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BBSO forum on racial injustice

Last Wednesday evening the Bard Black Students Organization sponsored a panel discussion concerning the recent outcome of the Rodney King trial and the repercussions which led to riots in Los Angeles and other cities across the nation. Fourteen months ago Rodney King, a black man, was severely beaten by four white police officers and the incident was taped by a spectator on his video camera. The trial over a year later saw a mostly white jury declare the officers innocent, enraging the Watts community in L.A. and leading to 44 deaths, over 17,000 injuries, and millions of dollars in damage. The panel, consisting of students, faculty and administrators, viewed the crisis as indicative of race relations in the United States and tried to discuss their feelings and expectations for the future.

"Rodney King is a victim...he shows how an African's man life in America is worthless. There is a rage that has been felt for over four hundred years, and it is human to have survived slavery and still face Jim Crow laws," said one B.B.S.O. member. "It is time to stop the rhetoric and start implementing action!"

Considering their reactions to the verdict, Higher Education Opportunities Program Coordinator Donna Ford remarked, "The verdict shocked me and I'm a hardened cynic...I thought the evidence would be enough, but in this country we could all carry around cameras, and justice would still be determined by the color of your skin." Many members remarked that they expected racial tensions to erupt into violence long before this particular incident and noticed that the country is moving back into the anger and violence that characterized the beginnings of the civil rights movement.

History professor Myra Armstrong commented that, "This crisis represented a deeper problem in this country...Rodney King was treated as a symbol of black male crime; the police saw him as a brute, a monster, because there is a real fear in this nation that black men are all dangerous criminals." Panelists asserted that these stereotypes of African-American men are the result of fear and ignorance and must be changed if racial strife is to ever end.

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Discussion on racial justice continued

Bick viewed the violence from an economic and social perspective: "Racism is not the only issue here...the riots were the result of the increasing inequality and political/economic disenfranchisement that has taken place in this country over the last twelve years." Other panelists agreed that the rioting reflected the anger over the alienation in the wages and success rates. "I can see the anger in the air," commented Ford. "The same thing has been happening in every city in this country except on a more gradual scale," explained Social Studies professor Joel Kovel. "The riots were like normal life only speeded up as the violence and destruction which would have happened anyway as a result of social conditions exploded all at once." Kovel went on to say that the riots are a result of revolution that has not yet fully been realized: "The real issue is to take this disaster and learn from it to begin a radical change in this society."

In discussing what can be done for the future, one proposal was the need for the government to focus real attention on the problems of the inner cities and make the money go in new directions to foster growth and cooperation. However, first the attitudes of many Americans will have to undergo a dramatic transformation before any significant progress can be made.

Stop feeling guilty about the past, was the advice given to white Americans by one student from Africa. "Guilt renders you ineffective, and you will respond defensively. How can you feel guilty about history when you have the power to change the present?" Greater communication is required on both sides and white people should not be afraid to take the change and make friends, commented Rabbi Jonathan Kligler.

"Racism is the underside of our society," commented Kligler. "We need to have a shared purpose of eliminating racism...of increasing the human bonds and being courageous enough to make friends." "Our society is not living in a healthy direction," observed Kovel. "The Rodney Kings of this world have been living under fascism for hundreds of years. The fundamental structure of our society created these problems, and it must be changed to reverse it."

For some African-Americans, though, it is too late for any real change to be made. Commented one student, "The only place George Bush has set aside for black males is prison, and those of us in college are only the token few. I hope to God I never cast a ballot in this country because I don't have any part in this country."

Someone you know may be a survivor of rape or another form of sexual assault. The facts are that:
- Most sexual assaults are committed by acquaintances;
- You have been sexually assaulted if you were forced, coerced or manipulated into having sex against your will—whether you "fight back" or not, and regardless of whether or not additional physical violence or a weapon was used against you;
- You are guilty of sexual assault if you force, coerce or manipulate someone into having sex whether or not additional violence is used;
- Rape is not sex. Rape is an act of violence motivated by an assailant's need to dominate, control and humiliate. It is the sexual expression of aggression, not the aggressive expression of sexuality. 
- 1 out of 3 women and 1 out of 7-10 men will be sexually assaulted in her or his lifetime;
- Victimization rates are highest for women ages 16-34;
- If you are assaulted/harassed, it wasn't your fault;
- even if you previously trusted the person who assaulted you;
- even if you had consensual sex before with that person;
- and even if you think you may have used "Poor judgment" it wasn't your fault;
- The shame and responsibility for sexual assault/harassment belong to the perpetrator.

IT CAN HELP TO TALK ABOUT IT CALL BRAVE INFORMATION - COUNSELING - SUPPORT - REFERRALS 569-5999 or 569-5999 ALL CALLS ARE CONFIDENTIAL...stay about calling a student run hotline? BRAVE Program Director, Jodi Unger, is available Tue. & Wed. call x557
Libertarians: The other party

Gregory Glaccum
Editor-in-Chief

So you think you’re pretty politically aware. Take this little quiz: Which one of the current presidential candidates is willing to legalize drugs? Abolish taxes? Eradicate the draft? Abolish the NEA? Eliminate regulations on gun ownership? You say there is no such candidate. Well, you’re wrong. Andre Marrou is running on this platform and is a Libertarian candidate.

The Libertarian party is the third biggest party in America, which is like saying it’s the third largest city in New York State. Their philosophy can easily be summed up, according to Dottie-Lou Brokaw, the Libertarian candidate for Lieutenant Governor in 1980, “live and let live.” Dottie-Lou Brokaw spoke at Bard on Thursday, May 7, in the third floor lounge of Olin about the Libertarian party. “Government is not reason, it is not eloquence, it is force. It is fire, a dangerous servant and a fearful master.” She only believe in using the government to prevent crime which they define as “the initiation of force or fraud on another person.”

By this token, taxes are immoral. Taxes are basically the government taking money from its citizens by force. The Libertarian party advocates use less instead of taxes to fund what few government programs they would install, mostly just a court system and a smaller police force.

Despite what some might think, the Libertarian party is not a bunch of pie-in-the-sky idealists. They are practical, as Brokaw said, “Not only is it right, but it works.”

While they may believe that "Utopia is not an option," as David Bergland, their presidential candidate in 1984 said, they must be dreaming if they think that they can get into the White House. However, they have made some progress lately. The Libertarians made their first bid for President one year after their founding in 1971. While they lost, it was Ron Natah, the Libertarian candidate for Vice-President that year, who won the first electoral vote for a party in the history of the United States.

This year’s electoral success story was that Andre Marrou was actually the front-runner in the presidential election for a short while. The town of Dicksville, New Hampshire is always the first town to get their results in. When they did this year, they had voted for Andre Marrou, even though George Bush had personally called each and every voter in the town asking for their support. Libertarians will have a hard time topping these minor successes until third parties are accorded more recognition in America. People like Ross Perot are slowly opening the door for independent candidates, but there is still a long way to go. For more information about the Libertarian Party you can call Dottie-Lou Brokaw at (914) 679-8340 or write her at Box 66 Mink Hollow Road/Lake Hill, NY 12448. Or, you can call the Libertarian party at 1-800-352-7776.

Help Wanted!

The library will need a number of students to work 25 hours per week for about four weeks, sometime in June. If interested please contact Karen or Jane in the Reader’s services office, x149.

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Live in babysitter needed. We have 2 children ages 3 & 5 and live on a farm in Annandale. We are looking for someone to live in our home for the summer months: May-September. 50 Hrs/wk of childcare with light housecleaning. Free room & meals. Pay negotiable. Call 758-6338.

Personable, energetic, dependable people who love fruit and fresh air wanted for farmstand and pick your own operation. Full time and part time seasonal jobs available. Free sustan to qualified applicants. Call Montgomery Place Orchards: 758-6338.

Student seeks trustworthy student to share a storage space in Kingston. Plenty of space and only $25 for the entire summer. Respond to box 1239 or 758-2780.

Are you looking to sell your bike? I want to buy one if it’s reasonably priced and not too tall. Please contact Box 1239 or call 758-2780.

Quiet couple seeks apartment or room in house for fall (Sept -Dec) only. Must be reasonably priced and pretty close to Bard (Tivoli, Red Hook, etc.) We are non-smokers, responsible, have no pets (but don’t mind them) and are vegetarians. Please contact me before May 20th at Box 1239 or 758-2780.

I have to share my story. Let the record show:

-Pepo Bismoi= interest in Rocky Road. (How very P.C. of you.)

-Rocky Road appeared to be Black History Month.

-Rocky Road fell for “50% of...” nothing (overlooking the stretch marks.)

-Dark turkey on the children’s plate.

-The Night of the Drag... (observation has its rewards.)

-Rocky Road too rich for the upsetting nausea.

-Dance your way to Africa, (you’re already 50% there). Enough flaying to last a 1930’s dance career!
Spyglass Tree describes race in the South

Jon Miller
Book Reviewer

Albert Murray, the author of Stomping the Blues, South is a Very Old Place, and The Hero and the Blues, has produced a sequel to his autobiographical Train Whistle Guitar called Spyglass Tree. Train Whistle Guitar was a tale of his boyhood in the 1920s, growing up black in the deep South. Murray dubbed himself “Scooter” and painted a picture of high intelligence imprisoned within a social climate designed to repress it. With Spyglass Tree, Murray takes Scooter to college and unfolds his growth from a young adult into man.

The author takes his own drawn-out time getting the story in motion. The first half of the book (entitled “Bench marks”) introduces us to Scooter, his college and his friends, swinging back and forth, chapter by chapter, between the school he attends and his hometown of Cosmopolitan Point. Murray roots his characters deep in the jazz-swinging legend of the south, with such characters as Creola Calloway, Miss Slick McGinnis, and Little Buddy Marshall.

Murray’s prose sings with a Whitmanesque style. Sentences as long as a north-bound freight train slide, slink, and pirouette artfully around themselves. The words embody a singing-song quality that demands to be read out loud. In his sly, winking, stylized writing, he evokes the style and attitude of the would-be hipsters he writes about. Albert Murray has written just as much poetry as he has prose, and his poeticism occasionally slows the book down. Particularly in the first half, the author feels no compunction about drifting on in very pretty language about nothing in particular.

As his work attests, Murray is fascinated with music. The Spyglass Tree sings with a wild, frenzied jazz, soulful blues and cool improvisatory jazz. Scooter and his lover, Hortense Hightower, play hot jazz records as a preamble to making love. This is back in the 1930s, when “Sweet Georgia Brown” was a sensual, pagan, “race” record, and we see how clearly Murray’s characters derive identity from the music they carry like a shield of honor.

“So I said, What about Ma Rainey, and Besie and Clara and Mamie and Tride? What about Jelly Roll and Papa Joe and Sidney Bechet and Freddie Keppard and young Satch, and she just nodded smiling, and said, ‘Well, no wonder I noticed the way you listen. Because you listen like somebody already on some kind of real time. Because I can tell, and let me tell you something else. When you’re already on some solid time, you don’t have to go around worrying about being up to date.’”

Music appears everywhere in the book. Intense Afro-rhythms permeate the novel, weaving funny jazz between each sentence of the text. This book swings in every sense of the word; it rocks with fiery music, rolls with the sunny-side intricacies of colloquial dialect, and puts Murray firmly in place as one of the foremost modern prose stylists.

We didn’t start getting a real plot until part two: “The Brier Patch.” Scooter’s friend, Will Spradley, gets caught in between two small-time white hoodlums. Through no fault of his own, each man is determined to get a share of the loot. Spradley’s paycheck for him. When they start to collide, it’s Scooter’s friend whose life is in danger. Scooter is brought into conflict between his own hard-earned opportunity to “advance” himself and the plight that he shares with the rest of his race.

The Spyglass Tree is a bildungsroman, examining the contrast between Scooter’s pride in excellence at academics and the working-class life his hometown is mired in. We know already how Scooter advances to poetry and writing, but now we are presented with the failed dreams and impoverished lifestyles of those with whom he grew up. Murray takes memory and unfolds it into a fourth dimension of legend. While the reader’s interest is not always maintained, the book still works as a chronicle of the transition to manhood. Without ever romanticizing the past or glossing over the darker sides of life in the thirties, Murray writes with enormous depth of feeling, creating a mythicized, but genuine, South of the 1930s.

(The Spyglass Tree ©1991 by Albert Murray is published by Pantheon books and is available in the bookstores for $21.00)

New Horizons Concert

Anne Miller
Staff Writer

The Hudson Valley Philharmonic Chamber Orchestra’s highly acclaimed New Horizon series closed its 1991/92 season with concerts Friday, May 1 at Bard College, and Saturday, May 2 at Vassar. The New Horizon Series concluded the year with a program including two world premieres, one by composer Peterschmidt, and the other by Ulster County composer Thomas Tsontakis. Pianist Blanca Uribe was guest soloist and Leon Bottstein conducted.

One of the world premieres was Schickle’s Elegy for String Orchestra, and the other was Tsontakis’ Perpetual Solitude. The rest of the program included Max Schubel’s Superscherzo from 1992, and the other was Tsontakis’ Elegy for String Orchestra. The Schubel’s Superscherzo was a misleading title. This interesting piece was anything but soothing; instead, it was chaotic and disruptive. A weakness in the piece lies in the fact that its dissonance was unable to capture the pleasing effect as Elegy for String Orchestra.

Though Chopin’s Piano Concerto No. 1 in E Minor, Op. 11, and Gade’s Symphony No. 1 in C Minor, Op. 5, were both lovely and evocative in their separate character, the textures were quite as provocative or riveting as the rest of the pieces or the program. This could be due to the lack of variation and incredibly long length of each, in which case is not necessary continued on page 8
Another View

Reactions to a poster concerning date rape

by Sara Babel and Terzi Valerio

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The Bard Observer

by Vanessa Haye

What if there were no more trees to climb?

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What if there were no more trees to climb?
Another View

Finnegan's Wake

This beer column is especially sad not only because it's our last one, but also because a tragic accident that happened on the way back from Bev-Way. We were crossing that huge tracts of farm land when Finnegan thought that he saw a kid by the side of the road. Fin had been drinking long before we started driving; but as his tolerance is so high, I thought nothing of it. Now, I know that Phantoms do not let Finnegans drive drunk, but hey, it was for a good cause - we had to get beer from the Way. Anyway, once we got to the farm, they have in that farm just broke right through the fence where Fin thought the kid was, and trampled him. Finnegan did not look too bad, but he was dead. Just plain dead. Nothing that I could do for his heart stopped when he hit the pavement. And he never got to try our beer - Pete's Wicked Ale and Pete's Gold Coast Lager. So brought him back to his room and called all his friends and associates for a wake. Finnegan would have wanted it that way. I put the Wicked Ale on ice, but broke one open for myself. The Wicked Ale has a nice dark color like a deep Red Killians. The flavor however is distinctly American. (Yes, I know that Killians is made in America, but it's from an Irish recipe, thus the European taste!) The flavor has something like between New Amsterdam and Sam Adams - but better than both. It's all about as smooth as a beer gets. Crisp flavor with a short pleasant aftertaste. Finnegan would like this beer. It's certainly the best American Ale I've ever had and rivals most of the English. Unlike stronger Ales, I feel this deserves to be sipped and enjoyed, but I would have no problems drinking it in massive quantities. But I should stop drinking and tidy up Fin's room 'cause his friends will be arriving soon for the wake. His girlfriend was first to show up, followed by classmates and some professors. Garry Hagberg stopped in, as did Terry Dewsnup and others. And there was Finnegan, laid out on a white sheet, a fine corpse. As a matter of ceremony, I placed the drinks by his head and people were using them in quantity. It was a wake, and people were enjoying paying themselves - even if they were upset. One of Fin's professors-Julie; I think, had one too many (probably just one) and knocked over a bomber of the Pete's Gold Coast Lager - all over Finnegan. It looked awful - as if he didn't think enough already. I had just grabbed a towel to mop him up when he began to sputter - 'This is good stuff!' was the first thing he said "jumpin' Jesus, didja think I was dead?" was the second.

I had a response to both. I think that the "you're right, this is good" was lost in the scream of the assembled. After that, I did not have to say "yes, you fool, I thought you were dead." He simply snarled and began to wax on about the recuperative powers of beer, specifically the Gold Coast Lager. There's definitely a relation, he said, recalling the time that we got blasted on the Ale at La Pergamino. "It's very smooth with a kind of honey mead taste and a sweetness aftertaste that melts on your palate. Overall, not as good a brew as the ale, but much smoother and far more suitable for mass consumption. So let's turn this into a real party." As usual, I agreed. The taste is well balanced, like a fine wine. But it lacks the sumptuousness of the Ale. The Ale is like a good steak while the lager is more akin to a good burger. Let's get on with the party, you stupid. And now, with this review put to press, the legacy of Finnegan and the Phantom must end. We've tried almost 150 beers apiece and you can remember us and our favorites by these top 5 categories.

We would like to thank the Observer for granting us space every week, the guys at Bev-Way for everything, and each other for fearlessly drinking anything in a bottle.

Fred Baker, Finnegan
Jim Frank, Phantom

Top beers of the Beer Column

Phantom

General:
1. Bass
2. John Courage
3. Pete's Wicked
4. Brooklyn Lager
5. New Castle Brown

Ales:
1. Bass
2. Pete's Wicked
3. New Castle Brown
4. Whitbread
5. Double Diamond

Beverage way

supermarket of beer and soda
Rs. 2 MILES NORTH OF RED HOOK TRAFFIC LIGHT

Rolling Rock $12.49/ case
Olympia $7.99/ Case
Whitbread $5.26/ 6pk

Busch $4.99/ 12 pack
Beck's $4.49/ 6pk
Pepsi $1.09/ 2L

Responsibility is maturity

Whenever I have free time, I like to walk around Bard's campus, which I think is very beautiful. The campus is only one of the reasons I decided to come to Bard, a reason which I've heard also influenced students who wanted to get away from the suburban or metropolitan scene. The big reason I came here was because I was told that students, and Bard in general, were liberal, open-minded, and tolerant. After two years at Bard, however, I have discovered that not only does Bard have its own definition of the above terms of endorsement, it also has its own meaning of the word "responsibility."

As an example (and there exist many of them, I mean), after the Menage a Trois (which everyone knows as the Menage) on Saturday night, someone managed to knock over a light along the path to Tewksbury. Not just the light, but the entire post, out of the ground. Six CG's, who have to put up with a lot of unjust criticism from students, quickly installed a new light post, once again clearing up our mess. Now, you'd think that the students here at Bard, the ones who want to be treated with equal rights like adults in the real world and all that, would actually behave like mature, grown-up human beings. The problem, of course, is that a large percentage of the Bard student populace takes pride in doing whatever the hell they damn well please, no heed to the consequences of their actions. Responsibility is what the pro-life (or anti-abortion) issue is addressing, or should be addressing, and the letters that have appeared in the last few issues of the Bard Observer have proven that no one has yet to pick up on this. The pro-life contingency believes abortions should never be desired, which most people I know would agree with. Some pro-lifers (a term which I hesitate to use because of its connotations) believe that the act of sex should be reserved solely for the purpose of procreation, which many people believe is simply a ridiculous proposition. However, not everyone who
"Like to think that there's a real balance between visual and conceptual. That's part of the reason I took on this project," explained Ezra Chasin about his senior project, a series of paintings with construction entitled Slice of Circle.

Chasin's project is an unusual combination of the traditional with the innovative. He intends for all of the pieces to provoke an interaction between the viewer and the work, adding: "Motion is intrinsic to this project—the motion of the object and the motion of the viewer." For example, one painting is covered with a bag that has a large hole in the center. To see the image, the viewer must move the circle across the canvas.

Another painting is covered with a wooden cylinder that has a knob on top, and the viewer must turn the caging to see the painting. "I pride myself on these objects being non-reproducible," said Chasin, and he was exactly right. Not only would a photograph of them seem inappropriate, but words are almost as futile in describing them. If Chasin seeks an interaction between the work and the viewer, he has accomplished this. It is impossible to render these pieces two-dimensional; in order to have any sense of the work, one must actually see and touch it.

Unfortunately, the most interesting aspect of Chasin's art also threatens to undermine it; if a viewer realizes that it is necessary to touch the art, the viewer's response will be one of fascination; it is still intriguing to be able to touch art after a lifetime of visiting museums in which DO NOT TOUCH signs are everywhere. Unfortunately, there is a great possibility that one will not touch the work, or if one does, it will be touched "incorrectly." (I say this because, when I saw the painting covered with a bag, I pulled the bag towards me rather than pushing it—the probable response of most viewers—and as a result, I saw none of the painting. Only when Chasin directed me did I see the images.)

Another piece was a more traditional painting of a formally dressed man, but this man was wearing over his face a wooden knob attached to a string. The painting itself is very beautifully and intricately done, and, with this piece, the viewer has one prominent option for how to move the knob: to uncover the man's face. Although the knob is, in some ways, distracting, it does force an interaction with the painting and draws the focus to the subject's face.

The most impressive piece in the show consists of portraits of two faces cut in half vertically and then hinged to swing back and forth like shutters over a window. The paintings are wonderful, and the construction makes sense, truly enhancing the paintings.

Overall, Chasin's project has an interesting and original theme; however, the show would probably be more successful if the viewers' intended movements and the reasons for some of the constructions were more clear. The paintings are beautiful, and if the constructions do not deter the viewer, they accomplish Chasin's purpose precisely.

Slice of Circle by Ezra Chasin will be on display in Proctor from May 16th-23rd.

Luna interview

"Just because I'm not composing with sounds, but with visuals, doesn't mean I'm not a composer," said Carlos Luna of his senior project, a multi-media art installation entitled Rhythm, Ritual and Icons.

Luna, who described his project as a "composed, controlled environment of several pieces dealing with issues of musical knowledge and issues of validity," has received many questions from puzzled viewers asking, "But I thought you were a music major?" He explained that he prefers to think of himself as a composition major and chose to do a visual art project because it seemed more challenging: "If one is not careful with knowledge, one can end up using it as a system of formulas." Luna felt that by working with a "language" unfamiliar to him—visual art—that he would compose more deliberately and creatively.

Luna's installation consists of a variety of objects including clipplings from magazines, feathers, pieces of The Bible and other sacred texts, Buddhist pendants, Wiccan designs, and fragments of musical scores. Describing these composed objects as "boxes with visual designs and texts which appeal to their inherent symbolic nature," Luna was interested in seeing how people would react to icons, even those which were personally meaningless to them. He explained, "When you see a cross, and even if you're not a Christian, it still means something to everyone."

Luna commented that the title of the show, in many ways, refers to the process of its creation. "I took a very ritualistic type of approach to it—listening to the same music consistently... Also most of the pieces are burned; I guess it represents inner fire and energy."

Getting back to music, Luna said that he had been influenced by medieval music and Baltic pagan music, as well as heavy metal. He felt that despite his choice of medium, he succeeded in transcending his "personal system of beliefs onto a visual surface." He also mentioned that the most intriguing aspect of the project for him is "not what is right now, but the evolution process that will take place over the next 10 years. I know the core of what I am won't change, but I'm sure the imagery will."

Now that his project is officially completed, Luna said, "It's not done. I'm just starting out. I've been very disappointed with music—especially playing guitar—because if you have long hair and play guitar people think you should come and entertain them... I want to compose without being judged by any of these things." Rhythm, Ritual, and Icons was displayed at Brook House from May 4th-9th.

We humbly apologize! Due to unforeseen circumstances, not all of the art reviews have accompanying photos.

All interviews/reviews by Tatiana Prowell except the Rankin interview, which was by Jean Breton

Rankin interview

"I wanted to do something more involved than painting... and I've liked to build stuff ever since I was little," says Jennifer Rankin of her senior project. Her show is on display in Proctor and is entitled Reproductions.

The show consists of six installations each composed of several mediums. There is painting, sculpture, found objects, and even music. Rankin insists, however, that it is not just the construction of her pieces that is interesting, but the atmosphere as well. This aspect "is very important," says Rankin; such things as lighting are necessary for emphasis and overall affect.

Her pieces show "an interest in the past times of the Victorian era." This idea came from looking at Victoria paintings and realizing the symbolism involved. Rankin feels that her work can be interpreted at different levels "from pretty stuff to a narrative." Indeed, her pieces do tell some sort of story; they are incredibly believable settings one probably would have been able to find in a Victorian home. Most are inclosed in a box composed of antique windows, giving the admirer the opportunity to look in on a fragment of another time and place.

"I thought I had no talent, but tried and found it exciting and fun," she says. "I also got enough positive feedback to make it worth doing."

So for the comments on her show have been positive; people are impressed and Rankin is very happy about how it turned out. "It was a lot of work, but so enjoyable," Rankin says she wouldn't have changed a thing and is very glad she was able to incorporate a lot of skills into her work (sewing, woodworking, etc.). "Creativity is what's important," says Rankin and "it feels good [to know that her pieces are thought provoking ones]." She feels there may be a female point of view portrayed that was picked up through her background in psychology yet if so, the affect is fascinating not intentional.

For the last time, recycle!
Cotton interview

"I am interested in objects and clothing that confuse or constrain the female body," explained Glynnis Cotton about her senior project, "Moulders of the Form. Cotton's project is a sixteen piece installation and assemblage containing corsets and girdles made of plastic and straight pins/nails, painted stockings, tuta made of screen and silicone, as well as a "guide book" to the show made from metal and wallpaper.

Much of the inspiration for Cotton's work came from a book entitled Anatomy of Ballet which contains "photographs of the correct body type" and "the wrong body type" for girls studying ballet." Cotton found the message of this book "a good metaphor for all kinds of control over women's bodies."

Although Cotton said that her paintings last fall "had the same conceptual meaning as this work," she explained that she "felt more comfortable" with the medium of sewing and crafts than with painting. Commenting that her mother used to teach home economics, Cotton said, "I think that has a lot to do with it. I preferred to use a typical female medium—sewing and craft-making—to do this."

Cotton definitely seeks to communicate a feminist message with her project, commenting that she "wanted to show contradictions between the real body and these objects." However, she explained, "My professors have said that I usually arrange things compositionally and that I don't push the conceptual—the political, feminist meaning—enough, and I agree with that."

She hopes that the guide book on display will help to "explain her work and make the conceptual meaning more apparent. The wallpaper pages are covered with reproduced images and patterns of constricting female garments. Also on the pages is text by Angeline Carter, a modern feminist writer: "On this burning morning after breakfast and the performance of a few household duties..."

Unfortunately, Cotton's project can no longer be viewed in its entirety. Four pieces of her work were chosen by the Minority Arts Resource Council for an exhibition in Philadelphia's Levy Gallery, and they have already been sent to Pennsylvania. Even incomplete, Cotton's show is definitely thought-provoking and worth viewing.

Moulders of the Form by Glynnis Cotton is on display in the atrium of Olin from May 9th-15th.

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Masuda interview

"I am trying to trick the brain with these paintings, and your brain will trick you," said Hideki Masuda of his senior project, a series of paintings entitled Seeing is Believing.

Masuda's project is composed of four large sets of acrylic on paper paintings, as well as 10 smaller paintings and possibly some drawings. His work, which is characterized by bright colors and complex inter-locking of shapes, is a study in visual manipulation through the use of optical illusion.

Influenced by optical illusion artist, Victor Vasarely, Masuda said that he had been "planning to work with optical illusions all along—just the trick—but then I decided that I wanted logic in my work." Taking optical illusion a step further, he began to experiment with the sequencing and rotating of colors and patterns. He found that this better enabled him to "translate real objects onto a two-dimensional canvas."

Masuda explained that, for example, "by using three colors, I can suggest a cube, but if you view this cube from a 45 degree angle, suddenly it becomes an imperfect hexagon."

Masuda said that although his project turned out differently than he planned in some ways: "I always have a complete image in my mind when I start painting, but even still the finished product can vary from this image," he is pleased with it. He also feels that professors and friends who have seen the work find it interesting "because no other art majors use logic as I do."

Masuda is uncertain of his future plans, but said, "It would be great if I could make a living out of the type of work I do now, but it's too risky."

"I'm not sure if I want to become a professor," he said. "For me, Masuda expressed interest in attending an American graduate school to study industrial design."

Seeing is Believing by Hideki Masuda will be on display in Proctor from May 16th-23rd.

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Uceda review

"People want everything swallowed and digested for them...these photos explore issues and reactions. They're subjective as anything you'll see," said Francisco Uceda of his senior project, a series of color photographs entitled Nature Mortes.

Uceda's work, as he describes it, consists of "things you're not used to seeing, but right in front of you." His photographs were taken at a fish store and a slaughterhouse—his subjects being animals and organs/body parts, almost all "a complete deformation of the objects."

Uceda was successful with his choice of a very difficult subject. Not only does one photographing such objects encounter the response: "Why do you take pictures of this grotesque stuff instead of something beautiful," but the photographer must also avoid the pitfall of relying upon shock effect alone.

Uceda accomplishes this beautifully. Though the photos are likely to have a great impact upon vegetarians and animal rights activists, Uceda explained, "I'm pro-animal, but that's not the point I'm trying to make. I'm trying to deal with life and disrespect of it."

Uceda's provocative work demands viewer interaction, and one feels a cycle of emotions which seem to be what the photographer likely experienced in making the photographs: immediately, the viewer is stricken by the beauty of the images and colors; then comes the curiosity—staring at these grotesque objects, and trying to identify them; finally, there is a sense of guilt, perhaps immediately for this perverse curiosity, but more profoundly, because of the disrespect of non-human life which can no longer be ignored.

Uceda seems to have avoided the lure of shock effect by photographing intelligently and sensitively; essentially he did in photographing what he hoped the viewer would do in viewing. The images are original, and whether or not he intended beauty when he photographed intestines arranged and painted gold, they are strikingly beautiful.

This beauty and originality salvages the few frustrating photos in which Uceda—who recognized the object in the photo because he already knew what it was—was so abstract that he prevented the viewer from seeing anything but a mass of colors. On the whole, however, Uceda's photographs and prints successfully capture the intensity of the subject matter, and the show is definitely worth seeing.

Nature Mortes by Francisco Uceda is on display in Kline Commons from May 10th-15th.

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Horizons Continued

continued from page 4

Art and Photo openings

Pam Teitelbaum
Olin May 9-15
Vivian Page
Olin May 16-23
Christine Cobbe
DeKline May 14-20
Elizabeth Champ
Kline May 15-20
Bromwyn Cotton
Proctor May 9-15

These students were unavailable for comment at time of publication.

Why not work for the Observer next year?
The dying gasp of the Tewksbury mud flats

Matthew Apple
Sports Editor

The regular softball season finally ended on Monday after the first playoff games were played in the Athletic League. Photo Flo were knocked out of playoff contention in the Recreational League by Margaret & the Meatbangers 17-16, and We'll Go Pass/Fail, Thanks defeated Slut Trash 12-4 to assure themselves the sixth spot in the playoffs. Meanwhile, two hours earlier, Gym Rats defeated Duckrabbids 10-6 to advance to the semifinals, and the Black Sox barely avoided a shutout as they lost to Cunning Linguists 10-1.

The Recreational League playoffs began Tuesday, as Margaret & the Meatbangers walked the leader-less What's Our Name 15-0, the first game and only game this season to use the 15 run rule, automatically winning after three innings. E. Coli defeated Flaccid, Suzuki 11-5, Simon's Sluggers defeated Slut Trash 13-4, and the People's Film Front Softball Liberation Army narrowly beat We'll Go Pass/Fail, Thanks 11 to 9 to advance to the semi.

Gym Rats will play Sexual Cannibals in Wednesday's only game at 6:30, while DaLuvagh's square off against Cunning Linguists Thursday at 6pm in the Athletic League's other semifinal game. In the Recreational League, Margaret & the Meatbangers play E. Coli Thursday at 4pm, while the People's Film Front Softball Liberation Army plays Simon's Sluggers immediately afterwards at 5pm. The semifinals will feature two umpires to yell at and lots of great Bard intramural softball action, so come on over to Tewks and watch the games!

Game of the Week

What's Our Name was 1-2-1. They had but one chance to make the playoffs beat E. Coli, who was an infinitely superior team. When the two collided, E. Coli, who, too late, tried to reshuffle the game, could only scrounge up seven players. The rules state that the minimum numbers of players allowed is eight, seven if the opposing captain agrees to allow it. The opposing captain did not agree in this case, knowing full well that much angry shouting would result. He was right. E. Coli protested, but to no avail; no amount of name-calling would change the resolutely stubborn mindset of the captain of the most annoying team in the league. Stubbornness prevailed, as What's Our Name wound up 2-2-1, placing seventh in the playoff draw, and played a pickup game anyway.

Play of the Week

The play of the week would have been a certain first baseman of the Gym Rats whose pants split in a strategically placed spot during the Gym Rats-SPS game, but the ever-present antics of Albert Height once again stole the show. With two outs, his team losing by one run, their backs to the wall, Albert was standing on first base. He jumped off the base with the pitch, stopping in his tracks and falling down twenty feet from the base when the line drive was caught by the shortstop. However, the shortstop threw the ball wildly into the wild blue yonder, and Albert immediately ran to second. However, he failed to tag up at first base, so with his teammates and the omnipresent fans yelling at him to go back, Albert ran back to first. The throw came in to first, but that didn't stop the speed demon Albert, who took off for second. At first base, the pitcher whipped the ball to the second baseman, who unfortunately was nowhere near second base. Albert rounded second and was heading for third as the second baseman threw it to Laurie McCarthy at third. Intimidated by the scarlet fury that was Albert, Laurie dropped the ball. Albert did not know this, and instead of sliding, he put his arms up and ran into Laurie with the intention of continuing full-speed towards home plate. When the umpire, Brad Richman, immediately called Albert out for his over-aggressive base-running, Albert tackled Brad and playfully wrestled him to the ground. Egged on by the crowd's chants of "Go, Albert, go!" Albert chased Brad around the field for a few minutes. Unfortunately, Albert failed to catch the erstwhile umpire, much to the fans dismay, thus ending the game.

Playoff games that we can't cover*

Wednesday
Gym Rats vs. Sexual Cannibals - 6:30pm
Thursday
Margaret & the Meatbangers vs. E. Coli - 4pm
People's Film Front Softball Liberation Army vs.
Simon's Sluggers - 5pm
DaLuvagh's vs. Cunning Linguists - 6pm
Monday
Recreational Finals - 4:30pm
Athletic Finals - 6:00

*All the semifinals and finals will last seven innings. Winners get their pictures in the Stevenson Gym Walk of Fame for Eternity (or next year, whichever comes first)

Looking for a workstudy job for next year?
Positions available: intramural referees, scorekeepers, and umpires. Also accepting applications for intramural supervisors - experience in sports organization necessary.
Contact Kris Hall, Dept. of Recreations and Athletics, ext. 530

Congratulations to all the Coach's Award winners!

Christa Shute - Women's Tennis
Henri Ringel - Men's Tennis
Tami Sloan - Women's Volleyball
Jody Aapp - Men's Volleyball
Mabs Potter - Women's Cross-country
Enrique Lopez - Men's Cross-country
Todd Hefner - Men's Fencing
Dave Snyder - Men's Basketball
Chris Turbett - Men's Soccer
Karen Whitfield - Women's Soccer
Bhavesha Ladwa - Men's Squash
A word about jobs

To the Editor:

There are thousands of different kinds of summer jobs for college students. In the summer, college students from around the country will be doing everything from becoming lifeguards to driving 18-wheeler trucks. Some jobs are significantly better than others. This essay is about those "others." Whether you have already found a job or are currently looking, I hope you will give this some careful thought.

Because college students represent "seasonal" help for many employers, there also exists a strong possibility of being taken advantage of. Employers may ask you to do something that is ethically questionable or possibly illegal. For example, you may see advertisements that boast earnings of $500 to $1000 per week by selling all kinds of things, from ice cream to books. What they don't tell you is that you will have to subtract the cost of the stuff itself from your paycheck. Let me give you an example to illustrate this point. Suppose you see an advertisement for a summer job that will pay $600 per week. A little research reveals that you will be selling hot dogs for the summer.

Okay, the job isn't so great, but the payoffs are worth the hard work. So you sign on the company and soon you find you have $600 in your pocket after a week of selling hot dogs. This is what some employers want you to think.

But think twice about this. Whether you were told up front about it or not, you'll have to pay $300 to your manager for the hot dogs and uniforms, plus another $10 for rental of the hot dog stand, plus $50 in vendor licenses and uniforms. Thus you take home $150 per week, which is actually less than the minimum wage! (Don't forget to subtract taxes from that.)

Now not every summer job is like this. Most are legitimate, paying the legal minimum of $4.25 per hour or more. Some employers will even throw in a summer health insurance policy and a paid training period.

What can you do to check on your employer? First, ask the employer for the names and phone numbers of a few students who worked for them last summer. Then call them and find out what the job is like from an employee's perspective. Next you should also ask your employer exactly what expenses you incur with this job. Hidden costs can be found in many jobs that involve selling things. You can also call the local Better Business Bureau and ask for a check on the company's background. And finally, you should talk to other students about what you are planning to do. Chances are that no "red flags" will come up from any of these. But if one does, think about another job.

I hope every Bard student has an enjoyable and meaningful summer experience.

Jefferson Huang
Assistant Dean for Student Development

Abortion laws are pregnancy laws

Dear Editor:

Let us suppose for a moment that legislation has been passed that outlaw abortion on the basis that it is murder. Any woman, then, who has an abortion is a murderer, and subject to any and all punishment as before referred to.

By this legal precedent, women must carry their pregnancties to full term. They are responsible for the life that they must carry within them.

But accidents happen. If you will allow a brief analogy: A person may not intend to run someone else over with his/her car, but must still be held responsible for their actions. Manslaughter is what they call it in our legal system. So, since women are responsible for delivering a living baby, any miscarriages or stillbirths are cases of manslaughter.

There are other cases where women find themselves in unhealthy environments (i.e. their workplaces while trying to earn money to support their responsibilities) which damage their in-fants-to-be and cause defects or stillbirth. Here is a case of murder through negligence, or where the baby is nevertheless born alive, attempted murder. And we must not forget the father, also known as accomplice to murder, if he helps pay or arrange for an abortion, or has anything to do with damaging the baby.

In the United States, the rate of miscarriage per capita is the same as in most third world countries. Are these millions of would-be mothers and fathers to be held for manslaughter? Or murder through negligence?

The logical extensions of this anti-abortion theory include needing to keep women in check: Every woman must be checked for pregnancy in order to keep her from aborting, either through negligence or intentional physical means. We would need to make, for example, home pregnancy tests, illegal. If women could find out that they were pregnant in privacy, they might do something to harm their fetus. Worse yet, without mandatory monthly doctor visits, a pregnant woman who is ignorant of her pregnancy might accidentally hurt the fetus and face charges of neglect. Fetuses must be protected—women must not climb stairs lest she fall and harm the fetus, nor can they expose themselves to any possible harm, like driving a car or taking the subway. In short, they must stay in a safe environment for the entire term, until a healthy baby is born.

These are the logical and legal actions which follow from law which outlaw abortion on the grounds that it is murder. To make abortion illegal on that basis implies that women are to be held responsible for all pregnancies, degrading women to incubator status. Under that law, women must have their babies and it creates a terribly complicated mess.

But there is a solution, which is consistent with our nation's emphasis on personal freedom, and the separation of church and state. Keep your personal beliefs personal. It is perfectly legal to urge yourself and your friends to "give birth a chance." But it is inconsistent with human liberty to make this into law governing every pregnancy in the United States. Although you might not like abortion itself, it is the lesser of two evils, the greater evil being the enslavement of women on the basis of their baby-producing capabilities. It is safe to say that no woman who has ever had an abortion liked the way it felt, or enjoyed making that agonizing decision. But that decision must be available to make, or else our nation will be one where a woman is a slave to her body.

Pamela Chaplin

Kudos to BBSO

Dear Editor:

Congratulations and thanks to the Bard Black Students' Organization for their timely and well-organized forum on Rodney King/Los Angeles. When the Daily Freeman is made to pay attention, something was done very right. There is no doubt that it is continued on page 11
Life ain't easy

To the editor:
I could not help but notice the abundance of pro- and anti-abortion comments in the last few Observers. By the term pro-abortion I simply mean one who favors keeping abortion legal. By anti-abortion I mean someone who would rather that abortion be outlawed. I use these terms to avoid the rather charged terms of pro-life, anti-life, pro-choice and anti-choice. Although this is the first time that an anti-abortion argument has been presented on this campus that I can remember, it has not been presented to my satisfaction. Recent arguments have been more metaphysical than factual. There is no need to expound upon a moral, religious, or philosophic vision to justify an anti-abortion stance. The case for an anti-abortion point of view can be presented logically, scientifically, and factually. Although I will probably alienate many of my readers by saying so, I intend to present a factual argument against abortion.

Before the argument can be presented, certain definitions must be agreed upon. If these definitions cannot be agreed upon then discussion is useless since neither side of the issue will be using the same language. I think that we can all agree that murder is the cessation of the life processes of one human being by another. We will also agree that murder is a bad thing, but I feel that most of us are already convinced of this and that it is beyond my poor powers of rhetoric to convince the danger is that

Next we must agree on what life is. This task is more difficult, yet not impossible. The following are a set of conditions for life pulled from three different biology textbooks in the library.

1. Living things have complex organization. Even the smallest bacteria cell has a complex set of structures. However, a computer also has a complex structure, so this condition alone is not sufficient to define life. None of the conditions below are sufficient to define life either, they must all be present in an object before we can say that it is alive.

2. Living things take in and use energy and chemicals.

3. Living things grow and develop. Organisms use the energy and chemicals they take in to become more organized and complex.

4. Living things respond to external stimuli.

5. Living things adapt to their environment.

6. Finally, living things are able to reproduce.

A fetus fulfills all of these conditions. It is a set of complex cells capable of conception. A fetus takes in energy and chemicals from its environment, even if that environment is a woman's womb. A fertilized egg is continuously dividing into more cells; therefore, fetuses are continually growing and developing. A fetus will respond to certain stimuli in the womb as well, as is shown by a recently fertilized egg following certain hormones to find a home in the uterine lining. A fetus is also adapted to living in the womb and develops structures so that it might more easily obtain nourishment while it grows.

Now, a pro-abortion believer might argue that since a fetus cannot reproduce and is therefore not alive. However, a human cannot reproduce until it reaches the age of puberty, and no one would argue that pre-pubescent humans are not alive. The fetus just happens to be in a stage of development in which it does not have the ability to reproduce.

The fact that a fetus is biologically alive does not necessarily mean that to cease its life processes is murder. For instance, sperm cells, egg cells, and even red blood cells are alive. However, one would not have a problem if someone were to cease the life processes of their own blood, sperm or egg cells. Pro-abortionists argue that a fetus is just a set of cells that belong to mother. To the mother, therefore, has the right to terminate its life if she would terminate the life of a wisdom tooth or a tumor.

However, a fetus is not a part of the mother. Every single fetus has a different genetic code than the mother. This can, and has, been proved through karyotyping and through the process known as DNA fingerprinting. Therefore a fetus is alive and is not a part of the mother's body.

However, many pro-abortionists claim that a fetus is just a parasite. They are correct. A fetus gets all of its nourishment at the expense of the host. However, unlike tapeworms or other parasites, a fetus belongs to the genus Homo and the species sapiens. This can again be proved with genetic tests which would show that the genetic make-up of a fetus is very similar to humans and no other species in the world. While it is true that a human is in a parasitic stage of life when a fetus, it is still a human, and a living one. The act of ending its life processes is an act of homicide.

These arguments are not absolute. They can be disproved if someone can find scientific support for a different definition of life, of murder, or of Homo sapiens. There are those that would argue that while abortion may be ending the life processes of a living human being, it is not necessarily immoral. They argue that the standard of living of the mother would be drastically reduced or that many fetuses that get aborted would grow up to be poor or abused. This argument, that murder can sometimes be moral, is similar to the argument in favor of euthanasia. I will not argue whether or not it is sometimes better to be dead than to be alive and suffering. That is a question better left to those who know what it is like to be dead.

Yours sincerely,
David Ketler

Trees cont.

May 13, 1992
The Bard Observer

Responsibility continued from page 6

all the time with everyone they can lay hands on starting at age 14, so this is altogether a completely unrealistic contraceptive technique. Condoms, to whose therapeutic qualities many at Bard and elsewhere ascribe, are one of the mindless and almost as completely ineffective contraceptive methods. Abortions are another matter. Abortion as most people see it is used when a sexually active woman refuses to accept responsibility for her actions. How about a simple solution: you don't want to get pregnant, either use a condom (or whatever) or don't have sex. It's common sense. Both partners know what they're getting into, and they should know enough to eliminate the possibility of unwanted results. It's what's called maturity.

Mature adults are mature because they think before they leap, because they accept responsibility being independent means ignoring the consequences of your actions, when so many people are hurt as a result. I am not at all surprised that when someone speaks out, he/she is immediately condemned for having a different opinion. For an open-minded, liberal institute, Bard is amazingly narrow and I feel extremely critical of those who don't go along with the crowd of the righteous.

Matt Apple

Trees cont.

continued from page 5
to keep a place clean and beautiful they must be empowered.

Environmental issues often look immensely large. Many people can not envision the earth and comprehend what a role we have in it. Some people do not believe or that we have less and less room for garbage because of the extreme waste that takes place, or that our rain forests are being depleted rapidly. Yet, the earth is our backyard, the tree we loved to climb as a kid, our favorite beach, the straggly flowers creeping through cracks in the cement...
BARD COLLEGE: MAY 14-MAY 20, 1992

WEEKLY COMMUNITY INFORMATION

Dance Theatre II:
Dance Theatre II, Spring 1992 will feature exciting new choreography by professors, Lenore Lattimer and Albert Reid. The concert will be held on May 14, 15, 16 and 18 at 8:00 PM in the dance studio, Avery Arts Center, Bithewood Road. No reservations necessary.

Latin American Festival:
Written and performed by Bard Spanish students. Featuring Spanish squelches, plays, poetry, dance and song. Thursday, May 14th in Manor House at 6:00 PM. All welcome.

Concert of Student Works:
Tuesday, May 19, 1992, 7:30 PM in Bard Hall. Performers will include Da Capo Chamber Players, students and faculty.

Center for Curatorial Studies:
Passions and Cultures: Select 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.

Film Department
Program in International Education (E. Europe Cinema): On May 14: (Upstate Films, Rhinebeck, 9:30 AM) Peter Rado, a Romanian film writer and critic, will present the Romanian feature film, Reconstituirea, by Lucien Pintilie.

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 1994-95 Fellowships and October 1 for 1995 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: Alumni/ai Eucharist at 9:30 AM in the Chapel.

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

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

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

Transportation Schedule:
Friday: Rhinecliff
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 5:45 pm, returns at 9:00 pm

Sunday: Rhinecliff: 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)

End of the Year Schedule:
*This is a correction to the information which was distributed to all students through campus mail)
Thursday, May 21: Van to La Guardia & Kennedy Airports leaving at 8:00 AM. $15.00 fee to be paid in cash, in advance (one van will go to each airport). Sign up in Ludlow 208 beginning Friday, May 8. Reservations will not be taken after 5:00 PM on Monday, May 15.

Vans to Rhinecliff (Amtrak):
leaves at 11:55 AM to catch 12:33 PM train and at 4:20 PM to catch the 5:01 PM train.
-All vans are limited to 9 people with a maximum of 2 pieces of luggage. No exceptions will be made! All vans will leave from the Kline parking lot. Airport sign-ups will be distributed on a first-come, first-served basis.

On Sale Outside Kline Commons:
Jewelry, hand-made fabric and pillows by Lucia Ferrante will be on sale Friday, May 15.

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CALENDAR OF EVENTS: MAY 14-MAY 20, 1992

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<th>THURSDAY</th>
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<td>Film Program</td>
<td>Dean of Students Office</td>
<td>Dance Theatre II</td>
<td>Worship Service Chapel</td>
<td>Poetry Room Open</td>
<td>Coalition for Choice meeting President's Room</td>
<td>Russian Table</td>
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<td>Upstate Films</td>
<td>5:00 pm</td>
<td>(See Above For More Information and other services)</td>
<td>6:00 pm</td>
<td>Kline Commons</td>
<td>Room</td>
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<td>Latin American Festival</td>
<td>Observer deadline for outside submission</td>
<td>French Table</td>
<td>Third Floor Aspinwall</td>
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<td>Works Bard Hall</td>
<td>Scottish Country Dance: Manor House</td>
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PASIONS AND CULTURES: WORKS FROM THE RIVENDELL COLLECTION - On view at the Center for Curatorial Studies