"That's the news, and I am outta here."

—Matthew T. Apple

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Benoit Mandelbrot's Distinguished Scientist Lecture

"Science is about finding order within a mess, about replacing that complicated mess by simple rules," said mathematician Benoit Mandelbrot during his lecture at the Olin Auditorium Saturday afternoon. Mandelbrot, credited as the founder of fractal geometry, was the first speaker of the 1993-94 Bard College Distinguished Scientist Lecture Series, now in its 14th year. Speaking to a standing-room-only crowd, Mandelbrot related his most famous work with mathematical fractals to the importance of perspective in geometry, science and the arts.

Bard Associate Professor of Mathematics, Ethan Bloch, introduced Mandelbrot as responsible for a "fundamental shift in our world view" and "single-handedly creating widespread interest in the studies of fractals and chaos." Mandelbrot's awards and distinctions are too numerous to list, but they include the 1993 Wolf Prize in Physics and the 1985 F. Bernard Medal for Meritorious Service to Science. Currently, he is an IBM Fellow at the Thomas J. Watson Research Center and Abraham Robinson Professor of Mathematics at Yale University.

**The eye as a tool**

Mandelbrot opened his talk with a historical discussion of the introduction of perspective into art. Before western artists rediscovered the geometry of Euclid, Mandelbrot said, "perspective was missing, and there was no separation of space and what is happening in space." Elemental geometry was necessary in the arts to create accurate representations, and precise depiction was an important element in the scientific work of such men as Galileo and Leonardo da Vinci.

"Seeing is not passive, but an active action," insisted Mandelbrot. However, as history progressed, pictures were deemed to be of little importance to the sciences, particularly in mathematics. "By the time I was a student, pictures had all but vanished," described Mandelbrot. "I remember looking in horror at a geometry book, written by a professor of mine, that contained absolutely no illustrations."

The professor claimed that pictures lie, that illustrations misrepresent the geometrical concepts and therefore give students the wrong ideas. Mandelbrot blames this distrust of illustration upon the philosophy of Plato. "I first read Plato late in life, and my immediate reaction was 'I hate this man!','' joked Mandelbrot. His point was serious, however; the idealistic epistemology of Plato insists that absolute truth cannot be found in nature. Plato claimed that knowledge (such as geometric proofs) can be obtained only by purely mental activity, without the interference of the senses. Mandelbrot takes great exception to this belief that geometry is not
On September 1, 1993, the first day of classes at Bard for the fall 1993 semester, Monica Lehmann was rollerblading back from the Stevenson Library towards the Ravines. As she was about to cross Annandale Road, she was blindsided by another Bard student’s car, which, according to Lehmann afterward, was traveling above the posted speed limit. As a result of the accident, Lehmann suffered a broken pelvic bone and broke the first through fifth lumbar bones in her back, as well as other yet undetermined bones.

I visited Monica in the Northern Dutchess County Hospital over the past weekend and talked with her about her accident. Rather than write an article, which could not possibly begin to describe the pain and anguish Monica is suffering, I instead opted to let Monica herself tell her story to the Bard community:

"I had seen a car all the way down the road, so I knew that by the time I got to the road, the car wouldn’t even catch up to me…that’s why I knew, when I hit the car, it was going fast, because the car hit me really hard, and the doctor said it took a really hard hit for it to break my bones the way it did…"

"I didn’t even notice the car was behind me… I had just bumped into a one of my friends… and I just kept skating, and before I knew it, the car hit me. I was shocked… all I can remember is when I got hit by the car, I kind of went into slow motion… I didn’t feel any pain, but all of a sudden the pain went right through me. I kept on repeating in my mind, ‘I can’t believe it, I got hit by a car.’"

"All I know is that I was on the ground, and all I could think about was, oh my god, I’m paralyzed…"

I remember my friend Dave… he was beside me and he was holding my hand and saying, ‘Monica, it’s going to be okay,’ All I could say was— you know, it was like a movie, because it was so horrible—and I just looked at him and I was crying and I said, ‘It’s all over, it’s all over, it’s all over, isn’t it? I just began.’ And he said, ‘Don’t worry, you’re going to be okay’ And I said, ‘No, I’m not. I’m not going to be okay. I’m paralyzed, aren’t I?’ He said, ‘No,’ and I’m not in shock, I was hurt, don’t turn me over.’"

"Then they turned me over, and it just hurt even more… I was still hyperventilating… I was convinced that I was going to die and I was convinced that I was going to be paralyzed, and I was angry at the driver. I kept thinking, Why did you hit me?”

"I was so helpless. I’m a really strong person, and when it happened to me, I had no power…"

"They put me in the Emergency Room [at Northern Dutchess]… people were sticking me here and sticking me there… even the nurses [were] putting their hands over their mouths, as if they were thinking ‘she’s hurt really bad, it’s a bad one, she’s got it bad.’ All I wanted to know was… How bad is it, will I be able to walk again? ‘They asked me if I was on rollerblades… I felt as if they were saying it was my fault, like I jumped in front of the car… they took some X-rays, then they came back and said, ‘Well, you broke a couple of bones’… then they brought me back again [for more X-rays], then they said I had to have a cast on… then they put me back through the cast… they kept on moving me… I was really scared."

"The vice-president [Dimitri Papadimitriou] and Gladyse [Watson] came and visited me… David [Wilson] and Marilyn [Bennard] were there all the time, supporting me."

"I want everything to be like brand new… at first, I think, I was denying myself. I was saying, Everything’s going to be okay, I’m going to be back in school… I was basically ignoring the fact that I would have to do physical therapy every day… I kind of want to forget the accident really happened, because, being in the hospital, I’m reminded of everyday… People who came to visit [kept saying] I thought you’d be back. I thought you’d be in this, I’d"

"I feel like, when that car hit me, she [the driver] killed me. She took a part of my soul, something that’s not going to be there for a long, long time."
The inside story continued
continued from page 1
I'm never going to get anywhere... I finally realized it's going to be a long time before I can listen to Janet Jackson and get up
and start dancing and get up and do what I used to do...

"Healthy when that combination, she
killed me. She took part
of my soul, something
that's not going to be there for a long time. Until I heal, until I actu-
ally see myself walking and feeling strong again, then Monica will
come back."

Lehmann blamed
Annandale Road and
the speed limit in part
for the accident. When
I told her that Bard
College had, at one time, consid-
ered buying Annandale Road
from Dutchess County so the Col-
lege could lower the speed limit
(reported in the Observer, March
1, 1991), she wanted to know why
the College hadn't done so.

"Why do people have to be hurt before they do anything about it?" Lehmann wondered. "What are they waiting for?

"There are no sidewalks," she
continued. "You have to walk on the
side of the road... Why do people have to
be hurt before they do anything about it?"

"It's not just that, she gets hurt, she goes to the hospital, she gets a cast, she's fine, because she's not
fine. You take a lot away from that person. That person has to go through a lot of mental
things, and a lot is taken away... The President's daughter died, and he's still working at Bard... I feel so bad,
the President's [Leon Bostetin] daughter died. I totally understand how he must feel... I don't understand why so many
people have to die and so many people have to get hurt. I think people should take more pre-
cautions when they're driving... I feel safer in the City than I do out here in the subur-
bs, I'll tell you that right now."

Monica Lehmann was
transferred from Northern
Dutchess County Hospital
to the Joint Disease Hospi-
tal on the morning of Sep-
tember 13th to begin
physical therapy and strength conditioning. She
had high hopes for a quick recovery, since she will be working with the same
doctor who helped singer
Gloria Estefan recover from a broken back. Lehmann expects to return to Bard for the spring
semester, probably with a wheelchair and crates for
support.

As parting advice for stu-
dents who are walking
Annandale Road, which does
not have sidewalks, Lehmann
warned, "Pedestrians better be
every extra care, because nobody
else is doing anything."

Security and Annandale Road

"We recognize the problem and are taking whatever immediate actions we can," affirmed acting
Director of Safety and Sec-
curity, Kim Squillace, concerning
safety conditions on Annadale Road. Re-
cently, a student on roller-blades was seri-
sously injured there by a automobile
 driven by a student (see article on
Page 2).

Squillace commented that, since
Annandale Road is owned by Dutchess County, there is very little Bard can do to slow down
traffic. The College has consid-
ered trying to purchase the road from the county, but the interests
of residents alongside the road
d and road maintenance (such as snow removal) have to be taken
into account.

A more likely possibility is that
signs and crosswalks will be put
in place. According to Squillace, the College plans to ask the county to install painted crosswalks
across from the Stevenson Gymn-
asium and at the bottom of the hill beneath Klina. Squillace would also like to see "Not a
Thoroughfare" signs installed at both ends of Annandale Road that run through Bard.

"Unfortunately, fatal accidents are
what usually cause signs to be
put up," said Squillace. "We are
hoping to prevent that from hap-
pening."

Squillace did point out that a large
majority of the traffic on
Annandale Road is from members
of the Bard community. "Drivers
on campus have to be safety con-
scious at all times," commented
Squillace. She pointed out that the
most important safety concern is
illegal parking. When people
park in the parking lots, Squillace said that they create an
"obstruction of view" for vehicles and
pedestrians. Drivers cannot
see when someone is about to
cross the road, and those on foot
cannot see cars coming. "We rec-
commend you use the designated
lots and look out for each
other," stated Squillace.

The official policy of Safety and
Security states that parking is
by parking lot on campus. "It's for the safety of
everyone," said Squillace. "No
matter how good you are on a
skateboard, drivers and pedestri-
ans don't know that, and you risk
causing an accident." Squillace
commented that a similar policy
might be applied to roller-
bladers (which is considered illegal
on county roads.)

Another Security news was that
unregistered parties have been "keeping us quite busy." She urges students to register their parties,
free of charge, through Jeff Huang's office in advance so
that Security does not have to shut them down. She added that large parties, such as when a big
band is involved, should only be held in the old gym since large amounts of
people would constitute a fire
hazard in most dormitories.

Music by gay, lesbian, and bisexual artists and those we wish were. More Madonna-like music than you can shake an extremely phallic cucumber at!

Mr. Editor-in-Chief Person Sir:

What on earth will I call you next week? How does friend sound?

Must say you left us a very full — and nice — last issue. Good luck on your senior project and I hope you don't concern yourself with too much socializing, OK. Well, farewell... —Your Name One

Mr. N. Set of nine used, but still usable golf clubs FOR SALE $10 or best offer. Call 759-0772 if interested, or stop by Tewksbury 84 Sat, or Sun. 1:30 pm.

"I smoke is an idea." A quote
spoken by Bostine on a rather interesting summer night. Thanks—G-Vibe

Hey, Matt G., didn't you forget to
do something this week? Ask
Kate; she'll remind you.

Hey, Kat, didn't Matt C. forget
to do something this week? Hit
him over the head with your base-
ball bat a couple times.

Listen up, all you poor, shrew-
dy bystanders at Bard College. We're
dark and tired of you test-driving all
of our cars with no intention of
buying them. What's so great
about that?" —The Friendly Boys at Honda

Hey, Greg, I really hope you
didn't feel all guilty for going to
the movies Tuesday night with-
out your snookie-cookers. I re-
ally hope you can just bear to live with yourself, you schmuck.

2 Hours of Intense Whiplash—
not quite as good as sex, but then
what is? Every Friday from 8 to 10
pm, starting the 24th. If it's too
loud, too bad.

I'm very tired. Goodbye.
Ah, deKline, that intimate hole in the wall in the basement of the Old Gym...how many upperclassmen have wasted several hours there, reclining in the dimly lit cafe, entirely student-run, watching pints of Ben and Jerry's, reading magazines, or just absorbing the bohemian atmosphere with friends? Well, new deKline is moving from the Old Gym, where it has been housed since 1990, to the coffee shop.

DeKline has had an interesting history. In September of 1990, students Josh Kaufman and Amy Fenwick submitted a proposal to Shelley Morgan, Dean of Students. She approved the plan to establish a cafe/convenience store in the basement of the Old Gym. It was to operate between the hours of 8 p.m. and 2 a.m., with extended hours during midterms, finals, movies and other events at the student center. The store, named deKline, was not set up to be in competition with the coffee shop. It would only serve prepackaged food such as candy, ice cream and soft drinks. Prepared food, such as grilled items, would have required different facilities, and conflicted with the foodservice.

Fenwick and Kaufman had planned to add a cable TV lounge, which was their main incentive for establishing the store at the time. Cable was never installed, however, because of administrative concerns.

DeKline was once the site of shower rooms, and according to the September 28, 1990, issue of the Bard Observer, the designers had considered keeping a stall or two for an "innovative effect." Even the pews facing the squash courts in the Stevenson Gymnasium were considered as furnishings to give the cafe a distinctive feeling. The ambitious designers had imagined having a delivery service, and all profits were to go to the convocation fund, in hopes of improving the entertainment on campus.

The convenience store/cafe was an alternative to Treetops, a delivery service run by a Barrytown resident until early 1990, whose lack of an owner's license, suspicion of drug dealing and accusations of overcharging and sexual harassment resulted in its banishment from Bard.

New and Improved

DeKline's philosophy has remained the same over the past three years, despite a great deal of growth. It should remain the same old cafe, even in its new, larger location. Last spring Ralph Rogers, then Director of Food Services at Bard, approached managers Tami Sloan and Shawn Taylor about moving deKline to the coffee shop. They negotiated with him, eventually reaching satisfactory stipulations. Sloan and Taylor wanted to maintain the student-run aspect of deKline, which Woods Food Service was willing to offer.

Some changes in its operation are being made, though. Whereas deKline used to be completely nonprofit, turning all its funds back to student groups, Woods receives the earnings. Once deKline is open for a substantial period of time, assuming it turns a profit, students will be given part of the money. So, the move is a good business move on both parts—Woods will increase revenue, and deKline can expand as it has needed to do.

If any problem problems arise with deKline being housed in the coffee shop, the old space is being reserved for a year. Under the conditions of the deal, it cannot be permanently altered for one year, though at present a class is being held there. Reservation of the space falls under the jurisdiction of Shelley Morgan.

Every night, one member of Woods Food Service will work at deKline, along with two shifts of two students. Jobs are not work study, and workers become Woods employees, which offers a beginning salary of $5.00 per hour. A pay scale is being implemented, so that people with experience at deKline and managers earn more than beginners. Applications have been sent, but the deKline staff is so backlogged that they do not encourage more people to look for work there yet. Perhaps they will be hiring later, but that is dependent on the amount of business.

Certain business aspects of the move are still up in the air. For example, when there was a price overlap between deKline and coffee shop rates, originally the deKline price was to prevail, but negotiations are still taking place to iron out conflicts. "Both sides are giving," said Taylor.

Taylor described the negotiation process as a rollercoaster. Since Ralph Rogers was promoted, leaving Bard for Buffalo State, and a new foundation had to be built with new people. Also, Tami Sloan has resigned as manager because of time constraints and inaccessibility due to moving off campus, turning her job over to Todd Hefner. According to Taylor, what problems there have been are attributable to issues of perspective. Woods feels they are taking a risk trusting students, so there is pressure for deKline to succeed. Pete Belenchia, Assistant Director of Food Service, said that so far they are very happy with the arrangement, calling it a "win-win situation."

Of a meeting attended by Belenchia; Rich Ackerman, temporary Head of Food Service; Mark Toutoush, manager of the coffee shop; Tim All, Regional Manager of Woods Food Service; Charles Crimmins, the Bard Comptroller; Shelley Morgan, Taylor, and Hefner, Taylor had this to say:

"Everything was reestablished. We found out which promises Ralph [Rogers] should never have made, and rediscussed the students' goals. DeKline is under Woods' supervision, but it's not just the coffee shop open late. We're making a cooperative effort in a place where there hasn't really been much cooperation before," said Taylor, calling the mood after the meeting "enthusiastic."

The Big Day

Though it has been operating unfinished, the unveiling of the new deKline will take place on Friday, September 17th. It will not closely resemble the coffee shop as it appears during the day. The regular lights will be replaced by halogen and colored lights. Staff plan to have tablecloths and candles to try to recreate the intimate ambiance. A stereo will be playing music as usual, but deKline hopes to feature more live bands and performances to utilize the new space. A new TV will be purchased but will not be on constantly. Taylor hopes to have features like "Simpson's night," and Jeff Huang, Assistant Dean of Students, is planning to host movie nights. Plans have also been made to show Monday Night Football, a definite plus for any sports fans. Some rearranging will be done inside the coffee shop to allow better use of the space. A suggestion box will be available for comments, and all ideas will be given consideration. Students can also get punch cards in deKline, which may come in handy due to the new availability of hot food and sandwiches.

Woods also intends to begin a pizza delivery service through deKline, so Broadway may lose the monopoly it currently holds. Taylor mentioned perhaps initiating a general delivery service, where students could order anything on the deKline menu and have it delivered to their rooms.

Belenchia and Taylor agreed that one of the major benefits of the new location is its accessibility. It is a safe place in the center of campus for students to socialize and a convenient place to purchase food without having to leave campus. Said Belenchia, "We're interested in making this the place to go on campus."

The More Things Change

Despite surface changes, deKline will remain essentially the same. Ice cream, candy and cappuccino will still be available, it will remain strictly nonalcoholic, and it will provide quarters so people can do laundry. Its hours remain 8 p.m. till 2 a.m. seven days a week. And, of course, the philosophy has not changed. "We need to rebuild our foundation, reestablish our reputation on campus. The opinions of students are still our priority, and we hope people will give us a chance in the new space just like they did in the old one," concluded Taylor.

Friday night's opening is planned to be a big party, with give-aways and entertainment. Any groups interested in playing deKline's grand opening should contact Shawn Taylor as soon as possible. So, if you don't mind that the renovation will not be absolutely complete, step by deKline Friday and support your fellow students. It will be a night of good food, entertainment, and as the weeks go by, the evolution of deKline should become complete.
Let us forget the motorcycle, witchcraft and sailing clubs for a moment and openly admit that the poster adorning the inimitable Gabor and Zoltan show is the most intriguing one around campus. What could this be about? Who are these guys?

Gabor Bognar and Zoltan Bruckner are the chief editors of the Bard Journal of Social Sciences. Like the recently resuscitated Bard Sketchbook and the Bard Papers, the Journal succeeded last spring in establishing a legacy on the campus, because it has attracted enough interest from both students and administrators to ensure that the idea behind the periodical will outlast the time its creators spend here.

The Journal is a free, monthly, non-partisan compilation of articles and essays by Bardians. The editors seek articles and essays that individuals think others should know about outside of the classroom, or ideas that might not otherwise be expressed in a clear form. In addition, the editors seek pieces on how the social sciences and the arts are connected, pointing to the work of Eastern European artists as examples of how art and society are mixed. The Journal welcomes book reviews, too.

Several students have expressed interest in assembling issues as well, and the editors are always looking for more people because, says Bognar, “you never have enough bright people around.”

“The good thing about the Journal,” says Bruckner, “is that it is not just a writer sends a submission to it and then we decide what to do with it, but it is more like that people submit something, and I and the other editors start working on the papers with the authors... making our suggestions on how it can be improved and be put in a form that is interesting, exciting and at the same time still has that [original] quality.”

Bognar thinks that “working on this publication is more educational than taking any course at Bard.” Both Bognar and Bruckner grew up in Hungary when it was still under the sway of communist party rule. They seem to share a displeasure with people who consider intelligent discourse a thing to be manipulated or to be merely displayed in a superficial form.

Bruckner is a twenty-three-year-old senior who has studied English and German literature at the University of Budapest, and has fulfilled a year’s compulsory military service in the Hungarian Army. He first came to Bard on the Partners in Education program and stayed on thanks to other scholarships.

Bognar is a twenty-two-year-old junior who first came to Bard with a grant from the ‘very generous’ Soros Foundation, and then received additional funds from the college to study economics.

The original idea for the Journal came from a student who no longer attends Bard, David Sloan. His idea, according to the current editors, was to create a school newspaper to rival or surpass the Observer in quality. Bognar and Bruckner instead transformed the idea into making a forum for serious student discussion of issues that transcend the Bard campus, and together they submitted a budget to the Student Convocation Fund last September and received money to produce two initial issues. They also received financial help from the college’s Publications Department. Thus, Bruckner and Bognar can be credited with developing the essential vision that is the Journal today.

“Students should know more about each other than what is shared over dinner,” says Bruckner, “because nobody really talks with the others about what they do most of their time at Bard. So most of the papers are written for professors and read by professors, and most serious ideas are not discussed... I think that is a very important media function. That it helps stir up conversation on issues that really interest students.”

Line in the sand

How independent is the Journal? Unlike the Observer, and soon the Sketchbook, the Journal lacks an office in the basement of Tewskbury and reliable access to a computer. "Publications is doing us a favor,” says Bruckner of the department. "[Director] Ginger Shore offered to redesign the cover [of the upcoming special issue: “War in the Balkans”], for which we are thankful... but this is it. It is a student publication.”

“Working on this publication is more educational than taking any course at Bard...”

“there is no editorial involvement in exchange for money,” says Bognar, and while the Journal would like advertisers, “we don’t want to see BeyWay advertising here.”

“We think that it is still the content that matters with the Journal,” says Bruckner. “As for the future of the Journal, we don’t necessarily want to keep it as a campus publication only. By bringing in outside contributors and by increasing the number of copies that we put out, we think that it can become a journal from Bard, written mostly by Bard students and faculty, but read both here and elsewhere.”

The editors plan to distribute copies to libraries and universities in the Northeast. They have also extended invitations to every professor in the Social Science Division to contribute to the Journal, but they have not received any articles from Bard faculty, except for Ryszard Pieklo, who was a Fellow at the Levy Institute last year.

In upcoming issues, readers will find their interviews with two U.S. State Department junior officials, Stephen Walker and Marshall Harris, both of whom resigned in disgust with the Clinton administration’s policy actions concerning Bosnia. The editors have corresponded with two other resignees and have invited all of them to speak at Bard this fall.

Future is now

What is the most difficult part in starting a publication? Bognar says, “When you start out you don’t really see all the possibilities until you start to get responses and you start to really think about what you might make of it. Then you realize that there is more work to be done than you can do in your lifetime.”

In their case, Bruckner adds, “we also had to overcome the point where it just looks like a self-advertising campaign... and convince everyone that the Journal is something that is good for everyone and to be read and worked with, and that it is not just us, Gabor and I.”

The first “inimitable” issue of the Journal this fall should appear in two to three weeks.
On August 30, Bard students participated in the yearly ritual of Financial Clearance Day. They all visited familiar college institutions in the Oliver Building, such as the Woods Food Service, Security and, of course, Student Accounts. Some, however, ventured into a new assignment to a less well-known organization. In a scene more reminiscent of high school than what returning Bardians are used to finding here, the Bard Annual was taking pictures for this year’s official Sketchbook.

Despite appearances, though, this is not your high school’s yearbook. Michelle Dunn, the head of the Bard Annual group, explains that this year, the book will have a much different look, “pretty much stepping away from an ‘Annual’ format.” Indeed, the anticipated Sketchbook will simply contain the “what we do at Bard.”

Last year’s format, in which the Sketchbook staff wrote a description of each of the school’s divisions, will change. This time, the blood, sweat and tears of Bard students will be on display in excerpts from their classroom. A range of materials from Freshman Seminar papers to Senior Projects, music scores to lab reports, fiction stories to movie stills and play scripts to foreign language translations will all be considered for inclusion. Staff member Kelly Messemer sees the Academics section as an “effort to broaden people’s horizons.” She hopes it will give an attractive picture of the level of Bard academics to alumni and prospective students, and perhaps more importantly it will show students how the work they do is going on in other divisions that they may not know about. Dunn agrees, saying, “There’s so much that happens here that you completely miss.”

The Student Life section, organized by Lisa Kereszti, will be a collage of photos and captions representing “what it’s like to go to Bard.” Including both campus scenes and off-campus hangouts like the Santa Fe restaurant, Student Life will capture the feel of Bard using photos with little to no traditional descriptive writing. Kereszti calls it “showing, not telling” what Bard is about.

“I have admittedly the least exciting section,” says Stacie Turner, enthusiastic. Her tentatively entitled People and will include the approximately one-hundred photos of returning students taken on Financial Clearance Day. According to Turner, an equal number of first-year students had their pictures taken at the beginning of the Language and Thinking workshop. Later in the year, all the students will receive a mailing asking if they wish to have their picture taken for the Annual. If there is enough response, says Turner, the photographer present on August 30th will return; otherwise not. Students will have the special opportunity to submit anything that they feel describes them. Submissions can be “pictures, self-portraits, squiggles with crayon, anything.” The section will include much more than these “mug shots,” however. Turner is also accepting photographs to make up a “candid photo” display of Bardians. In addition, she plans a section for short biographies of “interesting people.” Anyone can send photos or bios to Stacie Turner through Campus Mail for possible inclusion in the Sketchbook.

Dunn was the driving force behind the creation and production of what became the first Bard Annual since 1951. She realizes that when she arrived at Bard for her first year, the lack of an Annual surprised her. She found both students and administration support for continuing one, especially Dean of Students Shelley Morgan, although there were some reservations. According to Dunn, one group, after obtaining funds from the college for a yearbook, “made 9,000 pink vinyl covers and then never made another deadline.” Morgan told Dunn that students interested in starting an Annual had approached her almost every year, and so far none had followed through.

Along with other students committed to the idea, Dunn worked through the spring and summer of 1992 to organize and prepare for production of a 1993-94 Annual. As the actual writing of the Sketchbook began in the fall, the Annual staff approached “almost every administrator” to ask for help with production costs. Dunn praised the members of the Sketchbook organization for working very hard on the project despite doubts that it would ever become a reality. The staff also canvassed for advertisements to help offset production costs.

The Sketchbook came out last spring, and though “book sales were not what we had hoped,” Dunn believes that Bard students will develop more enthusiasm for the annual as it becomes more familiar to them. Dunn also received valuable responses from the Bard community that led in part to the new look for this year’s Sketchbook: included “shaping into” the activities at Bard through photographs and images rather than simply writing about them.

This year’s staff, organized in a very loose hierarchy. Dunn gives the section editors significant autonomy in developing their own areas of the Sketchbook, and they in turn emphasize that the rest of the Annual staff has very few constraints. The idea is to “give something back to Bard,” as Dunn attests. “Hopefully, this is something that will stay. The interest is there.”

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**Budget Forum**

**TONIGHT (September 15)**

1. Committee reports
2. Elections
   - Honorary Committee (2 seats)
   - Bard Emergency Medical Services Council (1 seat)
   - Student Advisory Board (1 seat)
   - Student Council (2 seats)

3. Financial proposal
4. Budget

**Kline - 8:00pm**

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**Congratulation**

Sasha & Ephen

are the

Student Representatives to the Board of Trustees for the '93 - '94 school year

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**Election Results:**

Sasha Gorman... 142
Ephen Glenn Colter... 101
Josh Ledwell... 87
<table>
<thead>
<tr>
<th>Club</th>
<th>Received Fall '92</th>
<th>Received Spring '93</th>
<th>Asked for Fall '93</th>
<th>Allotted Fall '93</th>
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<td>Akido</td>
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Another View

September 15, 1993

Dead Goat Notes

Write your own friggin’ disclaimer here:

Right now, many of us are wondering about life after Bard. 

Wait, that’s a generalization. I really don’t know what other people are wondering about. For all I know they could be wondering about silly things like life after death. Let me start again.

Many of us have been wondering about life after Bard. I’ve seen the Chesey Chase show, and believe me, our future looks a whole lot brighter.

Functional skills have never been the mainstay of a Bard liberal arts education. Where do you think that history degree will get you? You think that maybe you’ll open a history store and sell bits of history?

“Good morning. Can I have two pounds of history?”

“Take a number. Lady. Next.”

“I want two pounds of history.”

“Imported or domestic?”

Note that the word “history” can easily be replaced with “philosophy,” “literature,” “religion,” “art history,” “MIZ” and even “Math.” In fact, I saw a former literature major in New York with a sign that said “Will read for food.” I felt so bad, I gave her a sandwich in exchange for a dramatic rendition of Finnegan’s Wake. Her voice wobbled at about page 300, so I only gave her half.

Some think that graduate school is the answer. Heck, if you can’t get a job with a BA, you might get a job with an MA or a PhD. It’s the same logic that compels someone who can’t uncrowd a bolt with a screwdriver to get a bigger screwdriver. True, 80% of all Bard grads go to grad school, but 30% of them would prefer training pit bulls in a cat costume after one semester. My friend, who became a teacher’s assistant in math at the New Mexico State University, put it this way, “Despite being able to solve difficult theoretical math concepts, our societal status is Considered lower than substitute teacher in high school by people who don’t know algebra.” This of course leads to many grad school drop-outs entering the field of substitute teaching.

Take a relatively well-respected major like Political Studies. Sure, you’ve put in your time with 4 years of classes with Professors Chace and Barash. Your Senator Project on the Post-Cold War Economy of Former Uzbekistan was true brilliance. But when you show up at the State Department personnel office with your new suit and shiny resume, you might not make it through Bill Clinton’s Bean Counting Employment Machine™. And even if you do, there’s one very good chance that in 1996 President Bush will fire you and hang up a big sign on the White House that says “No Works Needed Apply.”

The answer here is creativity, folks. Government service, with all of its perks like pensions, health benefits, corruption and stealing, is just a bit too unreliable. But you can still apply your savvy for political studies, combined with a love of travel and a desire to meet new, exotic people. The back pages in the Political Studies Quarterly are a bit short in want ads, but the ones in Soldier of Fortune are more. Political Studies majors advertising for ads for pamphlets like “Post-Cold War Economy in Former Uzbekistan.” Solider of Fortune ads for dogs that are part timber wolf and lockpicks that are only legal in four states! Best of all, Soldier of Fortune comes out every month! Visit exciting places like Angola, Kampuchea (Former Cambodia), Former Yugoslavia and the Former USSR. Fly on exciting commercial airlines and use weapons made in Former Prison Camps by Former Rebels. Remember, always insist on payment in hard currency or gold. Former dinars and rubles aren’t worth a former damn. Better of all, if you establish a successful government in any of the countries, you can get a job as a wonk there. Due to in-party purging, there’s always plenty of room for advancement.

Where do you suggest majors think they’re going? Heaven? Not on a preacher’s salary. Our former chaplain has run a church on the side just to make ends meet. But make no mistake, there’s big money in theology if you know where to look for it. Few people know this, but Jimmy Swaggart was a Bard graduate. If you start your own cult you’ll rake in the dough. But pay your federal registration fees and learn from David Koresh’s example of what happens when you don’t give to Caesar what Caesar’s.

If you’re not getting a degree for the money, and are one of those saps who really care about pursuit of wisdom, I only have one true good career move for you: Go to prison. You can catch up on your reading as long as you can keep Bubba from taking you to the cell-block prom. Remember Malcolm X? When he was in the hoosegow he spent his time reading Herodotus and Homer. Heck, it was practically Freshman Seminar. I wouldn’t be surprised if OF Mr. Tewksbury got the idea for Freshman Seminar in the klink.

Shameless Filler!

I am one of the many people, one of a vast sea of statistics, known collectively on this campus as the Great Cynics. I am also a member of the Great Cynical, the Great Cynic, but we’ll leave that aside for now. Be any case, in order for me to return home to my parents, I must be shot down to Poughkeepsie and be stuck on a train for two hours. Sometimes I am stuck in Poughkeepsie station for two hours or so, depending upon train schedule and such. And that’s where this adventure begins...

All knowledge coming to my vocation duties one fine day in Pom-on-hut station, I happened to notice the colorful and suggestive messages scrawled on the walls of the little stall. Several deals with hilarious comments of sexual prowess (if they are to be believed... oh, come on, you mean you don’t believe you’ve ever read?) and promises of narcotics for various occasions of depraved desperation. Then, in a slightly less shaky hand, I noticed the phrase “Leon is a Whore.” I struggled to find a pen so I could write the phone number to this teeming advertisement down, and then noticed there was none. Now, why then did I realize what I was dealing with. This was an honest-to-goodness epithet aimed against our beloved leader, the one we affectionately call Pree. Leon Botein.

There in the station, I mused on the fact that news of Leon’s exploits had reached such a far-off place as Poughkeepsie. I thought of how much fun I had penned the poetry in question. I had seen a similar example not three days before in the News of the University Center. I was just glad that the young man (or extremely confused young woman?) in question had decided to branch out.

See, I’ve made a distinct lack of colorful graffiti in the darker corners of our fair school. I, myself, have tried to remedy this problem in several ways. Primarily, I never follow anyone or any thought of my own, but condom machines are a perfect target for derisive comments. One-liners, such as “Working” and “You are afraid to even let your neighbor know through the universal language of the bathroom wall.”

What does this all add up to? You’re right. I’m a pervert, and I spend too much time in men’s public lavatories. For a good time, call...

by Matt Gilman

In which we take up our oil-free magic markers and walk

never seem to make the step of putting pen to plaster and WRITING IT DOWN! Was I & I wanted on everyone here! Okay, dumb question, but I see the pristine walls of the college as an invitation to one huge freewrite! Again, I’ve contributed, and frankly, I’m running out of ways to reorder that Terri Heyman is the Rasmussen. I can’t carry you all.

Think of that one brave soul who stepped up his soil and his oil-pen in the bowels of Poughkeepsie Station. He wasn’t satisfied with just the Bard populace knowing who was and who wasn’t a whacker. Oh, no. Freedom of speech; Jack the public at large should know about the President of our fine college, and our impression of him when he takes matters into his own hands. In the business world, it is known as pet-working. And you all are afraid to even let your neighbor know through the universal language of the bathroom wall.

A page of unedited observations by guest writers
Fiction by Sean O'Neill

Nadine Seefeldt's best friend is Minh.

"Come in," says Minh.
She opens the door. Minh is dressed in black, as usual, and is practicing her sus-
taining ritual.

"Can I watch?" asks Nadine.

"Sure, I have almost completed." Minh kneels again and lights a fourth candle under a poster of Virginia Woolf. She then opens to a page numbered (indi-
cated to her from the rolling of two dice) in the Letters of Virginia Woolf. The "Indigo Girls" play on her sound system. Minh writes the found sentence on a slip of light blue paper with her ball-point pen and then places the slip in a thin vase next to the candle. She rotates her head, murs-
mors something, and then stands up.

Nadine speaks: "I remember how in Freshman year you would dress in black and go to the grave of John Bard every day and place a single red rose by his tomb-
stone. Why did you stop?"

"I discovered how it was like a stock-
broker," says Minh.

"I love you, Minh."

"Me, too. I mean, well, you know what I mean."

"Are you going to dinner now?" asks Nadine.

"You," says Minh, picking up the scat-
ttered lettuce.

The two stroll toward Kline.

"America is beautiful," says Minh. "And I'm not just saying that to be cool. Every-
ting is commercial. Everything's up for sale. Even intelligence."

"Success is everything," says Nadine.

"It's what I want. What we all want. That's all we live for now."

"America's problem is it hasn't a cul-
ture," says Minh. "What is McDonald's? There is no culture to draw upon."

"Culture is important," says Nadine. "It's too difficult to form an individual persona. It's easier to draw upon a set of attitudes to define ourselves. We are all on quests for identity. We make fun of it: 'Oh, I'm search-
ing for myself.' But we really are."

"I draw upon being both Dutch and Chi-
nese," says Minh. "That's a big part of who I am. Perhaps it's because I've been there. But I am an American. I am in that drive for success."

"America is a really great idea," says Nadine. "In theory, it's wonderful. Of course, the founding fathers were all White Men. I should know, having lived in Wash-
ington with all those statuesque figures all my life."

"America is very white," says Minh, "meaning West European, of course. I un-
derstand the Minority Power movement. That's the only Big movement. It irritates some people. And the In-Your-Face attitude can be annoying, but I understand the underlying need. Every race needs its day in the sun. Just because the White People have gone out and dominated the world whether the world likes it or not, they cannot now say that's not where it's at."

"You have to be separate before you can join, before different you can become the same," says Nadine. "And many of these cultural traditions are elusive in our mass soci-
etes."

"I really dislike it when White People say, 'It's not me who enslaved you, it was my great-grandfather.' I mean, they draw from that culture."

"I think," says Nadine, "time for another meal at Kline."

"People insist that vegetarians want to eat food that looks like meat without the hot dogs. I don't want to eat something that looks like a hot dog, no matter how many chicken-ufacturer are stuffed in it. And no tofu burgers, either."

"But it's full of protein," chides Nadine.

"I have enough protein to last me well into my reincarnation in my next life.

Nadine walks to the other rack to pick up her tray.

A young man reaches for it also.

They both pull on it, back and forth. They raise their heads, and their eyes meet. Fate has brought them here. He, tall, thin, sweaty, with wire-rimmed glasses and large ears. She, the woman that is Nadine.

"Excuse me," says the young man.

"Nadine has never seen him before. She wants to lie down in his lap and have him feed grapes to her, with his dreamy, vaguely anorexic face looking down at her. Then he could lick the scattered drops of grape juice from her stomach.

"She loses her appetite."

"I thought you liked your crispy fish," says Minh, sitting down at the table, soon after Nadine's Encounter.

"Have you ever seen crispy fish swim?" says Nadine.

"What's the matter, friend? You look ill."

"I think I am in love," says Nadine.

"That will do it."

"What is love, Minh?"

"Phenylethylamine."

"What?" says Nadine.

"A natural amphetamine. Somehow, it's okay for Americans to blame depression on a chemical imbalance, but love, love must be something supernatural, right?"

"Americans are stupid. Love is a chemical detraction."

"I thought you just said you are an American, with the drive for success and all that."

"When it comes to the idiotic parts, I consider myself Dutch and Chinese in-
stead of silly American. These fish nuggets are tasty. Try some."

"I have to know how he feels the same way I do about me so I do about him."

"I will only help you if you eat some-
thing," says Minh. "Have some celery soup."

"Yes, Minh. Thank you."

by Shawn Milburn

My grandfather is eighty-three years old and a strong believer that religion is a cen-
tre of the world's tendency towards bloodshed. When he looks with his learned eyes at the Middle East, he does not see men at odds for power or wealth. In his mind, the quest that places Jews and Arabs at opposing ends of a horror-
stricken history lies in their differing religious world views. It is curious to me that someone that I associate in the same aged realm of Reagan chooses not to view the region's population as a mass of less-than-average people in the way of "our" oil reserves. I have chosen for this brief editorial to examine my grandfather's point of view.

Terry Anderson was held captive by Arab fundamentalists as a political hostage for approximately seven years. During the beginning months of captivity, Mr. Anderson was joined in his cell by a priest named Lawrence Jenco. This grey-haired priest proceeded to hear Anderson's confession, an emotional ceremony that left Anderson with a very powerful feeling that, as a Catholic, he would survive his torment. Terry Anderson's sense of reconciliation transformed his formerly agnostic self into a reader of the modern Bible, one of which was given to him in his cell. At the end of seven years, Anderson had memorized several psalms and attempted prayer several times a day. As a prisoner of a group of Islamic fundamentalists, who were in conflict with the Jewish state, an American Catholic was born.

Palestinian supporters believe that Israel lies on their home. Israel believes that the PLO exists to rob them of what rightfully theirs. How can the United States, which is itself only 217 years old, possibly regard with belittlement a region existing for thousands of years? Do we pretend to understand why there are hundreds of thousands of people that are willing to die for their belief that religion and faith are at the core of human existence? How dare we feel obliged to look with pity at people whose accumulated knowledge of history and tradition far surpasses that which U.S. thinkers have only written, let alone allowed to filter into our own weakling culture.

It is men such as Anderson that can allow us to realize, when seen in this context, that the region is in conflict amidst a world controlled by a nation still awaiting maturation. Anderson plays the part of the culturally undeveloped American in a setting saturated with cultural maturity. My grandfather is correct in his realization that religion influences action in the Middle East. It is a religion within a culture that political and diplomatic America cannot caricature without losing all hope of comprehension. We must realize our own inequality before truly aiding the peace.

The International Relations Club is dedicated to exploring and understanding the intricacies of global diplomacy. It is our goal in this weekly column to spark interest as well as to inform readers of what is happening on the international scene. If you are interested in becoming an active member, or are simply interested, feel free to contact Maliha Du Mont via campus mail.

Multiculturalism & Ethnic Studies

Lectures, Discussion, Workshops

"When We Were Black: From Identity to Performance and Back Again"
FRIDAY, SEPT. 17
8:00 pm • Olin 102

Panel Discussion: "interpretations which surround the multicultural debate in higher education and the wider society"
SATURDAY, SEPT. 18
10am-12pm • Olin 102

Student-led workshops
1. Essentialism v. social construction of racial and ethnic identities
2. Hypokhenos: Americans v. Diaspora studies as the focus of a multicultural curriculum
3. The link between multiculturalism and broader social divisions such as class and gender.

SATURDAY, SEPT. 18
2:30-5:00 pm
Olin 202, 203, 204
The Music Department finds a new home in (formerly) Blum Gallery

Take a walk these days through the halls of what was formerly the Edith C. Blum Art Institute, and you'll notice a bustling activity and the scent of fresh paint. To the professors and students of the Music Department, it is a welcome indication of change and a refreshing switch from the stench of backed-up sewage.

The Blum building is the department's new home and, imbued with state-of-the-art soundproofing, studio/offices, seven practice rooms and a 100-seat concert hall, it is a comfortable place to be. Professor Frederick Hammond, Chairperson of the Music Department, sees the move as "very exciting and totally painless."

It is easy to see how Hammond can be so enthusiastic when one takes a look at the department's old location at Annandale House, a small, dingy structure across the road from Kline Commons, where, according to Hammond, "the sewage backed up twice, and, on damp days, the smell permeated the entire building." Compared to that, the new building seems like a paradise, even though it may have a bit of a hike to get to Blum for a class after lunch.

In the future, Professor Hammond hopes that the facility will draw "more and better music students to Bard." In the meantime, however, the Music Department's move will extend benefits far beyond the immediate circle of the department: Annandale House will be used as studio space for art majors, thus eliminating the difficulty that the Art Department has had in past years of trying to accommodate its students

Students involved with the Music Department echo Hammond's sentiments. Brian Patterson observed that, in past years, "students' biggest concern was whether or not they had a piano to play on and whether not that piano was 40 or 50 years old."

Chris Smith, another student, perceived that the new facility will offer both students and faculty "more space to work in." This is exactly what Hammond also sees as being one of the main advantages of the improved resources. Said Hammond, "We have a first-rate facility here, and this will give them the chance to function, to teach, to coach. It will enable us to turn them loose and allow them to do their best."

Left, the entrance to the Edith C. Blum Gallery; right, a glimpse of the inside of Blum and its new Music Department Bulletin Board.

Alumni dance concert preview

This Saturday, September 17th, at 8:00 p.m., the Bard Dance Department launches the fall 1993 semester with the Alumni Dance Concert. Former Bard students will team up with their professional dance colleagues to bring an evening of exploratory dance to the community. Aside from pure and unabashed entertainment, the show promises to bolster the confidence of those Bard artists who can force their brighter future than starvation and poverty. "In the art world, the art world has never codified its soldiers, but a Bard degree could be the making of impervious armor. Take a gander at these promising blocs."

Arthur Aviles—In 1987, the year following his graduation, Aviles dance with Bill T. Jones & Arnie Zane and Company. For his work during the 1988-89 season at the Joyce Theater, he received a Bessie (New York State Dance and Performance Award). Most recently, he has choreographed a piece commissioned by the Juilliard Dance Ensemble.

Kathleen Granada—Graduating with honors in 1985, Ms. Granada went on to perform with many independent choreographers in both Pennsylvania and New York, including the South Street Dance Company and the public Theater Fringe Festival. Currently, she is the Technical Director at The Kitchen in New York City.

Rob Kistos—After receiving his Bachelor's in 1990, Mr. Kistos went to Albany to work with the Berkshire Ballet and Ko-Motion Movement Theater. Now in New York City, he performs with the Cinta Gibney Dance Company and the Theo Byrne. Mr. Kistos is also the drummer for a Brooklyn-based alternative band called "The Hounds."

Alumni dance concert preview

David Parker—Introduced to Modern Dance by professors Reid and Pasko, Mr. Parker has been choreographing his own work since 1990, using human mass as catalyst for motion. His pieces have been performed by Dance Theater Workshop—Fresh Tracks, Yale University, Connecticut College and others. Mr. Parker has recently completed a residency with his Company at the American Dance Festival.

In collaboration with dancers, musicians and choreographers from New York and the world, these artists have returned to perform live at the Bard Center, to leap and to stretch their stuff at the Bard Theatre. With pieces titled things like "Salute Days," "Black Jelly" and "Introducing Calm," the evening promises to be a festival of sex and sound in the true Bard anti-tradition.

This Saturday, September 17th, at 8:00 p.m., the Bard Dance Department launches the fall 1993 semester with the Alumni Dance Concert. Former Bard students will team up with their professional dance colleagues to bring an evening of exploratory dance to the community. Aside from pure and unabashed entertainment, the show promises to bolster the confidence of those Bard artists who can force their brighter future than starvation and poverty. "In the art world, the art world has never codified its soldiers, but a Bard degree could be the making of impervious armor. Take a gander at these promising blocs."

Arthur Aviles—In 1987, the year following his graduation, Aviles dance with Bill T. Jones & Arnie Zane and Company. For his work during the 1988-89 season at the Joyce Theater, he received a Bessie (New York State Dance and Performance Award). Most recently, he has choreographed a piece commissioned by the Juilliard Dance Ensemble.

Kathleen Granada—Graduating with honors in 1985, Ms. Granada went on to perform with many independent choreographers in both Pennsylvania and New York, including the South Street Dance Company and the public Theater Fringe Festival. Currently, she is the Technical Director at The Kitchen in New York City.

Rob Kistos—After receiving his Bachelor's in 1990, Mr. Kistos went to Albany to work with the Berkshire Ballet and Ko-Motion Movement Theater. Now in New York City, he performs with the Cinta Gibney Dance Company and the Theo Byrne. Mr. Kistos is also the drummer for a Brooklyn-based alternative band called "The Hounds."

David Parker—Introduced to Modern Dance by professors Reid and Pasko, Mr. Parker has been choreographing his own work since 1990, using human mass as catalyst for motion. His pieces have been performed by Dance Theater Workshop—Fresh Tracks, Yale University, Connecticut College and others. Mr. Parker has recently completed a residency with his Company at the American Dance Festival.

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THE BARD OBSERVER

September 15, 1993

Arts & Entertainment

Negativland survives

With or without U2

After two years, and (at last count) three lawsuits, the media-commentary music experimentalists known as Negativland have finally released a new album. If you have been following the ceaseless wrangling of the group over the past two years, you can appreciate the title, Free. For those of you who don't understand any of the above, here's a brief history of the band's highs and lows.

Negativland started out in 1980 as a side-project for a San Francisco high-school senior, Mark Hosler, and a few of his friends. He put together a long string of found sounds, noises and samples from the media and managed to turn it into a running aural commentary on suburban life. He and his friends self-released the album, creating a unique cover for every single cassette (and, later, CD) of the album that was sold. Since then, Negativland have taken on several guises and employed several other sound hacks, including Chris Grigg, Don Joyce, Richard Lyons, Ian Allen and David Wills, in various combinations. Usually, the core of the group could be identified as Hosler, Joyce, Wills and Lyons. Regardless, the members like to be referred to as Negativland, collectively, in terms of anything having to do with their music.

The band went on to make more albums, usually concerned with the so-called harmony of suburbia and middle-class life (especially the album A Big 10-4 Place, which included a free bag of lawn clippings in every album). Their first underground success came with the album Escape from Noise, a far-reaching parody of the pop music biz, as well as a venture into the dangers of unny noise. One cut on the album, "Christianity Is Stupid," became the touchstone to a large-scale media prank that supposedly linked the band to the slaying of a midwest fundamentalist family by their rebellious teenage son, David Bron. The media ate up the hoax, which was perpetrated by Negativland, to prove a point about media manipulation.

Negativland's final action in regard to the prank was the creation of their most successful work to date (in terms of achieving their artistic goals), Heter Stupid, a commentary on the media power has in our lives, and the supposed power music has in theirs' lives. It made the media embarrassed and upset, but to Negativland, it was good art. If that weren't enough, Negativland went on to turn the music scene on its ear with its 1990 single, entitled U2. At this point, Negativland had signed a contract with the indie label SST records, founded by former Black Flag guitarist Greg Ginn. The single was a truly hilarious rendition of U2's song, "I Still Haven't Found What I'm Looking For." An ironically-voiced David Wills intoned the lyrics (with running commentary) over a loop of people humming the melody, while in the background one can hear an out-take of Casey Kasem swearing and wondering who the hell U2 is ("This is bullshit...these guys are from England [sic] and ..."

The single was released only ten days before Island records sent their lawyers after Negativland and SST. They sued for the appearance of the title "U2" on the cover of the album, the unauthorized use of the lyrics, the unauthorized use of the tune, and ordered that all existing copies of the album, and any tapes used in recording it, be destroyed. Island won, demanding that SST buy back all the copies of U2 from those who bought them, and destroy those waiting to be bought. They also demanded that the defendants repay their legal fees, in excess of $50,000. In addition, rights to the single were handed over to Island. It should be noted that Island acted separately from the group U2, and they did have legal records not to press for payment of legal fees. After the lawsuit was settled, Ginn told Negativland that he expected the group to pay for all the damages SST incurred from the action; that includes all the costs, both technical and legal, for both SST and Island Records. Ginn estimated that total to be around $200,000. Negativland assumed that they and SST might pay off the fees and damages 50/50. SST knew what they were doing when they agreed to release the single, they reasoned, and as a result, they tried to make several counter-offers along those lines. SST refused to even bargain with the group, and their decision to stick Negativland with the bill stood fast. As the faces flew, Negativland became more and more disillusioned with SST, and finally sent them a letter informing them that they were leaving, going back to self-production on their own Seattle label. Their next action was the release of a limited edition magazine chronicling the whole shebang--faxes, press releases and all--entitled The Letter U and the Numerical 2. Negativland became the underdog in the music biz, and everyone loves an underdog.

And then came the piece de resistance (or however it's spelled). SST sued Negativland for the publica
tion of the magazine. Their reason? Negativland was making money off of SST's own public domain press releases (which means they can be reprinted anywhere, so long as they are not changed in many ways). SST had a poster depicting the whole of the magazine, without SST's permission. SST knew Negativland had no money to pay off Island, what made them think they'd get something more from them?

Thankfully for Negativland, they have recently received pro bono legal services, and some fans have privately funded the production of their latest album, the profits of which will go directly to SST to pay off half the fees from the U2 case, which Negativland agrees they owe. The SST case is still being tried.

So, now we have a new Negativland album that has nothing to do with U2. But, even though Negativland have never mentioned anywhere on the album, you can feel how it has affected the group. The playful sense of mischief and mirth from earlier albums like Escape from Noise is gone, replaced by a dour and upsetting sense of loss. Most of the cuts are supported by ominous and downcast repetition of guitar chords or keyboards. What lyrics there are are mostly about disappointment and self-deception.

This isn't a bad thing for Negativland, since they've been pointing out the side effects of good intentions since their first album. The difference is that the themes seem more personal than on other albums. At least two songs, "Cityman" and "Crumpled Farm," seem to come more from personal pain than from a satire of city life and automotive comfort (in the former case) or seclusion and loss (in the latter). In the song "Truck Stop/Strip Drop," the speaker sings of loss of love and comfort, while tapes of CB radios echo in the distance, discussing warfare and control of the airwaves by the government. It's a well-directed barb, but there's more at work here than a poke at CB truckers.

Negativland are also specialists at poking acrimonious fun at the hysterical fringe, and this album's cuts are especially cutting. "View to the Sun" utilizes a sample of a home-made letter-recording to satirize the use of religion to those who are lonely. "Make some room/from this jealous and blind yourself/with a view to the sun." In another religious parody, "I Am God," concentrating this time on producing the extreme Christian right, a pantheist the universal love and comfort, while violent slogans and threats from Jesus freaks can be heard in the background. Negativland has the last laugh, of course, ending the track with the ominous, value of tool, apocalyptic reason: pronouncing "No cathedral or monastery; no donations or so..."
Reading Stephen Dobyns's new book, The Wrestler's Creed Study, one is strangely reminded of those recent beer commercials in which seemingly unrelated things (such as Wiener dogs and drag racing) are juxtaposed against one another, through the sheer power of the beer itself, to create a new and more entertaining spectacle for the viewer. Dobyns' new book, through its outlandish use of forced marriages between the profound and the inane, the serious and the absurd and high and low culture, stands as a remarkable and entertaining example of what one might term contemporary post-modern fiction.

The story itself revolves around professional wrestler Michael Marnadwae, otherwise known as Manduk the Magnificent, and his search for missing fiancé, Rose White. Along the way, however, Michael must undergo a trial after trial, ranging from gang-warfare style encounters between rival Gnostic sects to doing battle with insane pro-wrestlers who have "refused to give up their gimmick." Ultimately, Michael's quest will lead him to question the very nature by which he defines himself.

Alongside this central story line, Dobyns weaves sub-story after sub-story, using television narrative method, oddly reminiscent of the camera work used by Richard Linklater in his movie Slacker. Following the journey of a double-headed gold coin, one is privy to the private lives of numerous citizens who inhabit the city of the absurd wherein the central story itself takes place. Following the coin, one witnesses as these seemingly unrelated characters unknowingly interact with one another, growing more closely to a fate which they will all share, all the while acting out modern melodramas of folktales such as "The Fisherman and His Wife" and "The Frog Prince.

Of great importance to the story is Michael's mentor, trainer and philosopher, Primus Moolloon. Mooloon defines himself as a "director" who "train[s]... in falsehood, that honorable word which is the most distinguished by all the names we give to truth." As Florida, Mooloon is the key to the modernist school that Nietzsche attacked as "gropers with the chimera," or wrestler, in the process of making and self-creation known as "the Gimmick." Although Mooloon remains largely within the background of the central narrative, one finds the character repeatedly stepping forward and engaging in soliloquy so as to address the reader directly and engage in philosophical theorizing.

Central to Dobyns' book is also the notion of the confrontation of the self and its "double" or "other." The story itself is one of the individual's maturation through repeated encounters with its "other self." Such Dostoevskyian/Conradian/freudian notions as these repeatedly find themselves personified by characters such as Rose White and her twin sister Violet White, the identical detectives Brodsky and Gepski, and ultimately within Michael himself.

To summarize the central focus of Dobyns' book is difficult thing. One might think of The Wrestler's Creed Study as an Arbeian analysis of the phenomena of professional wrestling itself. Alternatively, one might categorize the book as a fictional discourse on Nietzschean philosophy. Or, yet again, one might see the work as a psychological study of one's attempt to define himself or herself. All of these deceptions are, of course, correct in so far as they go. For in The Wrestler's Creed Study, Dobyns weaves all of these elements, and many more, into a strange brew that is an exciting and entertaining roller coaster ride into the irreverent, the absurd, the eerie and, more than once, the profound.

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How to question the nature of self-definition by wrestling

Those of you who were concerned about where multi-millionaire Stephen King's next car payment was coming from will be relieved to find that Needful Things, yet another film adaptation of one of his bestselling novels, has been released into theaters for your viewing pleasure.

Of course, Stephen King movies are nothing new. They've been around since the '70s and are likely to stay around for some time to come. Lately, television adaptations of his novels such as It and The Tommyknockers have become popular, and in the late '80s there was even an attempt to turn Carrie into a Broadway musical. Some of these films, such as The Shining and the aforementioned Carrie, have gone on to become horror classics. Others such as Maximum Overdrive and Cat's Eye have been wisely forgotten or blocked out in the minds of the few moviegoers who were unfortunate enough to see them in the first place.

This latest film, Needful Things, directed by Fraser Heston, is certainly not one of the worst King films, but it is far from the best. The story of a mysterious old man (Max von Sydow) who opens an antique store in the sleepy town of Castle Rock, Maine, is more of a black comedy than a horror film. The story revolves around von Sydow's manipulations of the poor simple townsfolk. He magically comes up with items that they must have and then has them pay vicious tricks on each other as payment.

A big ruckus naturally follows as hell breaks loose in what was formally deemed a "nice place to grow and live." While certainly not very scary, the film is one of the more unpleasant King films. The storyline features child suicide, two mentally ill women attempting to stab one another, a priest and a Baptist minister attempting to kill each other, a husband's murder of his innocent wife, a grotesque arthritis attack, and even the murder of a beloved pet.

Despite all of this violence, the film fails to be at all frightening. Perhaps the reason for this is that the cause of all of this bad humor is that we are supposed to laugh. It hits you with the idea that the movie is not worthy of its talents, as it is reduced to making bad jokes that are supposed to show us how witty and evil he is. For example, when one man atta...
Stop, children, what's that sound? That ominous slap of canvas on polished wood, echoing through-out the campus? Why, it's the sound of newly inflated volleyballs hitting the floor with great force, propelled down the newly triumphant Women's Varsity Volleyball Team.

After a one-year hiatus, due to lack of players, the Women's team is back, and they have come prepared. The roster is still small—seven players of a sport which requires six on the court—and only one member, team captain Dana McDonald, is a Bard veteran. But lack of experience did not seem to be a problem as Bard rolled over Bloomfield 3-0 and then sent down Steven's Tech, a game whose 3-2 final score does not indicate how uneven the match really was.

The Bloomfield squad was never really in it, playing undisciplined, while Bard was patient enough to set up points instead of forcing them. Bloomfield went down 15-9, 15-9, 15-5.

Stevens looked to be a better team than Bloomfield, with stronger serving and better organization, but the Bard team took control of the momentum early, mostly due to the smart play by the setter, co-captain Misty Williams, who had 33 assists for the day. Bard won the first two games 15-9, 15-6. Then things became rocky for the Bard squad; they lost their focus to some extent, and Stevens picked up on it. Stevens overpowered Bard, stealing two games from them. But the final game was all Blazers, with Williams and McDonald combining for 15 service points, seven of which were aces (three for Dana, four for Misty). In addition, Nikki Kolla, an exchange student from Athens, Greece, had 16 kills and four blocks in her first varsity game. Unfortunately, every other varsity team that played this past week lost. Do you realize how depressing that is?

Men's and Women's Soccer

The mens' soccer team played two matches, one against Hunter College last Wednesday and then against the New Jersey Institute of Technology on Sunday.

Bard managed to score only one goal against Hunter, falling 1-4. Despite the loss, out of the rubble came Bard's Male Athlete of the Week, Nick Badin, left fullback. Szcz Coach Corrales, "He shows excellent skill and bravery, and has saved our team in many situations. He did not lose control." Congratulations, Nick. There's a Gillette ad in your future.

Then, against those masterminds at NJIT, some math genius on the Jersey team figured out the correct arc to place the ball, and managed to actually score a goal on a corner kick, which curved untouched into the Bard goal. No other goals were scored in the match, but in a sense, the NJIT game was a small victory. They are a tough team, who last year defeated Bard 12-0. If it hadn't been for the calculus ringer NJIT obviously smack in specifically for the corner kick, Bard might have mustered a tie or victory against their nemesis.

Bard Women's Soccer team didn't fare much better, losing two games in the past week as well. On Thursday the 9th, they lost to SUNY New Paltz 0-3, and on Saturday they fell to the University of Bridgeport 0-4. However, hope springs eternal, especially when you've got talent like Julianne Voss, Bard's Female Athlete of the Week on your team. Joel Tomson says of her that she was the "anchor of defense in the first two games. [She] kept Bard in the game."

Varsity Women's Tennis

In Women's tennis, their first match was no tea party, either. Winning only two of the nine matches, and only five sets overall, an inexperienced Bard team was defeated by the New Jersey Institute of Technology Lady Bruinie team. In an inexplicable fit of pessimism, coach Fred Feldman was quoted in the Daily Freeman as saying, "It's about what I expected." That name again is Fred Feldman, F-E-L-D-M-A-N. Not G-I-L-M-A-N. Mr. Feldman's address can be obtained from the kindly folks at the Stevenson Gymnasium. Oh, yeah, Laurie Curry played an integral part in Bard's victories, winning her singles match 6-0, 6-0, and then combining with Hoa Tu in doubles for a 6-3, 6-4 victory.

Intramurals and Recreational Stuff

Hey, kiddos! Intramural basketball and tennis begin this week! Time to get dribbling and volleying, respectively.

And now, an update on Bard's most popular recreational activity yet, Fitness to Florida program. Not only will the winners receive a ton-dollar-buffing courtesy of Joel Tomson himself, but you'll also nab yourself a free T-shirt! It's still unknown whether it reads "I followed to Florida, and all I got was this lousy T-shirt," or the ever popular "Kiss me! Joel Tomson did!" Stay tuned, the controversy rages on.

Finally, the newly revised aerobics schedule remix has been released by the all-knowing at Stevenson. The infamous Step Workout is now appearing Mondays and Wednesdays from 5:15-6:30 p.m. Step Workouts will be thrown in with other exercise techniques as well. There's the stretch & step (not to be confused with shake & bake), with emphasis on the warm up for the muscles and joints (Tuesday and Thursday, 9:30-10:45 a.m.). There's the up and down step, which combines step and floor aerobic exercises (Wednesday and Friday, 6:30-7:45 p.m.). Intermediate step, featuring fewer power moves (Thursday, 5:15 p.m.-6:30 p.m.). In addition, these step aerobics, there's a hi/lo aerobic combo which takes place Wednesdays and Fridays from 6:30-7:45 p.m., and a body sculpting limbering workout, which takes place Tuesday and Thursday from 6:30-7:30 p.m. On Saturday, the intense circuit workout, incorporating lots of exercises, takes place from 4:00 to 5:00 p.m. On Sunday, the lord's day of rest and football, a lo-impact aerobic workout will take place from 4:00 to 5:00 p.m. No sweat!

Sports Schedule

Men's Soccer

Wed., Sept. 15th - home v. Mt. St. Mary College 4:30pm
Sat., Sept. 18th - home v. Dominican College 2:00pm
Mon., Sept. 20th - home v. Centenary College 4:00pm

Women's Soccer

Sat., Sept. 18th - home v. Marist College noon

Women's Tennis

Sat., Sept. 18th - at Mt. St. Vincent 2:00pm
Tues., Sept. 21st - at Western Connecticut State 3:00pm

Women's Volleyball

Thurs., Sept. 16th - at Nyack College 7:00pm
Sat., Sept. 18th - at Vassar Tournament 10:00am
Tues., Sept. 21st - home v. Mt. St. Vincent 7:30pm

Cross Country

Sat., Sept. 18th - at Quinnipiac Invitational 1:00pm

** SOCCER MATCH **

Thurs., Sept. 16, 4:00pm
Dutchess County Fairgrounds

It's free!!

Bard College (Men's Team) vs.
SAPRISSA '72 (Men's Costa Rica Team)
Aufwiedersehen zu you

by Matthew Apple

I've spent the last three years of my life writing a page or two each week for the Bard Observer. During the last two years, I have had the pleasure of enjoying an award-winning series of lectures Tuesday night at least three times. I saw the sun rise while my managing editor and I were driving the paper up to Hudson to be printed, and I did my best to see that the Observer was run efficiently, effectively, and honestly. And I can only hope that I achieved my goal. However, the Observer has taken a sizable chunk out of my study time and, more importantly, out of my leisure time. With a Senior Project looming in the wings, I decided that, after 67 issues of the Bard Observer, the time has come for me to step aside.

But nature abhors a vacuum, and so does the Bard Observer. But why the office was so goddamn dirty while I was there. Fortunately, the Observer now has Jeana C. Breton as its Editor, and not only has she already swept the floor and cleaned out all the dust from the office, she has completely organized and beautified it, to make it resemble a real office. I know with Jeana in charge, the Observer is in good hands.

While I was Editor-in-Chief, the Observer acquired a fax/modem, a new page format, and became financially independent for the first time in its history. As Bard's only student-run newspaper, the Observer can only improve. I wish the Observer and Jeana the best of luck, and leave them with this quote:

"The newspaper is of necessity something of a monopoly, and its first duty is to shun the temptations of monopoly. Its primary office is the gathering of news. At the period of issue it must be as the supply is not increased. Neither in what it gives, nor in what it does not give, nor in the mode of presentation, must the uncourted face of truth suffer wrong. Comment is free but facts are sacred." (Ch. Scott)

Bonjour!

by Jeana C. Breton

It's a good thing we're not running that one spot again. In fact, we hardly ever got along when it came to the paper, but he did accomplish a lot for the Observer that will certainly make my job easier — and I am grateful for it. I must also thank him for his help, advice, and for putting up with me.

So, it's the end to a run. The run of the mill is finally mine. I've been waiting for this day ever since I began as a staff writer. As insane as that may sound, I'm serious. I'm looking forward to my new role, being in charge.

I'm new in being in charge, of the paper at last, but I already have some strong ideas of what my job should entail besides cleaning up around the office. I plan to make it my responsibility to improve the public image of the Observer while, at the same time, maintaining the number and quality of the people who put into it. I hope to continue to send the Observer more to the community, and to see the community take more interest in its newspaper.

To make this inspiration a reality, I know three things must work hard to encourage prospective writers, present worthwhile story ideas, and responding to community desires and interests, and always remain optimistic. I am willing to do all this and more, and I am confident that I will receive the assistance I need from my staff and my friends — some of which are one and the same. I look forward to the long nights and the potential success of the Observer. I can only hope the staff and the student body will be looking forward to me.

Negativland rolls on

continued from page 11

lications: no priest, rabbi, minister or monk; no patroon, sermon, mass, ordination, chalice, or hymn; no poetry, party, band or bingo; no image, benediction, benediction, or crucified; no ordained saint or confirmed miracle; no literature but one book; and no God but Allah.

If organized religion is Negativland's favorite target, no other must be their second favorite. So, why not combine them? Possibility the most successful cut on the album, "The God and the Bible" does everything it sets out to do successfully and with a strong shot of humor. The album is indeed full of humor, despite the sour taste. In fact, Negativland sound like their old, playful selfs, with a still a good thing, on cuts like "Freedom's Waiting," "Our National Anthem" and "Pip Digs Pep." The latter is a near-whispered tale of drunk driving which should be carried in every reporter's notebook. Hearing Mike Wallace talk about kids who use drugs at a street corner and "Happy G. G. Allin in recent memory.

Me, the new boss

THE BARD OBSERVER

September 15, 1993

Letters

More Mandelbrot

influenced by our senses or the natural world. Mandelbrot argued that "while proofs are in conceptual language, the eye is the proper tool to find these truths."

True to his word, Mandelbrot's lecture was accompanied by slides presenting the astonishingly beautiful representations of fractal geometry created with computers. The intellectual tyranny of Plato prompted mathematics to divorce itself from physics; where the latter tried to answer problems in the tangible world, the former "had no interest in reality whatsoever." The genius of Mandelbrot was his insight to take the mathematical concept of fractals and realize its profundity in the natural world.

Nature is Fractal

"Fractals are shapes that are very, very irregular and the computer is the principal tool to view them," explained Mandelbrot. As Bloch helped to explain in his pre-lecture, fractals are objects which are so "wild" that they cannot be expressed in whole number dimensions. For example, a geometrical line exists in one dimension while a cubic exists in three. However, a fractal such as the deceptively simple Koch curve can be proven to exist in something like 1.2618 dimensions.

Fractal objects can also exhibit the property of self-similarity. That means if you take a piece of an object and magnify it, that piece looks like the original object from which it came. Mandelbrot and Bloch used the analogy of cauliflower to demonstrate self-similarity. When magnified, a piece of cauliflower is virtually indistinguishable from a full head of cauliflower.

In the physical world, self-similarity can only extend to a finite point. The progressive creation of smaller pieces at a smaller scale compared to the original is limited. Mathematically, the same concept can exist on the other hand, and have infinite complexity and self-similarity; no matter how close you get, there is always another level of intricacy that looks like the original.

"The shapes nature gives us are fractals," explained Mandelbrot. His basic shapes of Euclid such as the cube or triangle are rarely found in nature. Yet fractal topology can be found in mountains, DNA, galaxies and essentially everything else in nature. Mandelbrot said that while this correlation seems obvious to us today, twenty-five years ago it was met with distrust or even hostility.

Islands and Continents

Our understanding of fractal geometry and its similarities in the natural world would not be possible without the capabilities of computers, according to Mandelbrot.

Mandelbrot described how in 1977, two French mathematicians (Fatou and Julia) completely exhausted the mathematical tools of their time to investigate the iteration of complex numbers. They could go no further than written formulas in their analysis of the graphs of so-called "imaginary" numbers repeatedly placed into a simple formula. The conclusions they arrived at separately involved concepts called Julia sets, where the graph of \( f(z) = 2z + c \) would not extend into infinity. After these two men, no further work was done in this area because there was nothing left that anyone could do.

Mandelbrot related an interesting anecdote of how he came to be interested in Julia sets. When Mandelbrot was an adolescent, he once suggested he try to do something with Julia sets for his thesis. It wasn't until thirty years later, with the dramatic assistance of computers, that Mandelbrot was able to discover more about these things that "could never be understood with only paper and pencil."

Mandelbrot's discovery was to represent graphically the set of all complex numbers in the Julia set equation that did not extend into infinity to see where those numbers "stay put or go off to infinity," as he put it. The celebrated Mandelbrot set therefore includes all possible Julia sets. On a computer screen, it is an elegant and sprawling diagram with delicate curving tendrils and insect-like shadows. Mandelbrot described his own discovery in terms of "islands and continents" in his newly discovered Mandelbrot set. He also exhibits infinite complexity and almost total self-similarity; the closer the analysis, the more the same patterns appear and submerge into infinity.

"There is a shimmering power to these pictures," commented Mandelbrot. "These vibrant, artistic shapes are pure mathematics. The various colors in a Mandelbrot diagram represent the multiple levels of computations and complexities. The eye cannot see the infinite complications without the colors bringing out this simplicity. The striking aesthetic power of these computer drawings was the icing on the cake for Mandelbrot.

Fractals into the Future

Since Mandelbrot's discovery, fractal geometry has been put to work in the art world. Programs use fractals to create vivid computer images of mountains or oceans, resulting in beautiful man-made mathematical landscapes. Music is also essentially fractal in its construction. Mandelbrot even described computer-generated songs which received the "compliment" that it was "not noise, but bad music."

Modern art is further revealing an understanding of nature's fractal quality, creating art that is intricate and chaotic in nature. However, the most important use of fractal geometry is its implications for the physical sciences.

In a sense, the implementation of computers confirms the importance of visual observation for the scientist and mathematician. "We must use the eye as a tool for mathematics," said Mandelbrot. "I have a feeling for what the eye sees. Pictures say to me, 'Here is an interesting phenomena, explain me!'"

On another level, the example of the Mandelbrot set shows how simple formulas can lead to infinitely complex solutions. Depending on Euclid, simple formulas lead to simple shapes. In fractal geometry, that distinction is reversed: a basic equation results in a massively convoluted object. For Mandelbrot, the entire purpose of science is to find these simple formulas that lurk beneath the complexities of nature. "Nature can be reduced to simple laws," claims Mandelbrot, and fractal geometry strengthens the hope that these laws and indeed available for discovery.

"Mathematics is a struggle," concluded Mandelbrot. "It is not inventing but discovering." Indeed, Mandelbrot has used his mind in connection with his eyes to unravel the visual mysteries that computer technology could uniquely reveal. What he found involved something more than mathematics and more than art; it was the miracle of human discovery. Ironically enough, when Mandelbrot came to show his achievements to his uncle thirty years later, that uncle said, "Well, I'm sorry. That is not what I was hoping you would do."
**CALENDAR**

**Presented by the Dean of Students Office**

**SEPTEMBER 15 TO SEPTEMBER 22, 1993**

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### What to See, Buy, & Do at Bard

**WEDNESDAY, SEPTEMBER 15**

- **Scottish Country Dancing.** A non-credit class for anyone wishing to learn the traditional social dances of Scotland. **Location TBA 7:30-9:30p.** Contact Carey Griffin through campus mail for more information.

- **A.W.E. meeting.** Bard’s Environmental club meets every Wednesday **Albee Social, 7p.**

- **Budget Forum.** Dorm locking, allocation of funds, elections and other fun topics to be discussed. **Kline, 8p.**

- **Human Form.** An exhibition of paintings that depict the human figure, will be on view. **Proctor Art Center.** Exhibit runs through October 5.

**THURSDAY, SEPTEMBER 16**

- **La Tavola Italiana E Conversazione.** Keep your Italian up-to-date. **Kline President’s Room, 5-7p.**

- **Bard College Folk Society.** Folk musicians, storytellers, and those interested in attending fun events like campfires and round singings, please come to discuss events for the fall semester. **Kline College Room, 6p.**

- **Introductory Yoga.** A course in Yoga will take place on Thursday nights, starting on this night. **Olín 202, 6:30-7:30p.** The course is open to students, faculty, staff and their families. There will be eight sessions, and the fee is $20. Contact Prof. Ben Vromen for more information.

- **Bisexuals, Activists, Gays, Lesbians, & Others.** B.A.G.I.E. will meet this Thursday **Club Room in the Old Gym, 7p.** All interested are welcome.

**FRIDAY, SEPTEMBER 17**

- **Professor Don Levi** will give a lecture entitled “That to Philosophy is to Learn How not to Fear Death.” **Olín 102, 4p.**

- **Professor Sarah Willie** will give a lecture entitled “When We Were Black: From Identity to Performance and Back Again.” **Olín 102, 8p.** Followed by a reception in the Olín Atrium.

**SATURDAY, SEPTEMBER 18**

- **Panel Discussion** on multiculturalism and higher education with Sarah Willie, Joy James, Robert Ku and Lourdes Alvarez. **Olín Auditorium 10a-Noon.**

- **Student-Led Workshops on Multiculturalism.** Topics to be announced. **Olín 202, 203, 204, 2:30-3:30p.**

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**Hey Club-heads!**

Advertise your club’s events and meetings in the weekly calendar and get results. Just drop a note with a description of the event you have planned to the Dean of Student’s Office.

Deadlines are Fridays, at 5pm.

It’s free. It works.

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**SATURDAY, SEPTEMBER 18**

- **Bard Alumni Dance Concert.** Participants include Arthur Aviles ’87, Susan Christensen ’90, Susan Hamburger ’90, Rob Kitoos ’90, and David Parker ’79. **Dance Studio Theatre, Avery Arts Center 8p.**

- **Oeche All-nighter.** Sponsored by the Bard College Folk Society. **Various places around the campus, all night.** First event of the semester. Watch for signs or call 752-7352 for information.

**SUNDAY, SEPTEMBER 19**

- **Morning Worship at Church of St. John the Evangelist, 10a.** See van schedule for transportation.

- **Schola Cantorum** Choral music in the **Bard Chapel, 6p.**

**MONDAY, SEPTEMBER 20**

- **Observer Staff Meeting** Meet the people who inspired “Murphy Brown.” **Third Floor of Aspinwall, 8p.**

**TUESDAY, SEPTEMBER 21**

- **Student Run Support Group** for students with or recovering from eating disorders and for students dealing with issues of weight, appearance and body image. Come to talk or listen. **Upstairs in the Student Center, 5:30-6:30p.**

**WEDNESDAY, SEPTEMBER 22**

- **A.W.E. meeting.** Bard’s Environmental club meets every Wednesday **Albee Social, 7p.**

- **Language Lecture.** Naomi Seldman, Assistant Professor of Comparative Literature at Stanford University will give a talk entitled “A Marriage Made in Heaven? The Sexual Politics of the Hebrew-Yiddish Language Wars.” **Olín 102, 7:30p.**

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**SHUTTLE VAN SCHEDULE**

**FRIDAY:**

- **Rhinecliff:** Leave at 4:20p. for the 4:53p. train
- **Poughkeepsie:** Leave at 5:30p. for the 6:18p. train
- **Leave at 5:20p. for the 5:56p. train**
- **Leave at 7:10p. for the 7:41p. train**
- **Leave at 5:30p. for the 6:18p. train**
- **Leave at 7:41p. for the 8:30p. train**
- **Leave at 10p. for the 10:43p. train**

**SATURDAY:**

- **Rhinecliff Train Station, Rhinebeck, and Red Hook:** Leave at 10a., return at 7p.

- **Hudson Valley Mall:** Leave at 5:45p., return at 10p.

**SUNDAY:**

- **Church:** Leave at 9, return at 10:30a. for St. John’s (Barrytown) and St. Christopher’s (Red Hook)
- **Rhinecliff:** Meet 7:15p and 9:30p trains.
- **Poughkeepsie:** Meet the 6:40p, 8:40p and 10:40p train

Meet all Shuttles behind Kline Commons