizes the fact that the larger part of life remains hidden from us. It also serves to remind one of when the wandering Jews had to hide their food since they didn't always know when their next meals were coming from. The Seder ends when someone finds and ransom off the afikomen for a small reward.

Another important symbol is the cup of Elihu or Elijah. This is the traditional place setting and cup of wine left open for the spirit of the prophet Elijah who is supposed to come and bless those present with wisdom and compassion. According to Rabbi Kligler, there is also a legend that Elijah comes back every year as a needy person. Depending on how he is treated, Elijah decides whether or not the Messianic age should be started.

Cabinets of Curiosity: third world artists at the Black Center

Last Thursday evening the recently opened Black Center for Curatorial Studies welcomed its first guest lecturer, Jean-Robert Matin, a professional art curator who has worked in France with such museums as the Louvre and their museum of modern art. In particular Matin discussed his participation in the evocative "Magiciens du Terre" show exhibited at the Centre Pompidou in 1989 in addition to outlining his current project.

"Magiciens" (magicians of the earth) featured one hundred artists from around the world who brought their own unique and vital cultural works together in one tremendous breakthrough show. "I wanted to get away from the focus upon artists of the industrialized nations," explained Matin. "We treated all cultures on an equal basis and aimed for a collection that was truly global in scope."

Artists came from such varied nations as China, Haiti, Nigeria, and Cuba, in addition to American, French, and British artists. Much of the focus of the show was upon "third-world artists who have previously gone unrecognized by the art world of the West." Matin deliberately set out to bring in a wide variety of artists in opposition to the hegemony of typical Western museums.

Almost half of the artists were actually brought to Paris to construct their works on location, ranging from house decoration to sculpture to the intricate complexities of sand-painting. One Brazilian artist created a work entitled "How to Build Cathedrals" which displayed a room carpeted with cires connected to a ceiling of bones through a pillar of communion wafers. A troupe of Aboriginal artists created floor decorations interpreting the "dreamings of the possum and snake." Much of the art produced was linked to rituals, and artists had to reconcile what was sacred to their culture to what could be exhibited, occasionally including subtle mistakes to prevent sacrilege.

Three Buddhist monks from Tibet recreated an enormous holy Mandala completely from sand according to the strict dictates of their religious training which forbids any improvisation. Matin was fascinated by how that was in extreme opposition to the western tradition of avant-garde, intensely personal art.

"We wanted the works to be intentionally ephemeral," stated Matin as he explained how he had to retain some of the natural integrity of each individual art form by trying to make it appear in its original context. He also deliberately avoided explanatory texts for each work and chose to forget any conscious arrangement of the exhibits "to put the viewer in front of the unknown and let him react upon his own judgement."

Matin is currently working within a renovated 16th century castle in France and coordinating an exhibit entitled "Cabinet Curiosite." In the 16th century, aristocrats would make collections of exotic artifacts such as stuffed alligators and "unicorn horns" continued on page 4
Holocaust literature examined

Michael Poizner
News Editor

Last Tuesday evening Polish author Louis Begley was invited by Bard Professor Norman Manea to discuss his own novel, "Warlaine Lies and other aspects of Holocaust literature as part of Manea's course, "Literature of the Holocaust." Begley's book was part of the class reading list and, written only a few years ago, played out the fate of a young Jewish boy in Poland who had to hide his identity from the Nazis while observing atrocities all around him.

Both Manea and Begley were young children during World War II, ages 9 and 12 respectively, and while Begley's experiences were very similar to that of his protagonist, Manea actually grew up in a concentration camp. Each of the writers discussed the difficult task of connecting the horrible with the beautiful - the attempt to make tragic historical events into art through the vehicle of literature.

Begley explained that it took him over forty years to finally begin writing his novel; previously he had given up creative writing to try and "distance myself" from the subject. Indeed he acknowledged that his book comes across as what Manea called "a voyeur of evil." Begley responded that "I've always had a sickly fascination that is a form of voyeurism. That made me nervous about writing a novel on this 'nicky' ground of the Holocaust. I suffered a moral crisis about how much of this story I had made up and for how much of it I was telling the truth."

Writing, however, does serve as a kind of cathartic method to cleanse these terrible memories. Begley commented that "fiction is a mixture of confession and metamorphosis of experience. A lot in the book has direct relation to my experience, but everything has undergone a distortion, an artistic metamorphosis."

"If I had been absolutely authentic, I would only have written thirty pages - very boring no matter how unpleasant. I needed a distance between the subject and myself, and art creates such a distance. The novel was like kitchen gloves to handle a hot pot."

"Literature is born from pain," added Manea. "This is the last generation of readers who will ever meet actual survivors, so what is said is important." Manea also pointed out that while three other current authors were from the same camp that he was imprisoned within, each man writes with a different voice born from the same experiences.

Manea also argued that while books on the Holocaust are many in number, very few can be considered "literature," with Begley's novel a notable exception. Asked whether fictionalizing these experiences trivializes them, both men felt that even fifty years later that question has not yet been clearly answered.

Concerning the distinction between how American Jews view the Holocaust as opposed to Europeans, Begley said the "Holocaust is not just about Jews but a horrible act against humanity. American Jews, have a peculiar attachment to the sense of what happened that does not correspond to my own. I don't consider the Holocaust as a test of whether or not one is a good Jew or a bad Jew. Victims of incredible force and cruelty have no obligation to be brave."

"The perfect memory does not work in art," explained Manea. "Memory is a selection that is distorted and deepened by writing. In the case we must view the work as a piece of art. We respect the pain of the author but cannot help be cruel and judge the works on literary criteria. Not a political question, but one of whether or not the art is good."

The task of taking past evils in history and turning them into an interesting piece of literature while still remaining true to the facts seems to be nearly impossible. But as Begley concluded, "One writes what is inside one. What is inside me would surely have been different if I had led a different life."

Cabinets continued

continued from page 3

(continued from page 3)

(lastly the ones of northern narwhals) in "cabinets of curiosity." In another project to recreate these strange miniature museums, Matis's collecting and commissioning works that will re-interpret these items which were so fascinating to Europeans of the 1500's. "I am very interested in what is collected during different epochs," said Matis. "And how these items are classified and displayed which is the prerogative of the curator in our own times."

Knowing how to help a person who's been raped is as important as knowing how to help a choking victim or someone who's drowning. It's basic first aid.

To find out more about this basic first aid call 758-7552 or 758-7553
B.R.A.V.E.
Bard Response To Rape & Associated Violence Education Information, support, counselling, referrals. All calls are confidential.
A response to a letter in the last issue about the march

Dear Miss Hellin Kay,

Thank you for responding to the report I gave on the other march. I was almost afraid that it would be too subtle, as you say, and that people would simply pass it over as another one of the multitude of propaganda. However, while I am glad for your attention, I am sorry that you did not understand the point I was making, nor even appeared to give it any consideration. From your specific comments, I realize that I must make myself more clear. Here, then, is what you did not gather from my report. Please allow me the benefit of doubt, that I am indeed making an intelligible and coherent point, that I am not a wicked, barbarian of woe.

First of all, I am saddened by the vehemence that saturated your letter. This in itself is an indication of the point you missed—perhaps the greatest point of your report. I did not, at all, mean to incite such anger and frustration in you. Rather, I meant to present a beauty that got drowned out amid the shouts and yelling of the Pro-choice rally and I call it Pro-choice and not Anti-life because I am not concerned with rhetoric but rather the problem that exists between people of differing purposes—you are certainly entitled to call my position "anti-choice / anti-woman" but I hope that is not the extent of your understanding of the issues at hand. There is a innocence and beauty to life that transcends political, pragmatic debates. There is a sanctity of life that is recognized by all of us if we allow ourselves to be so enlightened. Before we drop into the trenches and begin our war, perhaps it would be best to be reminded of exactly what it is that we are fighting for. I do hope sincerely that we are both wanting the same thing but are simply at a practical impasse. Perhaps, I am wrong. Perhaps you do not have this same value for life. However, be that as it may, above all, I was hoping to share a perspective on the abortion issue that gives at what lies at the heart of what even motivates us to participate in this battle. And that is life.

You comment that if I had listened carefully, I would have heard the cries of "hundreds of thousands of women dying of illegal abortions." Indeed, I did. In fact, I heard such cries louder than you may have—if I heard it in the silence which followed one of them (at the other rally) disappearing, I heard it in the laughter that followed, for that was also for these women who die of unfortunate circumstance. You mistakenly took these "people," at the rally I reported on, to only be the potential conceptions, all the potential babies. Your logical comment about how it is ridiculous to think that fetuses wonder shows this. Let me clarify for you the symbolism here, all life is at this rally. Not only did this rally compose of— as you term them— fetuses, this rally also consisted of all the women who might even conceive. They were there too. And not only did potential life disappear periodically, but those who, in part, made possible life disappeared as well. While you rightly figured out that the cause of the disappearance as abortion, you did not see the entire picture. Or rather, you assumed that I had only a narrow perspective. I do not. Abortion is not a problem for fetuses, it is not a problem for women, it is a problem for life. Let me make it clear: abortion is about the above of life. And that was the major emphasis of the report. All those giggles, all those smiles, all those wondering—those were the things that were disappearing.

The guess is my letter goes, I believe you, yourself, make it painfully clear that you have not truly regarded the matter of abortion with a comprehensve eye. Though I certainly did not make any of the typical Pro-life points I present in the report, you being a participant in this issue should know them already. Do you know why any one might oppose abortion? Will you simply accept the explanation that there are evil men and twisted women who seek to subjugate all "freedom loving" women and even seek the suffering of the female sex? Is it that there are these petty meddling in the affairs of women who have only their wicked amusement in mind? As a bit of constructive criticism, let me suggest that you put away the posters and signs and simply ask yourself why there is at all a constitute of perfectly normal, intelligent people that do not wish abortions to occur. From here you might then see the entire significance of the abortion issue and not a simplified interest.

Rather than go into the details of what the usual Pro-life position entails (nor am I confident you are perfectly able of finding such a discussion on your own), let me try to show you what you might see when you have broadened your glance to encompass the perspectives of all those involved. The Pro-choice position sees abortion as an option which should be free and open. They consider it a matter of one's personal freedom, one's personal choice. You like to make the specific argument that we are talking about a woman's body. The Pro-life position is on the other hand, an acceptance of a negation of life, a denial of the sanctity of what should be universally valued. They consider it a matter of necessity, a matter of nature, and a matter of what already is. Because all we're only able to argue because we're here in the first place.

If you think about it carefully, these are two incommensurable positions. It is not that they disagree with each other, they are not even able to hear each other. If you may be overgeneral, the Pro-choice position is one of dealing with a practical issue and the Pro-life position is one of encompassing a moral vision. Now before you jump to any prejudged conclusions, let me explain further, because I have not said what you probably think I've said. The Pro-choice position is an answer given to the situation of abortion after it has occurred (or in knowing that it will occur). The Pro-life position is a remark about the fact that it has occurred. What is the real problematic here? The fact of abortion? Not really, the true source of disparity is in the unwanted conception, the unwanted life. Pro-life sees abortion for what it is in its moral reality: acknowledgment that life can be worthless, valueless—essential a negation of life. Of course, this being the case, abortion should be denied. Morally speaking, who would want what I have just said— it is something which should never occur. That is their point. Pro-choice sees abortion for what it is in its indicative sense: there does arise the situation in which a conception is unwanted, a life un-

Attention:

May Graduates/students transferring from Bard
All Students graduating, with plans to attend

grad school or students planning to transfer to another college will need a copy of their health
and immunizations records.

The health service will make every effort to provide
these records to students upon request.

Please note, however, that students must contact
the Health Service at ext 433 as soon as possible,
but no later than FRIDAY, MAY 8, 1992.

Copies of these records can be picked up at the
Health Service through May 20, 1992.

The Health Service is not employed during the
summer months and will be unable to honor any
requests during June and July.

A page of unedited observations from guest writers
Response continued... 

You say that women should be allowed to control their own bodies. I don't disagree. Let me ask you this (and this is not a joke) who should have the control between the two heads of a Siamese twin? Granted both are dependent upon the fraction of the body which is under the head of the other, shouldn't one be given the authority to "abort" the other if he begins to be a nuisance? You talk of your own body, but have you forgotten that in the case of conception your body contains the beginnings and growing of another person? Now, will you seriously argue that the fetus is dependent upon you for survival and so you have complete control over it? Think of how that kind of argument could be extended. My grandmother is dependent upon my uncle for her livelihood.

And finally, you ask at the end, how pro-life is it to forget the lives of women. Have you forgotten the lives of the babies already?

A public apology to the Bard community

Just to match the price of rhetoric. What about you staying the hell away from all these children, out of their business, out of their lives?

(Sincerely though, I hope you have benefited from this exchange and learned more about the other side as I have. We're really not monster-making-chauvinists who want to put you all in cages for our entertainment. We just see something which you don't. Of course we'd like to show you...if you're willing to look.)

Author's note: included by request.

This week's issue is dedicated to all those hard-working seniors who have spent the last eight months diving over their projects: all three of them. It is also dedicated to the rest of us who started our projects last week after eight months of doing nothing.

Whatever the case, it's over and now it's time to party. If you're not a graduating senior, party anyway, you need the practice. Here are the post project drinking rules:

1) Drinking must begin no later than 5 p.m. today, April 29.
2) Drinking Maesterbrauer is not allowed.
3) If you can still walk, you can still drink.

The following are some beers, all in the five dollar per six pack range, that we recommend: Guinness Gold, Pripps, Kronenbourg, Old Vienna (Q.V.), Genesee 12 Horse, Molson Golden, or Molson Dry which we've brought back this week for an encore review.

F: Molson dry is a bit of a departure from what we normally drink-at least color-wise. It's a very mild beer and being a dry beer, it has a nonexistent aftertaste making it very drinkable with a clean finish. This beer is almost too mild to say anything about, maybe it's my mood, but it isn't as good as I want it to be. Phantom.

Ph: Drinkable is the key word for this beer; the color is light, but it has more flavor than you might expect. It is a perfect beer to get drunk on, it's easy going, mellow, yet there is a subtle, enjoyable flavor that prevents you from getting bored. Because it's still relatively new, Molson Dry can be difficult to find, but it's worth looking for, it's my favorite of the Molson family and it's inexpensive, the same price as Molson Golden, it's my top pick for celebrating the end of senior projects.

F: Well said. Now let's move on to our next selection, Crazy Horse.

Ph: Crazy Horse is aptly named; it's got a kick as hard as you might expect from a crazy horse. I'm not really sure how to describe it, it's a malt liquor, and you can tell because it has a different texture than a beer. It's smooth enough going down, but has an aftertaste that's more than just a little harsh. There's no denying that Crazy Horse is a good value for the money, though, it gets you buzzing fast and is only $2.19 for a 1.2 liter bottle. If you really want a good malt liquor, try Braador, which coincidentally is put out by Molson. Braador is easy to get in Canada but can be found in the States if you really want it.

F: Well, you're right, Crazy Horse is a malt liquor, and it does have a kick, but for the price and quantity, it just doesn't get any better than this (enter the Swedish biker team.) The flavor is quite caramel, but isn't sweet, it's sharp instead. The aftertaste is pronounced but not too severe. The color is nice and...

Ph: Hold on for a minute, "nice" is a word to describe puppy dogs, not malt liquor. You've got to choose your adjectives more carefully.

F: Look, fuck off, the color is nice and the smell is passable. Just drink it. The bottle is all painted and definitely worth having. I've endorsed dozens of beers and I'm telling you, this is the one that you really should buy. Really! I'm giving it my highest rating even though it doesn't taste that great, even though it's only a "2" beer, I'm giving it a "4". The pure shock value of the bottle makes all the difference.

As a final note, on May 7, there will be an awesome party that, with the help of the two of us, will have Fosters on tap! Not generic shit beer. So get your work done, forget your Friday morning classes, just bring a couple of bucks and plan to drink. See you there.

<table>
<thead>
<tr>
<th>Beers</th>
<th>Molson Dry</th>
<th>Crazy Horse</th>
</tr>
</thead>
<tbody>
<tr>
<td>Finnegan</td>
<td>2.5</td>
<td>4</td>
</tr>
<tr>
<td>Phantom</td>
<td>3.5</td>
<td>2</td>
</tr>
</tbody>
</table>

Beverage way

SUPERMARKET OF BEER AND SODA
Rt. 9 2 miles North of Red Hook Traffic Light

- Coors cans $12.49 / case
- Rheingold $7.99 / case
- Michelob $3.99 / 6 pack
- Molson Golden $12.99 / case
- Pechs $4.49 / 6 pack
- British American Soda $0.79 / 2L
Art abounds on campus

Cullens' art show review

"The well-spring from which the majority of the monsters I draw is the Book of Kells," explained Christianne Cullens, commenting on her senior project, a series of drawings and paintings entitled Seacht a ban Dubh.

A viewer feels the Celtic influence even before getting past the title, which means 'mythical creatures in black and white' in Gaelic. Cullens is interested in the Irish traditions because of her own ancestry and said that "all along, I knew I would do something Celtic."

The eleven large oil-based charcoal drawings are images taken from pre-Christian Celtic myth and adapted by Cullens to produce pieces which were described as "totally fantastical and purely from imagination." Abandoning her pen and ink approach to creating these monsters, Cullens found that the larger charcoal images were "more monochromatic and three-dimensional - a step beyond flat Celtic art."

Cullens felt that in the past, "I had a real lack of consistency. I was a big experimenter...always going off on my own tangents," and hoped that her senior project would provide a focus "to prove to myself that I could work with a constant element."

She accomplished this by "talking [my project] so internally," so that the only pieces which were not direct adaptations of mythical creatures were representations of family members with a creature-like twist. "Two of the graphite drawings and one of the spray paints were of my little brothers and sisters...but as creatures. I wanted to pursue the idea of a transient elderly person within a kid."

Cullens was pleased with the show overall, as were those who viewed her work. Cullens commented, "People said that it was very eloquently done and beautifully finished...that they couldn't imagine the process through which the pieces came. That made me feel really good."

Now that her art project is complete, Cullens is at work on her second senior project, a cross-disciplinary literature and history study of the influence of Christian Celtic myth into the IRA, a project which she feels is "closely related to my art work."

After her graduation next fall, she plans to go to Ireland to do 'pave around and test the water' at Trinity College and the University of Dublin, where she hopes to continue Irish studies.

Scealta sa ban Dubh by Christianne Cullens was on display in Fairview from April 18th - 24th.

Breth art show review

"I looked at some old master paintings - some Renoir nudes, some Cezanne, some impressionistic paintings - and imagined putting the gourd in place of the figure," said senior Andrea Breth, describing the process of creating her senior project, a series of paintings entitled Perceptions of a Yard-Sale Gourd.

Her project includes fifteen oil paintings of gourds in a variety of styles and textures. Breth was interested in painting one subject several times and explained that she chose an inanimate object because it would suit her project; Breth was looking for "a simple form very organic and very versatile" that would allow her to express her own style against a backdrop of many existing styles of painting.

Lieberman art show review

"I wanted to combine words and images into one," said Jenny Lieberman of her senior project, an untitled series of paintings and charcoal drawings.

Ten long panels, each containing several symbols in acrylic and house paint on wooden squares, told stories of certain events involving myself, friends, and family, with the final panel being the "summation of what I had said and learned."

Although Lieberman developed symbols herself, they were based upon Mayan glyphs. Lieberman researched the Mayan, Chinese, Hebrew, and Egyptian languages before deciding to focus upon Mayan because "it was the least representational, the most different from English, and it hasn't been fully discovered yet."

Also, Lieberman was intrigued by "the Mayan idea of learning through the self," which seemed to fit the stories the community control continued on page 11

announcing 20% discount

Catskill Art & Crafts Supply
34 Mill Hill Road
Woodstock
679-2251

except for color fabrics, gifts, discounted items

TELEPHONE: 328 Wall St, Kingston
531-7780

All art reviews by Tatiana Provenz Art Editor
35-UP Review

Anne Miller
Staff Writer

Friday-Thursday, April 24-30, Upstate Films will present the Hudson Valley premiere of Michael Apted's highly praised documentary, 35 UP. A seat is reserved: "give me the child until he is seven, and I'll show you the man"-formed the kernel of what has grown into a remarkable British documentary series. In 1964, director Apted chose fourteen 7-year-olds with diverse social backgrounds, intending to explore the effect of Britain's burgeoning pop culture on social class and opportunity. SEVEN UP became an instant classic and raised so many provocative questions that Apted decided to return to his subjects every seven years, the results being SEVEN PLUS SEVEN, TWENTY-ONE, and the widely acclaimed 28 UP. By 1984, the director noted, the series had changed. "The politics were now unspoken and the class distinctions self-evident. Individual drama moved to the foreground, and the human element began to dominate." Of 35 UP, which features the eleven who have chosen to continue, Apted remarks, "They live as many surprises now there were with 28 UP... the films get richer as the people get older."

What makes the documentary so successful is its use of footage from the previous films so that the audience may be unfamiliar with the characters get a sense or flavor of the individuals and their backgrounds. It is interesting to watch the progression of a 7-year-old's attitudes and beliefs into that of a 35-year-old. As the wife of one remarked about her feelings towards the series, it was "good, good, you can analyze and show what you had in the past."

The ability to compare and contrast, it is easy to see the vast differences among the individuals' backgrounds which created and shaped such diverse qualities in their adult life. For instance, John, Andrew, and Carole were considered "boring," but a couple of years later appeared fully grown. Paul attended an elite prep school and had all that many would regard as snobbish ideas about education and the values or the rich girl who had the right to a proper one. At thirty-five, Charles seemed to be the only one of the group who did not continue to have such bourgeois values. The other two, John and Andrew, currently live in England, but are more concerned with the poverty in Bulgaria than with those within England itself. On the other side of the fence, we have Jake, Lyn, and Sue, three women who were born in a lower class of English society. To them, the most important issue is that of stable marriages and the family. They are also somewhat bitter now as they were when they were just sixteen about class and social structure in England, about a society that gives favors, which they obviously do not receive. Their dress and manners also lower social class upbringing. Additional issues such as family, current problems, career goals, and general progressions from last films were also raised.

Paul lived in a children's home in London when he was seven and was unable to find his roots until he found his wife. He is now married and has a daughter. John regrets the fact that he left his childhood behind, and he feels that he never had a stable family, he has a depressor attitude and is still insecure. Neil, who suffers from severe mental depression and finds it difficult to operate day-to-day, does not think that his life is a success and feels that he will never be able to be in a position of importance. Tony has achieved his goal that he had as a 7-year-old—become a jockey. He now has his own stables raises horses, while teaching his children how to ride. Suzy, who was cynical about the prospect of getting married and having children, education and life in general, is currently happily married to her husband, Rupert and has two children.

As intriguing and fascinating for the audience to mark the progression of their lives, some of the subjects regret their decision to participate in the program. For Suzy it is difficult because "...the memories come flooding back which one cannot change," and is open to everyone to see. John regrets the fact that he let his headmaster talk him into it, seeing it as "...a pill of poison every seven years." Ironically, Charles, after becoming a producer of the BBC decided that he no longer wished to be on television and therefore did not show up for 35 UP. Another possible reason for subjects being less than pleased to return are the hard-hitting questions which are asked. It was difficult for Neil to answer when asked, "Do you worry about your sanity?" and equally disconcerting for Bruce to have to tell the world every seven years that he did not yet have a girlfriend or a wife. When continually questioned about his love life and whether he was getting married, he responded, "I feel as if this is turning into a dating agency video."

To watch these adults start off as 7-year-olds and to mature and grow into 35-year-olds is more than simply a social commentary on the part of English society and culture and how it affects and influences children's future lives. It is also an examination of individuals' lives and how they actively shape their own futures based on themselves and their backgrounds. Though a captivating documentary, it did become a bit tiring towards the end. It was easy for the viewer to feel drained because she felt as if she had almost been living the lives of those filmed.

Thompson art show review

"You've got to take it and make it your own, and then talk a good enough story to make it someone else's," said Sandra Thompson of his senior project, a mixed-media installation entitled Everything must go. The only prerequisite for being a 'found object' in Thompson's show is that you are not "average material." A variety of media including wood, bones, bathtubs, motors, helmets, hair, wheels, television, couches, fiberglass, and propellers made their way into the show. What resulted was an exhibition that Thompson explained, "can't be anywhere else because it doesn't fit anyplace else." Thompson centered his installation around the theme of boxes and boundaries. When asked to explain, he responded: "inside and outside, things that are contained... don't know." Thompson claimed that Music Program Zero in Fluenced his project in that he also wanted to experiment with work in time and space. The installation was designed to have a "bunch of people walk through it at once...spilling beer and setting them down [throughout the piece]."

To pursue this time-space theme, Thompson had one room with a couch and televisions featuring porn films. On the couches continued on page 11

Moore art show review

"They're more readily available and easier to manipulate than human beings," said Kim Moore of her choice to paint still-lifes for her senior project, a series of paintings entitled This is (still) life. Moore's show features 25 modeling paste and oil paintings of bottles, vases, and jars. She found the subjects for her project at a yard sale: "I bought 20 bottles that a woman had dug up from a dump at a yard sale for $3," said Moore. Due to the traditional nature of such objects in still-life painting, she found the project challenging: "You have to take it and try to make it your own rather than doing the mechanical reproductions by student artists who paint exactly what they see." Furthermore, because she worked with relatively uniform subjects, she was able to concentrate more on how "different colors and shapes feel different ways." Moore became interested in painting still-lifes as a sophomore, but her interest in art developed much earlier. "I told my mother when I was five that I was going to be an artist," she explained. "She would put me to bed and come downstairs at 11 o'clock and find me doing a project in the dining room." Moore was pleased overall with her exhibit, except for the lighting, which left half of the show in shadows. Viewers also responded positively to her work. In fact, Moore commented, "I got a love... continued on page 11"
Blazers win first match despite Bill Yeskel's absence

The men's varsity tennis team won its first match against Mount Saint Vincent this past week, despite only having five players. The missing sixth player, Bill Yeskel, apologized for his absence which gave Mt. St. Vincent two of their three wins.

"It was the most bizarre tennis match I've ever watched in my life," said Coach Joel Tomson, inquiring that some of the strange happenings resulted from lack of tennis knowledge on both sides. One Mt. St. Vincent player breached court "etiquette" by leaving in the middle of a game for a drink of water and to talk to his coach. The Blazers swept all the singles matches but only had players for anything, including very close matches by Beno Ringel and Damath DeTissera, who needed three sets, and Yami Tomar survived a tie-breaker in the first set to win 76-86, 63. The Blazers couldn't keep the streak going, however, as they lost their next match against John Jay. Damath DeTissera was the only Blazer to win a match (61, 62, 61), and only two doubles matches were played as John Jay had to leave early for some inexplicable reason.

The NAIA District 31 Tournament, rated out at Bard, was also run out at Manhattanville College on Sunday. Third's time's the charm, as it is rescheduled for Wednesday, the 29th, at Manhattanville at 3pm. The Blazers play their final away game against Western Connecticut State University this Thursday, the 30th, at 4pm.

Unsportsmanlike conduct abounds during softball games

It all started when, on Wednesday, all three games were forfeits, the first two because the teams didn't have two women who were on their roster playing the field. The team captains protested vehemently in both cases, but to no avail, since the rule has been in place since the beginning of the softball season and was made known to all players. As rosters cannot be changed now, team captains are encouraged to inform everyone of their game times and not to play people who are not on their roster, which has been happening often lately. The third forfeit of Wednesday resulted when none of the members of 2 Legit 2 Quit showed up, thinking that the game was cancelled due to rain that morning. If any player is in doubt whether a game will be played, call Kris Hall at ext. 200. That's what she's getting paid for, and she's fun to talk with to boot.

Regarding all the other unsportsmanlike conduct, most softball players (and umpires) apparently have little or no idea what fielder obstruction is. On a ground ball, the fielder has the right to the ball. However, if a fielder does not have the ball, the fielder cannot stand in the middle of the basepath or in front of a base or on a base or interfere with the runner in any other way. The fielder can stand in the runner's way if and only if the fielder has the ball. As for the runners - this is an intramural recreational, I repeat, recreational softball league. A BARD RECREATIONAL SOFTBALL LEAGUE, not the majors or even real college ball where wins and losses actually matter. Overaggressive and/or violent baserunning is not called for and is extremely dangerous; for example, instead of sliding into second base, hurtling oneself at the fielder so as to knock the ball away and possibly inflict bodily damage on said fielder, (editor's note: As a responsible umpire, I will immediately declare the runner out on the play and out of the game if this happens in games that I umpire. This is BARD SOFTBALL, for chrissakes! The idea is to have a good time, not to separate your neighbor's arm from her shoulder).

Another bizarre softball/baseball rule, the infamous "Infield fly rule" struck again, as many team members and fans began calling for the fly rule at inappropriate situations. The rule is, and I quote: "An infield Fly is a fly ball (not including a line drive nor an attempted bunt) which can be caught by an infielder with ordinary effort, when first and second, or first, second and third bases are occupied, before they are out (emphasis added)." Players and fans are asked not to antagonize the umpires or question the umpires' judgments during games. Also, even if Kris Hall is present at games, do not ask her to overturn rules or umpires' calls. She will discuss rules with you and even offer friendly advice, but she will not usurp the umpires' decisions, which are final and cannot be disputed, so don't even try.

Game of the Week

The Cunning Linguists were mauling Gym Rats, turning a mild into a homerun fest. Outfielder Jody Apad had fun in center with a Sports Editor's favorite glove, jumping over fences and bellyflopping into a huge puddle, sending water everywhere. Great entertainment for the entire family except it didn't matter because the Cunning Linguists had already forfeited to Gym Rats due to the aforementioned two women on the field rule (actually, it doesn't matter who wins anyway, what the hell). The Lyons had a tough time with Gym Rats, losing 7-0. Days later, they faced off against the Gryphons, and despite the Gryphons' tough defense, the Lyons defeated them 11-2. In another game, the Lyons played the Brewers, winning 4-2. In their next game, the Lyons played against the Other League, losing 4-3.

Want to write whatever you want? Be the new Observer Sports Editor. Have fun embarrassing your classmates, your friends and yourself. Be the only editor with a free reign. Drop a note in campus mail or call 758-0772. What have you got to lose?

Egg Donor For Infertile Couple

Please help us achieve the great joy of having a child. Happily married couple seeks healthy woman 21-34 years old to donate surplus eggs. Though this unique and extraordinary contribution, you can make us a family and receive compensation for your time, effort and generosity.

Procedures conducted by Mr. Sinai Hospital in New York City. All inquiries will remain confidential. Call collect (202) 686-1594.
Thanks for the choice

To the Editor:

Thank you for your fine coverage of the April 5 March on Washington. As you may know, the march (with an estimated attendance of between 500,000 and 1,000,000) was one of the largest, if not the largest, political demonstrations in our nation's history. For those of us who worked to make it happen, it was certainly gratifying to see one out of every 250 Americans come to Washington to support the right of women to control their own bodies. After the setbacks of recent court decisions, our country's pro-choice citizens can now be encouraged that reproductive freedom will be preserved in America, no matter how great a struggle it may take.

On behalf of the Steering Committee of the Bard College Coalition for Choice, I would like to publicly thank the many alumni/ae, faculty, and administrators who donated their time, effort, and money to enable Bard students to attend the march. As a result of the Bard community's generosity, the Coalition was able to offer bus seats to any Bard student who wished to attend, regardless of her/his ability to pay. Since 65% of Bard students rely on financial aid to attend college, the money raised by the Bard community was instrumental in helping us get to Washington. More than 40% of those students who attended the march were unable to pay any cost of their seats; that these students were nevertheless able to participate is testimony to the principled generosity of many in our community. Although a complete list of those faculty, staff, and alumni/ae who helped Bard get to our nation's capital would take up more space than a letter, I want to express special thanks go to Elizabeth Ely Greenberg '65 and to John Dalton, '74 for their outstanding efforts and generosity on behalf of the right to choose and on behalf of the Bard matter.

For those who were unable to attend, or for those who wish to become more involved in this issue, the Coalition for choice encourages you to contact your legislators and tell them to vote for the Freedom of Choice Act of 1992. Senator may be reached c/o the U.S. Senate / Washington, D.C. 20510.

On Love and Entropy

To the Bard Community:

Love. Why does the world cultivate this obsession with love? Theories, articles, writers, books are based on and advertisers base their lives upon this platitudinous. Why love?

The universe tends towards entropy, toward decay and disorder. Civilization is the antithesis of entropy; order is humanity's goal. We build cool stone walls against the gravity, crumbling them down and forky legs against bricks to try to resist the collapse into mud. Academics, new ideas, ideas together to combat the chaos of thought around us, to organize the world into coherent theories which allow us to relate to one another. Our social patterns strive for structure, and so we work to form as many attachments to others as possible, connecting ourselves to our world and creating a reassuring network. Love and affection in general helps us to create this brickwork of social structure, combating the social entropy—the chaos of crime, deceit, and politics—natural to man. Love is also an attempt to form bonds of understanding between us, allowing us to know our group of a stable, socially shared reality.

But if structure is such an ultimate goal, then why is hate not as valued a platitudine as love? Hate organizes the world, albeit with a sort of reverse magnetism. Hate, however, possesses a destructive rather than a constructive energy. Hate opposes the constructive order of civilization. Love was created to oppose hate, so that civilization could oppose entropy. Entropy and hate (being a proponent of entropy), however, are the natural enemies of the universe. Therefore, civilization and love are unnatural states, working against entropy and hate, ensuring the productivity of man. So is love a lie? Is it simply a proponent of civilization? Are we just drive to create a stable social structure and reinforce our views of reality so that we may lead productive lives in the service of civilization?

I don't know. Ask a poet, a philosopher, a psychologist, an artist—everyone will answer you differently. I imagine that you'll seek the answer that you want to hear. We all need to reinforce the order of our realities.

Love always,
Stephanie Chaisson

Think POSITIVE!

The state of the Bard is in doubt. Whatever happened to free thought, open-mindedness, and the intersection with sharing ideas? Don't lose your right for beauty, your ear for harmony; dance to the POSITIVE beat. Get a hold of yourself—yourself is sweet, do what's right, be what's natural; tend to the little child in thee and know Adult ways of doing what's good for the children.

Yeah. What you thought you could bring—have you found, what you wanted? Did you make good friends, did they make a good person out of you? 'Cause that's what it's all about.

Beyond Nilism, 1992: Bard Student Relations

Missing the point

Dear Editor:

I find the S/MACES argument regarding sex and empowerment in their just two articles lacking. This is what I attempted to write about in 'Thank you, S/MACES, for empowering me!' I have been called ignorant, misinformed, and naive as a result of incomplete reading of my little essay, which, by the way, was NOT a "bad parody" of Mark Delis's article. They were my own opinions, and I stand behind them and refuse to apologize for anything I said. I have the right to speak my opinion, as does anyone else, including S/MACES. I admit that I took "pain" extremely out of context for humorous reasons, but I still think that severe pain is permissible, at least certainly not to me. However, I fear many missed the point I was trying to make. S/MACES wrote "All human have 2 children ages 3 & 6 1/2 and live on a farm in Annandale. We are looking for someone to live in our home for the summer months. Mid-May-September, 50 hrs/wk of childcare with light housecleaning. Free room & meals. Pay negotiable. Call 758-6338."

Found: Car keys with Subaru car key and wood "Love" insignia. Call Levy Institute at c/o at ext. 449.

The members of the New Irregular Global Dynamics wish to acknowledge your existence as the founders of our worldwide. We never meant to usurp your irregularity.

Apologetically—Ye Olde Irregulars

Who were those 2 new guys? I think this was a set-up, boys.

To all concerned: I apologise for my behavior on the field of honor (yes, you can take me anywhere—can you?) ZZZZYY. P.S. Shit Trash, we'll see you in the playoffs!

Letters

Classifieds and Personals

I'm looking to buy a mountain bike in good condition—speeds may vary—If you want to sell one or let someone who does please let me know. Thank You—Box 1264, 758-1935.

Extra Income '92!

Earn $200-$500 weekly mailing telex forms, for information send a stamped addressed envelope to: Galaxy Travel, Inc. P.O. Box 13106, Silver Springs, MD 20911-3106.

HEADING FOR EUROPE this summer? Jet there anytime for $169 with AIRITCH! (reported in NY Times & L.A. Times) for details: AIRITCH 212-864-2000

Personable, energetic, dependable people who love fruit and fresh air wanted for farmstay and pick your own operation. Full-time and Part-time seasonal jobs available. Applicants must be qualified. Call Montgomery Place Orchards. 758-6338.

Wanted: Apt. or house for summer sublet near Bard for 1 or 2 people. Contact Ms. A.O. at ext. 330 or via campus mailbox Box 1299.

Live in babysitter needed. We have 2 children ages 3 & 6 1/2 and live on a farm in Annandale. We are looking for someone to live in our home for the summer months. Mid-May-September, 50 hrs/wk of childcare with light housecleaning. Free room & meals. Pay negotiable. Call 758-6338.

The Bard Observer

Editor-in-Chief
Greg Giacchi
Managing Sports Editor
Matt Apple
News Editor
Mike Poirier
Features Editor
Caleb Frazer
Arts Editor
Tatiana Prowell
Photo Editor
Fred Baker
Staff Photographer
Mark Louis Finosid
Production Managers
Roy Inouku

Copy Editors
Tatiana Prowell
Andrea J. Stein
Matt Gilman

Business Manager
Lynda Fong

Advertising Manager
Oliver Te Bockhorst
Chris Riley

Circulation Manager
Erica Cobb

Typists
Jennifer Stier
Andrea J. Stein

The Bard Observer is published every Wednesday while classes are 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 Editor-in-Chief staff.

Letters to the Editor must not exceed 300 words and must be signed legibly. All articles, columns, and photos that are submitted by the deadline will be considered for publication. Turn all material into the front desk of the library by noon Friday a week before the publication deadline. The Editor reserves the right to edit all articles (except those intended for the Annotated View page) for style and length.

Classifieds and Personals for Bard students, 80 & others, Persons are free. Display classifieds: $0.00 for local, $0.00 for national. Display ads contact the Ad Manager.
Breth continued

continued from page 7

ing. Apparently the gourd was not entirely innocuous, however. Many who viewed the show interpreted the object as a sexual symbol, which annoyed Breth, who said she had no intention of the gourd as a phallic representation. "I had the comment relayed to me that my work is 'very Freudian,'" she explained. "It must mean that I'm sexually frustrated that I paint big penis-like gourds...yeah."

Aside from these interpretations, Breth was satisfied with the favorable way in which viewers reacted to her work. In opposition to much of post-modern art, about which she believes that "if you can explain it, people will eat it up," Breth commented that she prefers "to do art that people who aren't artists can appreciate." She felt that she had accomplished this with these paintings: "A lot of people came up and said, 'These are the kind of paintings that I'd be willing to hang in my house.'"

Perceptions of a yard-sale gourd by Andrea Breth will be on display in Proctor from April 25-May 1st.

Kloumann continued

continued from page 7

into this idea. I decided that I needed to tap into something more internal...[to] shut out basically everything that I did last semester and started again.

After making these changes, Kloumann was pleased with her project: "Now that it's all up, I'm really happy with it." She said that most of the viewers who commented were "very positive and encouraging to me," although she did mention hearing that some parents of prospective students were disturbed by the sexual nature of the paintings. However,

Lieberman continued

continued from page 7

cated in the pieces.

She wanted to use the symbols to tell simple, universal stories, with images representing words such as 'woman' and 'general verb.' Although there were guides at the entrance to the exhibit, which some people used to 'translate' the stories, others took the images as simple images, which pleased Lieberman: "Reading it wasn't a necessity to the show itself."

Although Lieberman commented that she was "definitely pleased with what came out of the show," she also said that such a long-term project "never really looks the way that you expected." She was somewhat disappointed that many viewers believed the symbols to be stenciled when actually she had painted all of them by hand, even tracing some with a pencil in great detail before beginning.

Lieberman plans to continue work on this project even after graduation, perhaps making totems. Eventually, she would like to go to graduate school for art occupational therapy in gerontology so that she can "still paint...and use [art] to help people at the same time."

Untitled works by Jenny Lieberman were on display in Proctor from April 18th-24th.

Correction

In "Menage A Trois...presents...Bon Appetit" by Ephraim Kotler in last week's Observer the piece was commissioned in the fourth paragraph. The omitted line read: "Menage to a Trois is an extension into the 90s, an empowering synthesis of Lesbians, Gays, Bisexuals- and black people in the context of the dominant discourses of heterosexuality."
Center for Curatorial Studies:
Passions and Cultures: Selected Works from the Rivendell Collection, 1967-1991. A survey of paintings, sculptures, photographs, and other works from the permanent collection of the Center. Also an exhibition of prints by German Venegas and Nahum B. Zenil and a video installation by Bill Viola. Gallery hours: Wednesday-Saturday, 1:00 PM to 5:00 PM.

New Horizons Concert:
May 1 at 8:00 PM. Conductor Leon Botstein and the Hudson Valley Philharmonic Chamber Orchestra perform works of Peter Schickele and George Tsontakis, and works by Frederic Chopin and Nells Gade. Guest soloist, Blanca Uribe, piano. Pre-concert talk at 7:00 PM.

Overpopulation Lecture Series:
On May 2 (Time to be announced) in the Olin Auditorium.

Marvin Harris, Graduate Research Professor, University of Florida, third lecture in series Overpopulation: Causes and Solutions.

Film Department
Program in International Education (Europe Cinema):
On May 2: (Preston Film Center, 7:00 PM): Prof. Lazio Sanna, of UCLA Film Studies will present a program of Hungarian Award-Grade Films on video.

On May 7: (Preston Film Center, 7:00 PM): Dr. Richard Kusczynski, Prof. of Film and Video at the University of Lodz and Curator for film and Video Center for Contemporary Art in Warsaw, will present a program of Polish Award-Grade Films on video.

On May 14: (Upstate Films, Rhinebeck, 9:30 AM): Peter Rado, a Romanian film writer and critic, will present the Romanian feature film, Recomnia, by Lucien Pintilie.

To Purge Or Not To Purge:
Spring forum sponsored by the Program in International Education on Monday May 4 at 7:00 PM in Olin 102. How should the countries of eastern Europe and the former Soviet Union deal with members of the Communist party? Join a forum led by Bard Students including Eastern European and Russian Exchange Students.

Campus Rape Discussion:
On Wednesday, May 6 at 7:00 PM in Olin 102, Campus Rape, video and discussion. This documentary-style video, hosted by L.A. Law stars Susan Day and Corbin Bernsen, examines campus rape and its impact through interviews with four college students. Discussion to follow. Sponsored by BRAVE.

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/The Theatre on Sundays from 4:00 to 6:00 PM beginning March 1 and going until May 3.

Blum Art Show:
Sixties Graphics: Culture & Counterculture will be on view at the Edith C. 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 1993-1994 Fellowships and October 1 for 1993 Summer Stipends. Please stop by to review this poster.

Services for Christian Students
(Special End of Year Service)

Sundays:
*May 10: Bishop Richard Grein at the Church of St. John the Evangelist at 10:00 AM, followed by lunch.
*May 17: Baccalaureate Service at 4:00 PM in the Chapel.
*May 24: Alumna/i Eucharist at 9:30 AM in the Chapel.

10:00 am: Van St. John's Episcopal Church and St. Christopher's Catholic Church (meet in Kline parking lot)

Mondays:
7:00 pm: Singing and Worship
7:30 pm: Bible Study/Prayer Group (both in Bard Chapel Basement)

Wednesdays:
9:00 to 10:00 am: Singing and Worship (Chapel)

Transportation Schedule:
Friday: Rhienecliff
meet at Kline at 8:00 pm for the 9:11 pm train
Poughkeepsie
meet at Kline at 6:00 pm for the 7:13 pm train

Saturday: Hudson Valley Mall. Meet at Kline at 9:45 pm, returns at 10:00 pm

Sunday: Rhienecliff: Meet the 5:52, 7:17 and 11:07 pm trains
Poughkeepsie: Meet the 7:43 pm train
Church: 9:45 am to 12 noon (St. John's)

CALENDAR OF EVENTS: APRIL 30-MAY 6, 1992

<table>
<thead>
<tr>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 pm</td>
<td>BBZO meeting</td>
<td>Kline Committee RM</td>
<td>12:00 NOON</td>
<td>Overpopulation Lecture</td>
<td>Olin Auditorium</td>
<td>8:30 am</td>
</tr>
<tr>
<td>7:00 pm</td>
<td>Model U.N. Meeting</td>
<td>Kline Commons</td>
<td>5:00 pm</td>
<td>Observer deadline for outside submission</td>
<td>Olin Auditorium</td>
<td>3:00-5:00 pm</td>
</tr>
<tr>
<td>7:00 pm</td>
<td>International Relations Club</td>
<td>Kline Commons</td>
<td>6:30 pm</td>
<td>Jewish Students Organization, Shabbat Services Bard Hall</td>
<td>Olin Auditorium</td>
<td>6:00 pm</td>
</tr>
<tr>
<td>7:00 pm</td>
<td>Hungarian Films Preston Film Center</td>
<td>8:00 pm</td>
<td>New Horizons Concert</td>
<td>Olin Auditorium</td>
<td>4:00-6:00 pm</td>
<td>Dance Workshop</td>
</tr>
<tr>
<td>7:30-10:30 pm</td>
<td>Peer Tutors Third Floor Aspinwall</td>
<td>7:30-10:30 pm</td>
<td>Peer Tutors Third Floor Aspinwall</td>
<td>6:00 pm</td>
<td>Coalition for Choice meeting President's Room Kline Commons</td>
<td>7:30-10:30 pm</td>
</tr>
<tr>
<td>8:30 pm</td>
<td>Observer writers' meeting Third floor Aspinwall</td>
<td>7:30-10:30 pm</td>
<td>Peer Tutors Third Floor Aspinwall</td>
<td>7:30 pm</td>
<td>A.A. Meeting Aspinwall 302</td>
<td>7:30 pm</td>
</tr>
<tr>
<td>7:00 pm</td>
<td>Campus Rape Discussion Olin 102</td>
<td>8:00 pm</td>
<td>LAGO Kline Commons Committee Room</td>
<td>8:00 pm</td>
<td>Kline Commons Committee Room</td>
<td>8:00 pm</td>
</tr>
<tr>
<td>7:00 pm</td>
<td>Poughkeepsie</td>
<td>7:30-10:30 pm</td>
<td>Peer Tutors Third Floor Aspinwall</td>
<td>8:45 pm</td>
<td>BBZO meeting Kline Committee RM</td>
<td>6:30-8:30 pm</td>
</tr>
<tr>
<td>7:20 pm</td>
<td>Scottish Country Dance: Manor House</td>
<td>7:30-10:30 pm</td>
<td>Peer Tutors Third Floor Aspinwall</td>
<td>7:30 pm</td>
<td>Kline Commons Committee Room</td>
<td>7:30 pm</td>
</tr>
</tbody>
</table>

PASSIONS AND CULTURES: WORKS FROM THE RIVENDELL COLLECTION - On view at the Center for Curatorial Studies