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Computer Center Staffing Debacle Leads to Upgrades

Make way for tech-dom: Bard's Henderson Computer Resources Center revamps

By JOE STANCO, Contributing Writer

The Henderson Computer Resources Center (HCRC) has been gradually upping its game over the past few years, and we're about to experience the "beta" version of enhanced computer-related services at Bard. These developments will accompany the arrival of a new Director of Information Technology Services at the HCRC—David Massow from Skidmore College. The HCRC hasn't had a Director since Bonnie Gilman left Bard last semester for a better paying job elsewhere. When I interviewed her in 1995 (the interview was not published), she was admittedly strained by the inexhaustible array of difficulties to be faced. She had her hands full managing e-mail and web services available, keeping the network stable, getting the multimedia classroom up and running, attending to campus-wide technical problems, as well as aiding helpless students with dysfunctional computers at pressing deadlines.

This was when the HCRC still had a full staff, mind you. Since then, the Henderson staff has dwindled considerably. Michael Lewis, who was hired to teach Computer Science and help bring computers into our education, has been hired. Frank Marscone, the System Administrator for the network, has quit. Stamatios Manousos, who once helped setup the multimedia classroom, develop web pages, and offer general technical support, has also quit. Even the secretaries left. Michael Nicolai, Assistant to the Director, has been left to manage things mostly on his own. Among the multitude of his responsibilities, Nicolai sets-up and maintains computer configurations for various departments on campus, prices and orders equipment, and establishes installation arrangements with the technical support staff. When asked about the work that has been done in the past year, he is far from a dispassionate character. He is the mayor of Tivoli, New York, and has been since he was nineteen. While politicians are not synonymous with pillars of irreproachability, Molinaro has shipped through the mud and dishonor that seems prerequisite of his occupation. He has done this with a combination of youthful naivete and unflinching idealism. His political personality is patent in his dress for the occasion, smiling and jovial when the situations allows for such a mood, and serious when the occasion requires gravity. He is a cookie-cutter personality presented by every politician and political aesthete given a modicum of television time. His favorite words to use in this personality are "focus," "issue," "quality," and "concerns." It is a personality catering to an audience that has, over the course of the past four decades, learned that politicians look, dress, and act alike: Israel. Outside of the ribbon-cutting, hand-pumping, and event-holding—outfitting

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The Demands

After listening very carefully to the demands being listed below, most students realize that the list is not exhaustive. The list of demands presented is not meant to be the final list of demands. It is merely a starting point. The demands are open to negotiation, discussion, and improvement. The students are ready and willing to engage in dialogue to reach a mutually acceptable resolution.

The demands are as follows:

1. End all forms of violence against students, instructors, and staff.
2. Guarantee the safety and security of all students and staff.
3. Implement a comprehensive program to address and prevent all forms of harassment and discrimination.
4. Increase the number of faculty and staff dedicated to addressing the needs of marginalized communities.
5. Provide adequate resources to support student organizations and clubs.
6. Establish a clear and transparent process for addressing student complaints and grievances.
7. Expand the budget for student programs and services.
8. Address the issue of insufficient housing and affordable housing options.
9. Implement a comprehensive mental health support system for all students.
10. Ensure equitable representation in all areas of the university, including governance, faculty appointments, and institutional decision-making.

The demands represent a reflection of the aspirations and needs of the student body as a whole. The students are committed to working collaboratively with the university administration to achieve these goals. The demands are not negotiable and will not be considered as met until their full implementation is assured.

The students are ready to engage in dialogue and collaborate in good faith to achieve these goals. The university is urged to take immediate action to address these demands and to work towards a mutually agreed-upon resolution. The students are committed to working constructively and respectfully towards this end.
Radio Community Reacts to the Firing Line Protest

Bardosate began discussing the protest as soon as the Firing Line camera snapped rolling. The reaction to the news was immediate. Some were angry, some ecstatic, some perceptual. At a "Town Meeting" on April 6, organized by Mary Backlund and Jonathan Becker, about 100 students, a few administrators, and a lone prof-essor did the specific events of the Firing Line protest and the grand concerns of the Students of Color. To present a snapshot of the response to the protest, the Observer interviewed 14 students, faculty members and administrators. We have presented these views along with voices heard at the Town Meeting.

Why the Protest Occurred

"If people don't do really irrational, outrageous things, they don't get any attention on this campus."
—Lisa Thompson

"This was part of an attempt to decon-struct liberalism...I got reduced to a formula, to my status as president, as white, as male."
—Leon Backlund

"The way that people were about doing things at Firing Line I may not agree with, but it proves that there is a frustration here that is deeper than any of the steps that have been taken."
—Jonathan Becker

"I was a student protestor, I had a strike in college. However, I would only do that after I had exhausted other means. To seek to humiliate (Brennan) and censor him, especially after he's made himself effectively open, to make new demands without waiting to hear his response is just inappropriate.
—Jonathan Becker

"It had been a semester and a half. Nothing was going to happen. I wanted to see action."
—Raj Chou

Who was Represented

"Originally we felt that we were rep-resenting all students of color, not just those at the meeting. We know they need these things. They should have them if they need them. They may not know what they want."
—Jennifer McLean

"I may not have argued with what happened at Firing Line, and I might not have stood up, but that does not give me any less credibility than them. It does not mean that I'm less colored than them. It just means that I don't want to be known as an angry student of color; I want to be known as an intelligent student of color."
—Mary Melba

"There are different levels of Racism. First, it's color or race....so obviously if you're white, you're not of it. Then it's if you're a historically oppressed American Indian or minority. If you're not, you're out of it. Then it's if you agree with what they're saying or not, even if you're historically oppressed are not the end goal. The goal is to be left with a group of thers."
—Manuel Trothar

"This kind of speech has the power to shut off other avenues of thinking, which I think, what happened in this case. A lot of student of color didn't feel represented, didn't want to associate them selves with the protest that was happen ing, and so stepped away from the whole thing."
—Arvind Sharma

What the Impact Will Be

"If any student thinks that a productive dialogue is the result of this, they're wrong. A productive dialogue existed before this happened. The wrong thing that can happen is to rewind this behavior with the assumption that it is productive in some binary way. It is not."
—Leon Backlund

"After Firing Line, I was angry—I don't think humiliating (Brennan) is going to achieve anything or do—after the furor, I realize that this brought out a lot of issues that people had not felt comfort able talking about. Part of me is afraid that this is going to give rise to more racial tension on this campus. As of now, I don't feel open, I feel racial hostility, I don't want my friends that are not of color to look at me as a student of color because I don't want that kind of segregation on this campus."
—Melinda Muhl

"The incident that happened on Monday exacerbated racial tension tenfold. I'm not placing blame, but...I thought we were working on unity and friendship and desegregation, and it seems like segregation has intensified since we were there, black versus white. That's counterproductive to the purpose of this movement."
—Manuel Trothar

"There's still an attitude that needs to change. It's not remedied by saying, 'Okay, we've hired seven professors.' National is one thing; that's our goal. The goal is for us to be in a place where we feel val-ued and there is a community that is made up of people that are each valued for their own inerstanding contributions."
—Arvind Sharma

Broadcast Update

The Firing Line office in New York plans to air the broadcast. Radio Berkeley students (who also did not identify themselves as radio or ethnicity) are not included in the selection. The H.E.O.C. scholarship is only available to residents of New York State. Race and eth nicity are not considered in the selection.

Students of color from 30 different states signed fired.

The Columbia Board reports that 28 percent of all U.S. high school graduates were students of color in 1996.


Number of people who have publicly suggest ed that the Observer censor part of this article: 4.

They're speaking for our community now. We have to pay attention to what was said and maybe try and realize that there is a world outside of our that is very, very. This is a hard struggle and it's not going to get finished with this discussion."
—Elizabeth Walker

How Change Should Occur

"If we as students take the responsibility and we do things and work on our goals to accomplish this goals, at a certain point that responsibility becomes trans-ferred onto the administration and the faculty. We're asking for a 100 percent commitment from the administration and faculty to work with us. Let's do it toget-her. But what we've been hearing is, "Oh, you want to do that? Okay. And it's back on you, it's back on you. And we can't do it anymore...I'm sorry, I'm tired.""
—Kate Menee

"Many students of color have stepped for-ward to raise important and legitimate con-cerns about Bard. I hope we can continue this dialogue, and I hope we can continue with actions that will have a beneficial effect on this campus. I think most Students of Color feel like Bard and we want Bard to be a better place. We should believe that desire and help them and work with them and take a lead to achieve that goal.
—Jonathan Becker

"The liberties we are granted shouldn't be used to eliminate another's freedom to speak. That is the paradox."
—Leon Backlund

"Individual attention is what can make a difference. We do have an interest in enhancing it, but we can't solve we students willing to help us. We called this year about having an admissions group of students [of color] who would work to enhance environment. We had a gathering here at the beginning of the year and all full students walked out. They had no interest in race. It was fine having to say no response."
—Mary Backlund

"We're here [at Bard] because we want an education, not to solve all the problems with students of color on this campus."
—Yin Chin

The Communication Gap

"When I heard they didn't want to come to a meeting, I called one of the students on the telephone, and said, 'Listen, I know that this meeting time may be inconvenient. Is there another time that would be convenient?' They wouldn't a meeting. Is it a communication gap, when an institution's president calls one of the students in their room? Is it a communication gap, when I tell students 'Anytime you want to meet—evenings, during the day, on weekends'?
—Leon Backlund

"Just because not everyone turns out doesn't matter. Everyone ever's races, doesn't necessarily mean that the point hasn't been heard. Some of the students want racial-ly segregated clubs and I think it's just that it doesn't mean that I don't listen, it simply means that I disagree philosophi-cally."
—Jonathan Becker

"No one can really talk about what is important at Bard. If you ask people, 'Do you think there's racism at Bard?' 'No, but I think there's racism at California."
—Lisa Thompson

"We have a problem here that we need to talk about. It isn't balance."
—Taj Chou

This was a voice from our community, a voice that a lot of people don't understand."
—Lisa Thompson

"We're speaking for our community now. We have to pay attention to what was said and maybe try and realize that there is a world outside of ours that is very, very. This is a hard struggle and it's not going to get finished with this discussion."
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—Leon Backlund
Computer Center Revamps
CONTINUED FROM PAGE 518A

Nicholas has stressed the important role of students in offering generous technical support. The efforts of his team, including Bruce Kroll, Mike Locwick, and Mike Locwick, have been recognized as essential to keeping the Computer Center afloat in a time of limited support. "We have saved a lot of credit cards," he said, "and my work during this transitional period, not to mention a raise. However, this has been only the first of many such transitions. Much more work will be done when Mr. Martin arrives in the fall."

In the past three years we have seen some relatively remarkable changes in technological resources at Bard, as well as some basic limitations. In the fall of 1995, I learned that Bard had received a grant from IBM to install a multimedia classroom in the HRC. The computers in the classroom were speedy for their time, and were loaded with good software such as Adobe Premiere and Photoshop. I marveled at the possibilities, but was sobered when I considered the likelihood of access to this precious new investment. Happily, Tivey, who teaches computer graphics in the multimedia classroom, immediately recognized that a room full of computers which had become obsolete before they were accessible. He commented that "Is just that these machines were once the state of the art--and now they're not even the art. Thankfully, there's been an effort to bring more powerful computers into the multimedia classroom, to make this gear more accessible to students. Professor Tivey credits Stephen Store from the Photography department for pushing this upgrade. Store created the classroom to provide technology which would allow students to do serious digital imaging. Tivey is hoping that we'll get at least one computer powerful enough to do animation and video editing.

Rationally, students should expect to see a mere "legimation" in their classroom. More students will be able to do more, and have better access (once they have passed some initial training). It will be more like a lab, or even a studio, than a sterile classroom. Gillian Williams, Professor of Film and Electronic Media, emphasized that the classroom should be a comfortable environment, where students could enjoy working and display their work. As for the new equipment, the older Pentium 75MHz PCs will be replaced with four or five newer, more powerful PCs along with ten screaming' Macintosh G3s. Each platform will share the same server. Tivey's effort to increase the efficiency for people using the classroom. The new software will also include programs which would allow students to process the digital photos. This time the new computers will be beefy enough to handle the memory requirements of the most powerful images. There will be more power available to students, as well as more printing resources available, to students, as well as color printing. Altogether, these changes will enhance the productivity, accessibility, and enjoyment of the multimedia classroom resources.

This past fall we witnessed the most dramatic leap in computer resources at Bard when the sec- ond floor lab was outfitted with laser printers and a row of Power Macintosh workstations. Unfortunately, this year, the Macs don't have enough memory and the lab assistants (who will soon be trained in most of the lab software in order to offer more effective support) don't have access to the print manager in order to clear the "data clumps" which render the printer dead to the demands of frantic students. This lab has also been stocked with some pretty fast Internet Business Machines running Neoscape Communicator, a couple word processing programs we have come to know and love (even when they don't replace their own file formats) and maybe even some strange war simulator games. Somehow these machines have been networked for optimized general purpose computing and dedicated day-to-day functionality. Lately, the setup at the Computer Center has not been the most efficient or user-friendly. But in consideration to my former classmates (summer 1994) who were helping graduate students use the classic WordPerfect 5.1 on our 486 PS/2s, even an "experimential" setup is a vast improvement.

This leads to the other dramatic improvement to be expected next fall support and service for computer resources at Bard. This happens to be one of many improvements in Admissions Information Technologies at Bard, emphasized that the technology would be useless without the support. Macwill be able to help students to offer services, help students, and address any support issues as they arise.

As a key, as Katz suggested, is to be responsive. He would like to see people become "more media-savvy, more resourceful, and more confident with [these technologies], but not isolated." Katz also emphasizes that in order to meet the needs of students, there needs to be a comprehensive system of support. It is not only a matter of making the support available, but making students feel like there is an active interest in their input. Therefore, Katz recog-

ized that the model of effective action depends on responsiveness to the values of students. Katz hopes to "keep [our] focus towards the campus community..." do a good job of finding out what people want, do a good job of making the campus work smoothly--but in the same way that people feel some kind of ownership of the campus community." He believes that this can be done through a model which must be "as open and flexible and responsive as we can make it"--to be very quick--even the makeup of the students of Bard can change dramatically over a couple of years." Katz reasoned that even if we have only 15,000 dollars, it will be well spent if we know the values for which it will be spent. This may be particularly true at Bard, where funding for computing seems disproportionally low in comparison with its tuition budget and increased "marketability." Katz mentioned that a nearby community college easily outweighs Bard in computing power, and he would like to make Bard an equally competitive college as "another league together". It is certainly possible that the most promising scenario may exist if our investments are made intelligently with regard to the shifting needs of students. However, Katz noted the simple fact that more students taking computer courses also means more students who want to use the equipment once they're through the class. There need to be enough resources to meet the increasing demand, or else we face the inevitable "bottleneck." Now that there will be more access to more powerful computers, we should know whether we have what we will suffer...for now.

One of the broader aims in this transition is to make more computing more available as a resource for the community and for education in general. A new webserver is to make it possible for students to have access to the internet from their dorms. Katz expects that all dorms should be wired within two semesters and the Thrones should be wired by next year. The goal is for the webmail to become a principal source of information for all kinds of purposes. They would serve as avenues of communication for the community in order to engage in discussions, organise events and meetings, offer feedback about the computing services etc.

The recent use of the student leaders' e-mail list to speak out about parking tickets and the "Filing Line Incident" shows that people are already interested in getting the word out by these means. However, many people don't have comput-

ers connected if they do. In an effort to bring new access to everyone, there are plans to have networked terminals in dorms (Tewks has had hook-ups in the lounge) and in the new student center. This is a basic consideration to be addressed, since an extension of the community would result in convenient access to anyone.

An opportunity for extending our educational resources has been made possible through the purchase and installation of a Meillon Grant which we received about 3 or 4 years ago. This grants support for the new web-based courseware in the learning. Professor could get support for the development of web-based courses as a learning resource. Professor could get support for the development of web-based courses as a learning resource.
Interviewing Tivoli's Mayor Molinaro continues on page 1... The May...side the symbolism—the Mayor is theMayor responsible for ga...jetering the respect of his community.

The aspect of his personality that can be most direct...sidering his greatest disadvantages: his age. He has found a peculiar use for his youth. He uses it to disarm his detractors. People don't expect the level of intensity and commitment that Molinaro possesses from a 22-year-old.

People of his age are supposed to be cynical, condescended, and selfish. People quickly realize that Molinaro does not fit this Gen X stereotype, and when the preconceptions crumble they lose their abrasiveness and balance. This is what Molinaro flowers. In this personality he uses the words "get", "do", and "finish". Off balance, people quickly fall into a state of being wherein these are the only options and when Molinaro lassos back in his Mayoral chair with his hands clasped behind his head and smiles a Gen X self-congratulatory smile and utters a heart-warming future campaign slogan, "Getting things done."

"Yes, for the first few months (of his mayoral term at the age of nineteen) I had a hard time getting people to take me seriously. But I grew up in Tivoli and people know me so it didn't take long for them to realize I was serious. To the outside world I was something of a new...48 Hours came and I did a show on me and the town. I was also on Regis and Kathy Lee, The Today Show, and lots of local cable TV."

Metcalf has been successful in "getting things done...A few upcoming Tivoli projects include the construction of a new Tivoli High School, a civic center in the Village Hall, a police station in Tivoli, closing the landfill...typically their main source of income in conjunction with the Karman...and a viability survey to find out if Tivoli...a Metro North service. Along with the major projects, he has made some mundane ones: a new flag pole for the Veteran's Hall, paving the town hall parking lot...the operating hours of the Tivoli town park, and...organizing the planting of $10,000 worth of trees to beautify the town."

The scope of these, and countless other, projects far surpasses Tivoli's annual budget. The same true for last year's projects and for Molinaro attributes the success of the projects to "a dedicated grants application staff" and "making sure you know the right people.

Pictures of Mats shaking hands and chumming it up with the "right people" asked what Mats calls his "wall of shame." They include Governor George Pataki, Congresswoman Nita Lowey, State Senator Steve Salard, Assemblyman Joel Miller, Attorney General Dennis Vacco, and Congressman Gerald Solomon. What he means by that is "our goals are...interview in Tivoli, and he had to make an appearance in Tivoli. He attended meetings with only as many as he could juggle between. A State Trooper got me down there in eighteen minutes or so, I walked in, was introduced to George Pataki, he said hello, and the trooper got me up back here in time for the meeting."

Metcalf plays the relationships as mostly for appearance but the money still speaks of a far more pre...essional understanding of the importance of knowing the "right people." In the past five years Tivoli has received more than $2,500,000 in grant money to cover the costs of the various projects. Tivoli competes with much larger and much higher profile towns and cities like Dutchess and Orange counties. Molinaro says that it is the "Aggressiveness with which we pursue the grants, and focus we express in our applications that make us so successful."

Molinaro claims his civic inspiration was happen...n a white in April of 1994 Mats ran for a Village Board seat. It was more out of curiosity than civic duty I think. At that point I hadn't really been involved in politics. My parents certainly weren't political. I had to convince them to vote for me so they could vote for me in the election.

He won the seat and found himself very comfortable in his new role as a politician. His parents weren't too impressed, but he taught them to vote for him. He was re-elected twice and served two terms on the Village Board. At the mayor's meeting of the mayor of Tivoli, Lorraine Reed, announced that she was retiring. Over the course of the meeting Molinaro made numerous points about the need to run and after folding around with the idea, and discus...with his parents and the former mayor, Marsc..Metcalf was the talk of the board. "As luck would have it, nobody else was interested," he says of winning the election. In April of 1995 Mats Molinaro became the youngest Mayor in the United States of America at the age of nineteen.

As the mayor of Tivoli Mats Molinaro earns a salary of $6,000 per year. He figures he works between forty and fifty hours a week and can't remember the last time he had a weekend off. He gave up griping after he was elected to the office of mayor and lives with his parents because they are his main political inspiration ("Not to mention $125 per week that the Mayor's office costs them at the break point."). "They're great, even though they are not intensely political people they are my main advisors. I just don't want to let them down...ful and in that they find inspiration in the politi...lives of Teddy Roosevelt, Franklin D. Roosevelt, and Ronald Reagan. These are his "Getting Things Done" role models. According to Molinaro, these three had "a vision of what they wanted and the will to get it done."

One thing Molinaro doesn't quite seem to have fig...ed out yet is the simplest question of all. Why does he want to be a politician? When he was asked this question Mats falters a little bit, slaps off his political personality and, as a Teleprompter were somewhere in the room, "But I always wanted to be a politician. And although I might get that immediate...response that makes your eyes roll and physically disturbs you so much that you need to adjust your body position in your chair; and although such a naive and...ously that are utterly disarming and all together honest."

If his success rate and real hold up Mayor Molinaro should have the state of New York running within bud...ly, and legally, and accessed a happy medium for its resi...year by year. Yet, as Andre The Giant had Hulk Hogan, Hulk Hogan had Macho Man, and in turn Randy Savage had Sting: so too does Mats Molinaro have Bard College.

"I don't know. I don't point to any fingers but in the same respect it seems to me that it should happen."

Adversity brings out parts of people's characters that...the part, remain hidden because they remind us of that which isn't pleasing. Mayor Molinaro becomes visibly changed when he speaks of Bard College. For more than eight months Molinaro has attempted to organize some kind of forum in which Tivoli residents, bard administration, Tivoli government, Bard faculty, and Bard students could discuss the challenges that many communities like the spee...and Bard students to communicate Molinaro says is the on-going Tivoli Bay's rape investigation. "When the last rape occurred we didn't have any communication going on and we should have. Bard was busy dealing with it in its own way just as we were. It is just as much my fault as it is theirs. But Bard's excuse: "We have no comment."

Men's body language says another story. He fidgets...body language seems to go limp and inarticulate. He con...contact he repeatedly dodges direct looks and instead...finds interest in the desk top, the wall, and something...outside the window. A pen becomes the most direct recipient of his latest agitation. He uncaps and recap its with his thump several times, chews on its end, taps the desktop, and alternates leaving it on the desk and picking it up all within the space of a minute. He's talking at the wall...f a defeated man, just one that for the first time hasn't gotten things to go his way he thought they would. As any good politician has learned, his every word respond...gress and instead starts talking about the differences between college administrations and political administrations and them to the students and to the professors and then to daily issues. As he does so the pen gets put back in its container, he begins making eye contact with the student and, just before his mom comes home to ask the office over to tell him that lunch is ready, he backs back in his mayoral chair and starts looking relaxed.

The Bard Community Expanding to Virginia

By RICK SMITH, Correspondent

Can you imagine living in a community in which 21 of the 27 people you know aren't from the county and none of them has lived in the same place for more than 20 years? How does living in a community where the poverty rate has increased 24 percent (from 10.8 percent to 13.8 percent) in the last five years? How does living in a community where the budget for community mental health services has decreased 15 percent (from $125 per week to $108 per week)? How does living in a community where the budget for community mental health services has decreased 15 percent (from $125 per week to $108 per week)?

The Volunteers for Communities has now five-year-old, and it's...com, a program to engage three, as well as general community leadership skills. They work directly with communities to help them to organize successor programs to feed and house volunteer and, in doing so, they help communities to develop safe, adequate space and work environments as well as general community leadership skills. They provide a platform for people to express their passion for their communities.

Volunteers for Communities is now a five-year-old, and in its third year of operations in the state of Virginia, they have already hosted...recruited students. Over the summer break of 1997 Bard College will be adding so that number. Why would you want to go up your giving binge to do...United States Labor. Well, the Volunteers for Communities program is to engage three, as well as general community leadership skills. They provide a platform for people to express their passion for their communities.
Upcoming Events

Unless otherwise noted, all events are free-of-charge and occurring on the Bard campus.

May 20, Wednesday
Senior Project Burnings Outside of the Chapel of the Holy Innocents. Circa 9 p.m.

May 22, Friday
'Exhibition Opening and Receptions: "Celebrating Fifty Years of Women at Bard" Fisher Studio Arts Building 5 p.m.

Concert by the American Symphony Orchestra, conducted by President Leon Botstein and featuring some of this spring's graduating music majors. Performing works by the aforementioned graduates and others. Olin Auditorium. 9:30 p.m.

May 23, Saturday
Commencement, the one-hundred and thirty-eighty at Bard. Lawn behind Ludlow (across from Kinne Commons). 2:30 p.m.

Dance. Part of the official Commencement Weekend schedule. Featuring musical accompaniment by this spring's graduates and others. Blacklick lawn. 8:30 p.m.

May 24, Sunday
Alumnae Memorial Service. Honoring (dear) departed former Bardians. Featuring musical accompaniment by a talented and diverse group of Bard students. Olin Auditorium (across from Kinne Commons). 1 p.m.

June 7, Sunday
Art Closing Reception "The Amazing Art of Joel Grifflah," an exhibition of recent painting and sculpture described as "a native Tiroler’s fantastic foetuses in human consciousness voiced with color, wit, and whimsy." For more information, call Cafe Fungo at 757-4403. Cafe Fungo, 69 Broadway, Tivoli. 4 p.m.
Security Guard Daugherty: Baddest Man in the Whole Damn Town

B24 bombers and bull-riding prepared him for twelve years at Bard

By ABEAGLE ROSENBerg, Opinion Editor

Bob "Bad Ass" Daugherty: Bullrider, Bunny Gunner, Security Officer. And that's just for starters.

Underneath that sweet, old exterior beats the heart of a rebel. In fact, it is his low, raspy voice that is indicative of his experiences which span 75 years and the world over. From Virginia to the Aleutian Islands to Brazil. Bob has seen and done just about everything and argues that some of the strangest things to happen were on Bard Campus.

Ending his twelfth year as a Bard Security officer, Bob is as close to the college's resident social historian as one can get. "If you want the real history of Bard, go talk to Dick Wilkes," he told me, but the history that comes from Bob is the juicy kind, the kind that students love to hear. Twelve years may not seem like too long, but he has been as Bard longer than any other security officer and has seen six security directors come and go. The campus' famous words from John Hughes, "The Breakfast Club," come to mind: "I see the eyes and the ear of the school."

Riding around campus with him, Bob tells stories about the infamous Annabelle Hidal, or Addie, as most students knew her. As we pass the small, cream-colored house at the triangle, Bob points out the spots where he met or saw famous professors, student, and administrators all hanging out at the bar together. "Addie told me he made a million dollars," Bob says. "I wish I had one."

"Why did you close it?" I ask, picturing the place as a cross between a student center and a dive bar, not so bad, but not your typical campus watering hole. "They weren't making enough money."

As Bard, has transformed through the years, so has Bard security. Addie is a common name, many of us close friends. With the exception of former student Jack Ehrlich's attempt to get the administration's support to reopen Addie's, the camaraderie that the bar inspired has been elusive.

Sitting back in the white security truck, I can't wait to see Bob because the passenger seat has been ripped out, leaving bolt-sheared holes through which you can see the muddy pavement. It seems as if Bob has been a staple at Bard forever. Every NGC truck, professor, and Service Mester employee that passes, honks and waves. Bob slows down and jokes with pedestrians or motos to people he doesn't know that well. What did he do before he decided to change the blue and black uniform, I wondered. I wasn't ready for the answer that I received and to this day, despite countless conversations and my repeating the phrase, "Choo, you're kidding, right?" over a hundred times, I'm still in disbelief.

The saga begins in Winchester, Virginia where a skinny kid had a paper route and worked in a pharmacy. After high school, Bob saw the Uncle Sam posters at the post office, walked into a Armed Forces Recruitment Center and said, "Where's the farthest place I can go?" Before he knew it, he was on his way to California and then to Tucson, Arizona. Enlisting June 18, 1941, it was only a matter of months before the start of World War II. On December 7, 1941, Bob and a few other soldiers were heading off to the Okinawa base to see a movie when news of Pearl Harbor reached them. The men were ordered to put their uniforms back on, the base was closed, and Bob was sent to the Aleutian Islands off the coast of Alaska to fly bombing raids against the Russians. There were five crew members of the "Flying Tiger" that included the pilot, co-pilot, bomber, radio operator, and Bob, the gunner. "We bombed anything we could, Japanese islands, ships, anything." He referred to all the fish they killed by dropping bombs into the water as "Rosecrans fillers." From December 1942 until September 1943, Bob saw Spain and Vietnam images, played twenty-four hour poker games, and flew raids whenever the weather was good, which wasn't too often. "The weather was worse than the Japanese," he said. After the "ten worst months of my life," "The Rebel" (Bob's nickname in the Aleutians), was ready to leave.

For Bob, the next big stint of the war was spent in Sicily, Italy, but not before he made it back to California on furlough and married his first wife, June. In June of '44, Bob was flying in a B24 bomber that had no name. He received a telegram from his 10-year-old child, Tamara, who had been born in Iraq, where Bob had deployed, "Why did you close it?" he asked. "I wish you'd let me make a million dollars," Bob replies.

The group was at Kassab for three days, fifty miles from the Italian coast, with the Yugoslav and Greek fighters training on the Italian coast. There were no enemy planes, no real threats. "It was just a money maker," Bob says.

Upon returning to Sicily, Bob was stationed at a flight school for a month before being shipped to Bard. There was nothing to do but say hi to old friends and write home.

"When the war's over, I'm going to get a job in Italy, somewhere," Bob said.

After the War was over in Europe, Bob was stationed in Nainal, Brazil where he was part of a crew that flew in American soldiers who were on their way home. "What a great time to be flying, I thought to myself, so many green, young men from green, old men to the war. Bob remembered losing his last $20 dollars (which he had borrowed from a friend), in a crap game. He used his last bit of change to call his mother to ask her to wire him $100.

Bob returned to Northern California where he lived with his wife, rode bulls, and played semi-professional baseball. Yeah, he was a bullrider.

Car Caravan Keeps Pressure On Northern Dutchess Hospital

By NADEA CARNICO, Correspondent

As a follow-up to the Religious Hospital Merger protest at Northern Dutchess Hospital (featured in the February 23 issue of The Observer), a car caravan was organized to gain heightened visibility for those still opposing the merger. The event was announced on local radio stations and posted in local papers, including making the front page of the weekly Advocate. Showers Friday, 90, organized a group of Bard students who met in the Fisher Arts Center on Saturday morning. April 23, ready to design signs to decorate the laps of the following morning's protest. Some of the signs were cut prior to the protest, while others were made at Bard, and even at home by friends and family.

"I was probably the first with a sign," said one student, "I was looking for ways to get the word out and I thought a sign would do it."

"I brought in my kids, aged 4 and 6, to help make signs, and they were really excited," said another student. "I was just trying to do something that would make people think twice about the merger."

The group of students arrived at Northern Dutchess hospital with banners, signs, and a large poster of the proposed new hospital site. They held the signs up in the hospital parking lot, and distributed leaflets to the passing cars.

"We had a good response," said one student. "People were interested and seemed to be aware of the issue."

The students then marched around the hospital, singing songs and chanting "No to the merger!" After the protest, the group dispersed, but not before a final photo was taken with a sign reading "Keep your money off my plate!" and "Don't let the Dutchess Hospital move to the center of town!" The signs were designed to draw attention to the proposed new hospital and to the people who were against it.

The group of students turned their attention to the Kensington Works, the site of the proposed new hospital, and planned to hold a demonstration there. They also planned to march to the hospital with a sign that said "No to the merger!" and "Save our hospital!" They hoped to draw attention to the proposed new hospital and to the people who were against it.
After nearly thirty years at Bard, he strikes out into new territory, heading for California.

By ROSALIE PUYSIS, Contributing Editor

On Sunday, May 10, a small audience gathered in Olin Auditorium for a farewell performance of work by Professor Albert Reid, who was retiring this year after three decades of teaching in the Dance/Drama department at Bard. If the concern was that the Professor, now all Alzheimer's choreography would have attracted a large crowd of fans of his innovative, musical work. However, the intiative setting of the performance, the quality of the music, and the aprtitude and the audience was not lacking in enthusiasm. Backstage, several dance students who were performing in the concert shared a few last words. The prospect of no longer taking Albert Reid's ballet classes, or his modern technique classes which are based on the techniques of Merce Cunningham with whom he danced in the sixties.

I spoke with Albert Reid in a forty-minute interview in his office.

RP: When you first came to Bard in 1969, what was it like, particularly the Dance Department?

AR: Well, Bard was about a third the size that it is now. There were three hundred students total. In the Dance Department, there was one senior; there were two or three sophomores who were moderate students and one or two freshmen each year. One of the seniors has gone on to become a doctor, the senior teaches dance at Temple University. She has her own group there. I remember that she was very smart. I think she'll be a lot better the people very well from those first few years. There were six freshman dance majors, which was a very small group in those days. There was one girl who was terrific at making a dance. She was quite good technically, but she had all this ballet training which I think often stifles you creatively because you always want to be told what to do—you hate the idea of making up things. This girl was extraordinary. She was very interesting and very different and so talented that she transferred somewhere else after two years so she wouldn't have to go through modernism. She was the only one who left, though. The others all stayed and graduated.

RP: How many professors were there?

AR: There was a group ballet theater the first year, and Alben Palestof started around the time I did. It was all in transient. The head of the department was just retiring. There was a jazz position at one time. The department was the old building from Blithewood. It sounds strange to say it was a stable; it was actually quite elegant. It was a beautiful little building in the center of campus where those two stone pillars are. It had an entry hall with two wings—one was where the theatre was—and the other, like everything went with the costume shop. It was very small, but very charming and we had great fun there, but it burned down and for a time we were teaching in the Old Gym. That was bad, but we had good students. The Vietnam War was around and time was bad, so there was a lot of male actors because there were a lot of people who wanted to stay out of the draft. These people might not have stayed in college at all if they hadn't had that thing hanging over their heads. They were genuinely interested in dance, but I get the impression that some of them wouldn't have stayed in college at all if it hadn't been for the war.

RP: Were the requirements to moderate in dance still the same—as choreograph one group piece and solo solo?

AR: No, we were just getting that organized. We did not have weekly workshop meetings yet, but we did quite early on. It was a big group. We missed them. At first you only had to choreograph one dance, but we changed it. We didn't want anyone to do too much. Most of the projects were very pretty but not as big a deal as they are now. I don't think they were a year-long project—I think they were a year-long project—I think they were a year-long project. It seems that people got away with a lot less then.

RP: What kind of work were people doing at the time? What were the projects that people do now?

AR: Oh, it has changed a lot. There were more systematic work then. There was one done in the library, I remember, around the columns. There has been a technical progression, though, over the years. I think we are stronger technically now than we were then. Just like now, there are fewer people who come to Bard with a lot of amount of training, and others who were just starting. I remember one of the freshman men the first semester I was here, Charles Marley, who became a professional dancer. He went from being from advanced classes in six months. He was very talented, a natural. He came here as an arts major, and he wasn't a very good actor but he was a terrific dancer. He had the flexibility and strength already. No, but I wouldn't say it has changed all that much. Even then, people were working on technical pieces and on experiemental work. My work has changed, though:

RP: How do you think your work has changed?

AR: Well, I usually work a lot of students, but the studio body as a whole was smaller when weren't that many. I remember doing more solos and duets for people, with a choreo of the less advanced dancers, whereas now I tend to use everyone in a more balanced way.

RP: What do you plan to do after you leave Bard?

AR: Well, I'll still be dancing and choreographing a little. Some dancers I know in California want me to choreograph for them, so I'm going to do that.

RP: So you're heading out for California?

AR: Well, my father lives in Santa Barbara, which is a beautiful place. It's not as fast-paced as New York City, but it's very pleasant. I'll be there for awhile. I have another dance life out there, which has developed over the years, since my parents moved there. I have taught at the University of California there, in Santa Barbara, and I've taught at Cal Arts, a community college in Santa Maria, so I know the dance community pretty well. I also teach at a place called the Dance Warehouse, which is a private studio. There's not a big student body for modern dance classes. There's more interest in inter. There also isn't much dedicated interest, so you have to have a different set of expectations. Mostly there are people who have families and children, and that comes first. But at the same time, there are people who are interested in dance, and there is a Dance Alliance that puts on productions. I'll also be teaching work- shop there and there. Life will go on. A lot easier, I think, but I'm looking forward to that. I'll have a lot more freedom, and I'll be able to travel. Until now, all travel for me has always been "dance work elsewhere," mostly in Europe and South America and Canada. I always found it interesting, but you don't really have the time to go around and sightsee, but I sort of prefer it that way. I've always liked seeing the world when I had a job to do as well, so that you're not just a sort of sponge on the countryside, selling out dollars, which is a sort of boring day after day, even if what you're seeing may be very beautiful. When I have work to do as well, I tend to grab the free moments with even more appetite. I love to go and see other performances. I especially remember, when I was on a tour for a year, dancing with Merce Cunningham, one of the last places we lived in was in India. We were the guests of a family there and they brought in all these entertainers who performed for us, all the local magicians, tumblers and acrobats, also puppet shows and musicians—it was really interesting. We performed for everyone else. That way we really got to see the country in a different way. I still hope to be able to travel that way. With some someone. But it may be a bit more relaxed without the minumum of rehearsals of performances and staying in shape.

RP: Do you have any particular place you want to go?

AR: I love Ireland; I've done a lot of performing and teaching there. I'm actually going to Scotland over chriistmas with my father. I love Ireland. There, there aren't all those places I feel I must see before I die. (He laughs.) I'd like to go back to India, though. I love India. It's a source place for certain modes of theater and dance that I feel a connection to. I like the stories, full of humor, and the way theater comes out in the religion—the choreography and the music is almost exactly in the religion there, which is more benign and less punishing, unlike Christianity. It's open to a broad cross-section of humanities, and the people there. We're all in this together—it's not just humans who are made in the image of God. It's the idea of God being in everything that I found appealing. There are also such beautiful costumes used in the various styles of dance there, and fantastic make-up. It has a fierce side too, it's full of life—very colorful. So it is Japanese theater, though it's more severe and daunting in a way.

RP: Do you feel that Indian theater influences you in your work?

AR: No, not directly. What I do is very much in the European tradition, but seeing it has enriched my vision, so I suppose it has influencted me indirectly.

RP: What do you think has influenced your work?

AR: Well, I like to think that I'm not identifiable that people don't say my work and know "oh, that's an Albert Reid piece." My interests are all over the map and I try different kinds of things. All of my pieces are technically, others are completely not technical. I like variety. I've always done things in different areas so I can't really pinpoint my interests. Though I know I've been influenced by the people I've worked with, like Merce Cunningham. More so than Merce, I like to use traditional music and I like to work more directly related to the music rather than having sounds that parallel the dance but aren't specifically set to it. I tend to work in a more direct relationship to the music, though not always. My initial training as a child was in music. I sang in a boy's choir in Los Angeles, to an Episcopal church which is the next best thing to Catholic in terms of pomp and ceremony. The choir did a lot of professional work in the area, like the Brecht play with Charles Laughton that was shown in Olm last week for the Brecht festi- val. I even did a Bing Crosby movie—I don't actually in it but I did a little boy's voice. The choir director was very good; he later came to New York City and was at St. Thomas, which is one of the voice choirs in the country. It's the kind of choir where you plan to go to school there, and all your classes are in the church. You live and breath the church's activities. I also had music training in piano, not really dancing in the good. And I always loved to sing. RP: When did you start dancing?

AR: When I was in college at Stanford University. There was not a dance program to speak of. There were a few dance classes in the girls' PE. But they had a wonderful theater department. The theater itself was like a Broadway theater. They often put on a produc- tion a year after it had been on Broadway. They put on lots of musicals and they did operas. As a singer I was involved in opera too. I sang in the chorus of Stravinsky's The Rake's Progress. Stanford had the resources to get great singers to come and be involved in these productions. The choiuers were basically all students. So I got involved in theater—there were a lot of people who were interested in dance and theater. I didn't take dance classes, but I went to the dance recitals in the musicals. I sang too. Then, in the summertime I started studying at Lester Horton's school in Los Angeles. I went to their school. The dance company Alan Alien came out of it. I took some ballet classes too—there was a school there, but it was expensive and I wanted to keep dancing on a daily basis until I was twenty-four, which is quite old for a dancer, but there are peo- ple who are more than thirty while I was in college, but I just danced in the musicals and I was able to do that. I was strong...
E The BARD OBSERVER
ARTS & ENTERTAINMENT
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Conjuring up a brilliant, knock- em-dead concept for his box ever Observer article hasn't been easy. Especially given the fact that I, like so many of my senior brethren, have been in an alcohol-induced stupor since Wednesday, April 29 (the day my review projects were due). Of course, some would say that I've been in an alcohol-induced stupor for my four-year bad career. Regardless, I wanted to write something nice for you, my dear readers, since this is the last time you'll have to suffer my mangled rantings.

The idea here is to make a list of some things that I think, by college age, anyone who is interested in music, particularly contemporary, should know about. A suggestive list, if you will. Of course, when writing this column, I have taken an abrasive angle "against" those who I feel lack knowledge of "what's going down." Of course, as some have by now figured out, the voice of those reviews was merely a persona. I can't imagine that people actually took what I wrote seriously enough to get mad, but some people actually did. Oh well. Try not to get mad at this list. It's not perfect, especially since I limited it to thirty items, but hopefully it will illuminate some people and things that believe, it not or may seem obvious to the public at large.


Syd Barrett: former guitarist and singer of Pink Floyd. Barrett went loco, and in the process created some of the most hallucinogenic folk psychadelia the world has ever known. Worth hearing: The Madcap Laughs. Barrett, Opel.


Big Star: guitar-driven, soulful pop from 1970s Memphis. Brilliant. Worth hearing: No. 1 Record; Radio City; Third/Sister/Dear Mama.

Captain Beefheart: along with His Magic Band, the cap'n fabricated the most incredible mix of rock, blues, and free jazz ever. Then he gave up on music. Worth hearing: Safe As Milk, Trout Mask Replica, Lick My Decals Off Baby, Steal Away (Bat Chain Puller). Doc at the Radar Station, for Cream of Creme.

Dock Boggs: an amazing performer who combined the rural vocal twang of hillbilly singing with the rhythmic variation of country blues. Worth hearing: Country Blues.

Casi Camerman group, active in the 1960s and 70s, incorporated the influence of the Velvet Underground with the rhythmic sensibility of dub reggae, and filtered through a uniquely Teutonic sense of awareness. Worth hearing: Moon of Movies, Soundscapes, Tago Maga, Ego Centers, Future Days.

Cat Power: although Chian Marshall's career has just begun, her amazing voice and songwriting talent deserve notice. Worth hearing: Mysa Lee, What Would the Community Think.

Thirty Things That (May)
Change Your Life

Ornette Coleman: the innovator behind the innovation of free jazz over thirty years ago, and still a vital musician today. Worth hearing: Live at the Golden Circle, Ornette, Ornette on Tenor, The Art of the Improvisers, This Is Our Music, Stars of America, etc.

John Coltrane: there is no need for justification of Coltrane's name on any list of the great musicians of the century. If you haven't heard, you are missing out. Worth hearing: Giant Steps, Blue Train, A Love Supreme, San, etc.


Devon Akron; Chico's greatest export, and the only punk-influenced (as well as influential) band of the late 1970s to go on to any real commercial success which eventually ruined them. Worth hearing: Be Still EP, 24 Are We Not Men? Dancin' Now for the Future, Freedom of Choice, New Traditions.

Doctor Octagon; Keith of the Ultramagnetic MC's, makes his 1996 return as the enigmatic, yet superbly ridiculous doctor. Worth hearing: Dr. Octagon.

Don Caballero: "the melodic sense of Coltrane with the power of a freight train" is not too far off the mark for this Pittsburgh, PA guitar-band (but percussion-dominated) quartet. Worth hearing: Our Caballero, Don Caballero 3 (soon to be released).

Nick Drake: utterly simple, Drake possessed the most haunting voice ever. Worth hearing: Fruit Tree (box set).

Bolan Enos from 70s Britpop to Ambient, to producing U2 (yuck). Eno's done it all, and well. Worth hearing: Here Come the Warm Jets, Taking Tiger Mountain (By Strategy), Another Green World, Music for Airports.

John Fahey: the master of the six-string acoustic guitar. Worth hearing: Guitar (vols. 1-6), The Voice of the Turtle, Requia, America, Of Rivers and Religion, City of Refuge, Wondrous. The Folk at one time, the most vital and interesting group England ever did and will ever produce. Worth hearing: Live at the Witch Trials, Grosvenor, Hdr Endless Hours, Perverted by Language, This Nation's Swing Dance, Caboose, Snisster, The Frenz Experiment.

Jandek: possibly the best party music ever invented, but fortunately George Clinton's amazing group transcended that mere function (despite what any hippie may tell you). Worth hearing: America Eats Its Young, Uncle Jam Wants You.

Robert Johnson: don't let half-hearted testimonials from no-talent rip-off artists such as Eric Clapton fool you; Robert Johnson was one of the best country blues singers ever to commit songs to tape. Worth hearing: King of the Delta Blues Singers Volume One, Volume Two (lock the box art for the LP). The Monks: five ex-GIs stationed in Germany start a band in 1964, and accidentally create a punk rock phenomenon. Their sole album of 1965, for German Polytone, still knocks the socks off of most rock music made since. Worth hearing: Black Monk Time.

Phil Ochs: the most understated folkstinger of his time, Ochs was never able to step out from behind Dylan's shadow. Too bad, since Ochs had a better voice, and wrote better lyrics, than o' elzer ostrich. Worth hearing: Tape from California, Plunder of the Heart, Greatest Hits.

Pavement: easily the most inventive (and therefore the best) band working within the rock genre in the 1990s. Worth hearing: Slanted and Enchanted, Crooked Rain, Wwowee Zowee, Brighten the Corners.

Public Enemy: quite possibly the only hip hop group that ever truly mastered their trade; their decline has been painful to watch. Worth hearing: Yo Momma Don't None, 9th Iz the Floor, It Takes A Nation of Millions to Hold Us Back, Fear of a Black Planet.


Steve Don: nothing needs to be said in their defense. Worth hearing: Can't Buy a Thrill, Pretend Logic, Katy Lied, Aja, GAucan.

The Stooges: the most important American band of the 1960s. Punk rock would not have existed without Iggy Pop. Worth hearing: The Stooges, Funhouse, Metallic K. O.

Scout Waller: misunderstood pop genius. Worth hearing: Scott, 2, 3, 4, Climate of Hunter, Tick.

Wore: the most inventive and interesting band to spring forth from the 1970s British punk rock explosion. Worth hearing: Pink Flag, Chairs Missing, 154, A Bell In A Cup Until It Is Struck. 30. And last but not least, look for this album: Mbhwee Roots the Chordal Music of South Africa, 1930-1960. This compilation, available on Rosander Records, offers some of the most sit- uating music recorded, as well as more than adequate proof that there is plenty of amazing music being made outside of the Western European classical tradition.

Now that's over, we can get on to more important things. Like reading the rest of the Observer, for instance. But in ending, I'd like to thank everyone who read this sorry excerpt for a column. Especially those who have complimented, or made suggestions to me personally. Thanks for the input. And in closing, Big Star once sang, "Thank you friends, wouldn't be here if it wasn't for you."

The Dancing Paperclip of Tormented Souls / by Morgan Pielli

© Morgan Magnus Pielli 1998
Mozart's Don Giovanni Comes to Annandale

The full-score of the nearly four-hour opera is sung in English with charm, bawdy humor, and passion

By MICHEL GAILOT, Contributor

A thunderstorm began outside on Wednesday May 6, while inside the drama building, a crowd gathered for the closing night of Don Giovanni. Immediately before doors opened, the electricity went out for a split second, and the crew looked stranded and paced around worried. With the tension of the storm and the excitement of closing night in the air, I entered the theater where the musicians in their small pit were warming up.

House lights dimmed; the music began. The scene opened with Leporello (Touaef Kerbouer), serving Don Giovanni, alone on "serbly" duty, while inside Don Giovanni (Luís Moreo) has embarked on an unsuccessful "seduction." It's a tense moment, on stage, and outside, where thunder is rumbling. Behind a scrum, Don Giovanni rises slowly from a crouched position, his black cape enveloping the young Donna Anna (Arie Singer) like a huge, sinister bat, his shadow cast up on the wall behind him. Suddenly, Donna Anna breaks away, there is a melodrama struggle between her and the Don, and her father, II Commendatore (Charleston Bergado) runs out, sword in hand, to protect the honor of his child. A sword fight ensues, in which Don Giovanni forces II Commendatore behind the scrum where he clearly seizes him. II Commendatore collapses, and outside, a crack of thunder sounds, and the lights flicker off and on. It was a moment of pure drama.

The play, on the whole, was a sensational production. Luis made a fabulous Don Giovanni; he was calculating to the point of cruelty, yet his confidence, his smoothness, made him convincingly seductive. I was captivated, the minute he walked on stage. His rich voice, precise movements, and intense focus earned him full command of the stage for three and a half hours. I was especially moved by one aria in the second act, painfully tender and accompanied by a single violin softly plucked, in which Luis gaed provocatively before the audience. He wasn't performing for us, but to us, creating an intimacy that I found pretty enjoyable. (Also, I was sure he was looking right at me for some of the song. I was enthralled.)

The ensemble, five dancers, singers, pianists, noblemen, etc., was Luis's biggest competition for my attention. Mayani Ando, Julie Handeman, Wendy Han, Carmen McCall, and Roulie Lanier created a beautiful, textured visual spectacle against which certain scenes were set. Their costumes were gold and red, glitter and luxurious fabric of noblemen, to the ribbons and rainbow colors of Parisians at a wedding, to the unrelentingly black and gray of the greyhound statues. I think the opera might have been improved by the inclusion of the ensemble in more scenes. Their well-chosen movements, painting-like arrangement on stage, and their energy, which added notably to the merriment, eeriness, or tension of a scene, made for a visually exciting stage. Furthermore, I would have enjoyed the addition of those five voices which, for the songs in which they participated, were lovely.

For me, the most memorable moments of the opera occurred when the performers were immersed in intimate connection and conversation with each other. Interaction between Don Giovanni and Leporello was magical. Touaef, combining his deep, booming voice and physical mass with expression and gestures of meekness and subservience, made a very funny, appealing Leporello. He made me laugh, without giving up his character's dignity, although he was seduced by the Don as much as the opera's women were, he had a simple morality and naivety (which rendered him less attractive but more likable than Don Giovanni).

In one scene, in which Don Giovanni and Leporello tradehos and hms in order to fool the laconic Don Zerlino (Meredith Prigmore), their interplay between master and servant is particularly charming. Don Giovanni sings to Donna Elvina, but remains crouched down so that she sees
Anatol Disappoints With Inconsistent, Dragging Delivery

Yet the performance had a few breathtaking moments

By JOE SMITH, Contributing

My overwhelming impressions of the Bird Drama Department's recent production of Anatol, by Arthur Schnitzler, are of what it could have been. The play's pace was frantic enough, there were plenty of humorous lines to make it quite an amusing romantic farce, and the female characters often struck at raw and real emotion that the show could have made a serious statement on the effects of womanizing. However, I didn't feel that any defense direction was taken and as a result the production was left bland and unsatisfying.

The likely reason for the misadventures of Anatol (played by Mahlo Shah), observed by his slightly more morose-like sidekick, Max (Conway Rice). The only scene is about Anatol's relations with the various women in his life. In the first scene, his insecurity about the loyalty of his current lady-friend, Cora (Sharna Gosnay/January Morelli), causes him to hypostize her. Shah and Rice pulled off the limited roles of Anatol without much feel for discovering the truth, but the comedic aspects of the scene were fully exploited. Eric Horner's portrayal of Gabrielle was filled with, restrained heartache and Helena Gellers was strong as Bianca, a tantalizing bareback rider who didn't even remember the night she had spent with Anatol (much to his annoyance).

The dramatic high point of the evening was the incredible scene between Anatol and Emilia (Amalia Dutsch). Dutsch's character, who is engaged to marry Anatol, catches him digging through her desk. He confesses her with some jealousy, demanding to know why she had saved it. Dutsch's performance was by far the strongest of the show. You could see how the entire audience was entertained by the easy, natural way that she described her early romantic memories and the strong love she has for Anatol.

Dutsch's performance was by far the strongest of the show. You could see that the entire audience was entertained by the easy, natural way that she described her early romantic memories and the strong love she has for Anatol.

Interviewing Professor Reid on more than one occasion, quick enough to be able to pick up on it. I did not train technically for it, though. RP: What kind of dance did you do in these movies?

It was modern—jazz, not tap, although I studied tap when I was four. (He laughs.) I don't remember any of it. I remember I had to choreograph a solo for myself, never having studied dance. I had no place where to begin. I had no vocabulary. I had not studied enough to acquire even basic steps, so it was very difficult, whereas now I have all this experience, it's very easy. Now I have all this background which gets adjusted and comes out in different ways.

I always thought I was going to be a singer. I think of dancing as singing—a singing line of movement. The way you project movement and voice—it's produced in the center—a column of air that flows over your vocal chords and comes out at sound. I think of dancing as coming from that same center. Movement is very, very familiar to me in that sense. In a way, I am singing when I dance, although not literally. I really stopped singing when my voice changed. I never waited for my voice to mature. By the time I was twenty-three, I had decided I wasn't going to be a singer. I was married—then, I had gotten interested in dance. I haven't sung since at all, really. I don't miss it, because I feel I am doing it in another way.

A few weeks ago, in his intermediate technique class, Albert Reid turned away from the mirror and patiently demonstrated part of an exercise for the second time, at the request of a graduating senior.

"Don't worry," he told her when he finished, "you'll get it before you graduate." He turned back to the mirror and signaled the accompanist. Then, on second thought, he turned back to us again: "You're graduating this semester, though, aren't you?"

"Yes," answered the student.

He laughed at her for a moment as if he were reconsid- ering his previous promise. "Well then I'd better show it one more time," He stopped, though, mid-sound, and turned to face his students again.

With his puckish smile he said, "I'm graduating, too, you know." He paused, thoughtfully. "I'm looking forward to it. It will be liberating. But I'll miss it, too..."

And before the students had the chance to look wishful- ly at another one, he was back in the solid, calm, kinesthetic concentration that is typical of his dancing, and the music was playing..."
Images of the Spring

THE JOYS OF THE SEASON (top to bottom, left to right) Amanda Kneipkamp submerges in the icy waters of the upper Hudson on a rafting trip; members of the “Jello Appreciation Society” nest, shout and swear in 200 pounds of jello; Bard students “Take Back Bard!” in a march against sexual violence; walking from the triangle to Tivoli Bays: the rugby boys make another muddy mess; Women’s Basketballer Lindsay Goldstein and Abby Rosenberg receive an exciting prize at the Sports Award Banquet; the Earth Day quilt, each square made by Bardians, flutters in front of Klein terrace; Thomas Barker pleasees the crowd at the Mingus Marathon.
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DAEWOO
Motor America

The Agony and...
The Observer Staff Salutes Our Departing...
The Untimely Death of Phillipe: an Encomium

By STEPHANIE SCHNEIDER, A&E Editor

Since the day I ate at Chez Phillipe, I would drive past it every chance I got. I'd take the long way out of Red Hook and drive past that tragic yellow building

looking like a house that had been hit by a car. I used to dream of taking this whole park out in front. As I approached to see the plastic sign marking the place of French-American cuisine by each country's respected flag, I would feel my heart rise to my throat, and then crash again to the pit of my stomach.

The parking lot remained empty. Then came the pivotal day, I was driving past and shocked to see a gaping hole where the plastic sign once existed. The familiar yellow building had been stripped of its cheery interior and a large disturbance of the ground had happened behind it. Reading something like, "Coming Soon! Lucette di Leon, Unique Italian Cuisine," I realized all my fears had been confirmed. Chez Phillipe had gone out of business.

So one may be wondering why am I writing a review of a restaurant that no longer exists and my only answer is that someone must give Chez Phillipe the credit it deserves and document why it separated itself from other restaurants, what made it so special and why it deserved to exist. In short, I submit that the new restaurant that will take its place will remember the unique aspects of Chez Phillipe as it tries to establish itself.

What makes Chez Phillipe that is when one ate there, it was not just a meal, it was an experience. Right from entering, one realizes this will be an unequalled diner. The first jolting aspect is the fact that no one else eats there. This aspect is perhaps the most striking. It certainly

was for me walking in the restaurant for the first time and realizing that we were the only diners, had been the only diners and would be the only diners.

The fact that no one else was there did add a sense of peacefulness in contrast that I feel Chez Phillipe definitely possessed. One can constantly wonder what it was that made people stay away.

Sitting in the empty dining room I noticed that there was even another dining room partitioned off unused, but set up as if expecting the rush any moment. That's the feeling of Chez Phillipe, the feeling that your eating at the auspicious moment right before everyone else would rush through the door as you keep asking yourself, "Why? Why? Why?"

Surveying the dining room I was determined to find the answer. The place looked harmless enough on the surface. The country decor, left over from when it was Phillipe's Country Kitchen, no doubt was a step in the right direction. The flowered printed table cloths and indistinguishable tilable pictures of monuments marking the industrial revolution (i.e. trains, cranes and other mechanical machines) added a definite sense of familiarity. It was like every other cafe or quilling bee. The waitress surely added to the warmth by being very accommodating and thankfully friendly. But that's where the familiarity ended. First it was the weird duck call coming from the kitchen, the baby screaming and then Phillipe himself, walking back and forth out of the kitchen every now and then, and only allowing himself to be in shadow so only his full and heavy silhouette could be seen. The final sign perhaps was the unpleasantly

syringes sitting at the bar. Now one couldn't help but wonder what this place was all about. Was the food going to be good? I had heard of Phillipe's meat from France in a can. I opted for the boiled salmon with anchovy paste. I really enjoyed this dish as I marveled at the anchovy paste precariously placed on the salmon, in delicate little dollops. This does not sound so appetizing to some but it was a real treat for me who can recall being forced to eat anchovy paste on bread and bringing to school to be inevitably ridiculed by the bologna kids. Here was the paste actually looking pleasant.

The menu wasn't that extensive, there were your steamed meats and basically nothing for vegetarians outside of appetizers. The best advice I have is eat all the more interesting by this colorless spread—no butter, no cream cheese, just another one of Phillipe's secrets. The check made me realize perhaps the more pragmatic reason that Phillipe's remained so deserted and didn't survive. But the price was worth the experience and if you find yourself along the ghost of Chez Phillipe, I realize how lucky I have been and just hope the new place offers a similar perplexing treat. That is truly a sign of a great restaurant.

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Classifieds

Wanted: Summer Help

Bard's Safety and Security Department is looking for summer disponibles. Applicants should be reliable, organized, able to work well with a crisis, patient, and possess basic computer skills. Rate of pay will be $6.00 per hour. Interested should apply in person to the Office and fill out an application or call 756-7460.

Sublets: If you have an apartment or house you are willing to sublet to a graduate student for the months of June, July, and August, please submit details (number of rooms, location, price, contact number, etc.) to Graduate Housing Office via campus mail, or e-mail graduatehousing@bard.edu.

Student Assistance for Summer Concerts

Sought by Bard's Concert manager for two summer concert series. Stage and house managers, usher, and lighting/ audio technicians are needed for two sets of subscription concerts to be held on Saturdays, June 6, 20, and 27, and Fridays, July 5, 12, 19, and 26. If you are interested, qualified and able to be on or near campus in June and July on these dates, please contact Ellen Holzin at ext. 7327.


All classified ads are posted free of charge to the students. The Bard Observer is not responsible for the accuracy of the above information. The right to alter ads for length and clarity, however, is reserved. Please try to keep ads to a maximum of 75 words. Students: send your ads to The Bard Observer via campus mail. Others should send their ads to The Observer, Bard College, Annandale-on-Hudson, NY 12596. The Observer will also accept classified ads via e-mail to observer@bard.edu.
Israel’s 50th Birthday: a Time for Appreciation and Celebration

By OREN CASTRO, Contributor

April 30 marked the Fiftieth Anniversary of the birth of the State of Israel. As the blue-and-white flags flew in Tel-Aviv, CNN anchors surely recalled to their viewing audience around the world how these fireworks are also visible in the West Bank. For it seems that even for a moment Israelis will not be allowed, and will not allow themselves, to truly appreciate all they had achieved.

The ever-present shadow from which Israelis cannot escape, and must confront. Yes, the Palestinians are not happy, and nor would anyone be, in their position. But it is clear that the full brunt of the blame falls on Israel. It is not only unfortunate, it is unfair and wrong: Sounds extreme? Read on.

About whom the pathetically small strip of land originally belonged to is a hopeless argument to wage. That depends on which point in history one starts counting from. What is more valuable to see is what events lead to the present situation, to 1998. The last few years post-1998 corporately began in 1967.

In 1950 the situation then was quite different. The territory of Palestine (for it was never a state) was ruled by the British, who at the time were recovering from World War II. There were both Arabs and Jews living in Palestine, so both can be considered to be called “Palestinians” in that sense. However, here, the modern usage of the term—referring only to the Arab inhabitants of Palestine—is used. Both the Arab and Jewish communities in Palestine at the time were focusing all their energies on getting the British out. When they were finally successful, the territory of Palestine was handed over to the UN.

Before this was done, however, 70 percent (1) of Palestine was several and one complete under Arab-Palestinian control. This part is now known as Jordan. The remaining 30 percent was to be divided between the remaining Jewish and Arab populations, roughly half-and-half. This division plan attempted to follow the natural distribution of the two populations, so as to minimize relocation of people. An area now known as the West Bank and an area from the Gush of the strip down were allocated for the remaining Arab Palestinians (those who did not live within Jordan’s boundaries).

The rest was allocated for the Jews.

Despite the fact that 70% of the land was already allocated, it was not clear that their holiest sites in Jerusalem would not be within the allocated boundaries, the Jews accepted the plan, for it seemed as if it could all go peacefully. They knew they were far outnumbered by the 21 Muslim states surrounding them, and that they had many other problems to deal with (namely starting a new State, and integrating immigrant Holocaust victims.)

The Palestinian leadership, however, dismissed the partition plan, and decided to attempt to conquer it all. They knew that they outnumbered the fledging Israeli population, and that, if they could rally support from their neighbors, a unified front against Israel would surely annihilate it before it could even respond.

So, as the leadership was announcing the birth of the new state of Israel and people were taking to the streets to celebrate, massive troop movements began on all the Arab fronts. From Gaza to the Sinai, Egypt, Jordan, and Lebanon, troops lined up on the border with Israel. On their allocated half, the Palestinians were still preparing to invade. Grand promises were made by all Arab leaders, of how they shall “meet in Tel-Aviv” and “dance upon the skulls of Jewish Children.”

The war was bitter, and lasted longer than any other in Israel’s waffled history. However, Israel had managed to repel the invading forces. Israel being a thin strip of land, (smaller than New Jersey,) the Israelis figured that the only way they were to push out the enemy’s territory. This would become the hallmark of Israeli military strategy.

Because of this push outward, when the smoke cleared the Israelis ended up with more land then they were originally allocated. Now, after being forced to wage an unwinnable war for its survival —and winning—the Israelis were extremely reluctant to return to the old UN borders. The Arabs, of course, were furious.

During the war, the Palestinian leadership began broadcasting messages in Arabic, telling the Arab population of horrible atrocities which the Israelis were committing on them if they do not join the fight. This was meant to rally the Palestinians to fight their Jewish neighbor. Now the PLO acknowledges that many of those broadcasts were mere lies. Back then, however, these broadcasts had the opposite effect of making people flee their homes into Jordan (which was

Israel is the only democracy, the only place where the people have a say in their leader’s actions, in the entire Middle East... It has become a beautiful, cultivated land, with access to holy sites for all religions. It has survived four wars, suicide bombings, and other hostilities without becoming a dictatorship.

Palestinian) and other Arab states around Israel. Therefore, when we now hear of all the reflexions of 1948, who lost their homes and lands, it is they and their leaders who deserve the blame. They fled in terror from a war of their own making.

It was not only did they flee, but when they finally settled down in the Jordan and in Egypt, none of their Arab brothers would lend them a hand. It was Egypt and Jordan who kept the refugees in squalid camps, and who refused to give them passports and ID’s. And it was not for lack of money that these countries could not help a desperate population (Israel managed to help its population without access to millions from vast oil fields.) No, they kept the refugees cooped-up intentionally, as political pawns, fermenting an angry directed solely at Israel, creating the “Palestinian Problem.”

So one would think that surely now, after having lost the war, perhaps the Arabs would offer their hand in peace, the peace that Israel clearly offered numerous times in the UN. But the Arabs simply refused, and instead re-stocked their armnals and prepared to wage another war.

It was in the 1967 Six-Day War that Israel ended up with all these refugees in its own territory. Egypt and Syria declared war on Jordan kept the war for the first few hours, and was asked by Israel (through the UN) to stay out. This is an important point because at that time Jordan controlled half of Jerusalem. Jerusalem was split in two by a cement wall (as in Berlin) and Jordan had the half containing the Wailing Wall. It did not allow Jews to pray there, so it is also called the “Jerusalem Wall.”

It became a beautiful, cultivated land, with access to Holy sites for all religions. It has survived four wars, suicide bombings, and other hostilities without becoming a dictatorship. It has the only Arab population in the region which participates in democratic elections. It has withstood a massive immigration of 800,000 people in the ‘90s (equivalent to the whole population of France moving to the U.S. in one year) And it is a world leader in innovation and humanitarian aid, sending medical and food to such places as Somalia, Somalia, and Somalia.

Sounds like reason enough to celebrate to me.
# A Veteran Editor’s Swan Song: Words Fail Me

By MEREDITH YAYANOS, Co-Editor-in-Chief

Free or otherwise, speech can seem superfluous at a time like this. Personally, I’ve found that my voice will only start to tap away as many rounds a certain number of times before the conversation starts to sound pitifully one-sided. An opinion, no matter how articulate, voiced too little when it’s not tempered by the perspective of the other. Yet words can carry tremendous power, and as I’ve learned after two years, a careless phrase, even when allayed by the best of intentions, can have devastating effects.

So, first things first, a redress: I offer a heartfelt apology to anyone offended by my editorial of two issues ago, which persisted to racial tensions at Bard as they apply to the newspaper. I never, never intended my remarks to sound belittling or disparaging. Hopefully, any deterrent the editorial caused can be forgiven and eventually dismissed.

Additionally, I extend my sincere attempt to represent the whole staff. No reviews should be held accountable for the sentiments of that piece. Finally, let me assert one last time that my main intention, above all else, has always been to simply convey the fact that if the newspaper is ever to meet this diverse community’s standards, it is going to need a lot more help, from absolutely everyone.

The Observer is still an infant. Once groundwork is laid and communications are established between the manifold factions of this chaotic little college, it shouldn’t have to be spoon-fed. But in the meantime, please understand that the publication is an imprescindible, thoroughly necessary creature that will require some amount of care and instruction from absolutely all concerned members of the community.

Anyone with a mouth can (and will, obviously) make mention of myriad aspects that need to be improved upon. It is an altogether different task to become an active voice. I beseech you, as one individual to another, if you have an inclination to speak your mind in this forum or to add others in doing so, please overlook wherever discouraged you in the past, move beyond whatever doubts or reservations you may have, roll up your sleeves, and just do it!

Looking over Observer proofs for the last time, I feel very quiet in the face of all the unresolved conflict and emotion that exists on this campus.

For once, I’m at a loss for words. So I’ll play it safe, and simply commence with the thank-yous.

Thank you to everyone who has ever contributed.

Thank you to anyone who actually read this and is now thinking (however fleetingly) that you just might want to get involved.

To all remaining editors and staff members for your continuing work.

Gracias to John Pratt, and to Jonathan Becker, for continuing to be ever so sageful and helpful, although the hands you extend get bitten from time to time.

Heaven, Nate and Anna-Rose, for the amazing stuff you’ve done thusfar, and for not granting even the slightest bit when we dropped such a heavy load onto your capable shoulders.

Warm, wet handkerchiefs to fellow editors Abby, Basil, and Jeremy for your tremendous commitment, and your friendship.

Last and certainly more, indescribable gratitude goes to the beautiful Lilian Robinson for being the Jeckyll to my Hyde, the Ego to my Id, the Bert to my Ernie, not to mention the best damn copy editor this side of the Hudson.

That would appear to sum it up, and so arrived exclamations, bon voyages, revolts, editorials, and widdershines, GOODBYE.

I’ll shut up now.

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**Bard College: A Place Where You Acclimate**

By JANICE CRAWFORD

So this is it. My four years are up. Time to move on. I think that with an avoidant-type personality, it’s always hard to say goodbye to a place that you never really felt like you belonged to. Even after four years, Bard is still absolutely new to me. But it was here that I really found myself.

People often come to the West Coast to find themselves. I have come to find the reality of who I really am. This is a reality I am only truly beginning to understand.

Bard is a place that I have come to love. Here, I have found a community that I was never sure I would. Here, I have found a place where I can truly be myself. Here, I have found a place where I can truly be happy.

I am grateful for all that Bard has given me. I am grateful for the people I have met, the experiences I have had, and the memories I will carry with me forever.

Thank you, Bard. I will miss you.

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**“I got laid for a dime!”**

Graduates... you may get laid after Bard but you’ll never do it for a dime.

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The Dime Store is open for last minute orders until "Commencement."
Springer Gets Style: A 'Bleep' Defense of American "Trash TV"

By SCOTT COMMERSON, Associate City Editor

Outside the studio does they gather, a noisy, restless crowd of teachers. America. A clan of hang-over first outfitted, our outsized traditional gear of baseball cap, Gap T-shirt and Dockers, talk with some pasty-faced Goths. Further down the line, rosy-cheeked suburban housewives learn the newest handkerchiefs from some snotty-looking youth. At the back of the clump, assorted leathery-fleck slacks show off their private belongings for groups of slightly dazed seniors, too few to constitute a social body, but what, with outriuged arms and well-furrowed mugs, they talk. They now, at this moment, over the wall, a primordial grunt, a ping-pong scream from the depths of their souls: "JER-RY! JER-RY!" In our increasingly divided and fragmentated society, what else but a tip of the beloved Jerry Springer Show could bring about such a blessed unions of our divided society?

Jerry Springer. Love him or loathe him, you might as well face it; Jerry is the man. Ratings for his show skyrocketed recently surpassed Oprah Winfrey's in several major markets, making him the first host to usurp the Queen of Talk's throne in over a decade. With the amount of video aids and集团公司 War, the so-called "niche" market, the Jerry Springer Show really has to such presences. That is纯粹 entertainment, nothing more and nothing less, rather than exploiting the show for its own profits. As the show breaks up the barter-park guest, the cameras keep right on rolling, capturing every last possible shot and the lasting image of their little studio house at home. Of course, critics will say such events appeal to America's basic, root-ripe, primitive, entitled, to what the press has been saying. People enjoy watching others get the shit beaten out of them. This is not a new revelation. Who else would Mike Tyson, spoons like he, on a helmet and would have trouble following a Barney episode, be able to pull in over $25 million a year? Why is professional football a billion-dollar industry? I could go on with more examples, but I find that students at Bard became bored when you talk too much about sports.

Given the Christian Right is always looking for fresh targets which it currently out of numerous misshapen and homosexuals, it comes as no surprise that the "gay marriage" issue has ignored conservative foundations of the high-falutin' press and the self-appointed moral authorities on America's most sacred institution, the family. Most of them, trapped over themselves in their quest to tax and fear Jerry. Not since the McCarthy Era has so many producers of black, formulaic entertainment banded together to put out a dull entertainment. Some of these self-righteous, dour black umbrellas need to confess a minor before denouncing Springer as the next Antichrist.

Take former NBC head Grant Tinker. At a recent meeting of TV executives, be proclaimed that, "Jerry 'Springing' is the biggest lie of all." The assumption that a TV executive could be depicted is too ridiculous to consider, so well 'presumed' that it sounds like a typical American TV-viewer's responsiblity. Well, Grant, if a viewer really desires to be deceived (as we so often do), most anything on NBC will suffice. After all, hasn't the Peacock Network been serving up doves like The Single Guy and Friends long before Jerry ever packed up a microphone? As a person nearing his seventieth birthday, I can tell you that I find the vacuous, self-centered, insipid tremors who are so supposed to represent my generations to be far more debasing and insulting than any Springer guest. Until you find some more interesting episode material than, say, "Mike Tyson gets a new baby," or find a way to replace Sinfield, the cop show on NBC that doesn't insult the viewer's intelligence, perhaps you should lay off the name-calling.

But Grant's comment was a mere trash comp. with the condensation heaped upon the show by Gerald Rivers. This is a media that has the twelve to proclaim, "If Jerry Springer is the level the daytime business has sunk to, I'm so pleased to be apart of it anymore." Spoken by the man who created "trash TV," who filled hundreds of hours with kweak topics like, "The Sexualised Biker Hookers and the Man Who Loves Threes," the man who phrases "tension-seeking" was coined for, the man notorious for showing his nude brother when a guest hailed a chair at him. So why is Gerald so bitter? After the sleazestoner attempted to go, "logid," viewers were filled with the recall of his endless anecdotes and the weak topics and chopping in time. Today Gerald occupies the lowest rung on the cable-TV ladder. late night on CNBC, thing show after show about the O.J. Simpson trial. Gerald's criticism of Jerry Springer is the equivalent to Ricki Lake Oprah, she has a weight problem.

Critics love to declare that the show's guests are impotently and that the fights are staged, as if they are some ungodly held-secret world. Well, whoop-de-do. Next thing you know, they'll be revealing that those WWF fights are faked and that a few of those cheesy videos Bob Saget graced us with on America's Funniest Home Videos were photos. Spare us Diane Sawyer's undercover report, over and over. Every talk show ever knows that everything they see here is entirely authentic. It's not like Lance Ito is hearing and the guests are under oath. The point is, we don't care. Whether it's "real" or not, it's still a helluva lot fun to watch, and besides, it takes real talent to behave so shamelessly!

Springer, commonly stereotypically employed by Springer's hack show exploit low-class, uneducated people. This argument is both ridiculous and contextually incorrect, because the average guest isn't a C.E.O. with a Harvard education, he is able to make decisions for himself. Any time you allow a person with a low economic status a forum to speak you are exploit them. It is never fair. This argument will never be invited to EW. Ominous Aidanmoor as a guest on a Fernwood debate; does this mean they are as close to means the American people?

Anyone with half a brain will realize that these self-righteous moralists care nothing about the people who come on the show. What really motivates those "trash-bashers" is an insidious epidemic of cultural elitism. What it comes down to is that they don't particularly like poor people. They especially don't like poor people who hit and abuse and wear clothes that would never be found in any flamboyant Republic. And they certainly don't want such "trash" invading their snobbish, suburban homes, via the TV set. After all, the said can't watch over the children every time right? What if little Kim and Laura were to realize that there are people outside. Planet Suburbia who don't flush their school high and live in trailers and have a few missing teeth? So what do these "outraged" defenders of American morality do? They denounce Jerry's show as "sadistic" and "perverse," and flip the channel over to Melrose Place for the latest fight between Heather Locklear and some other well-behaved bimbo. Maybe Jerry's show is sadistic and perverse, but I won't even try to argue with that. But the only thing separating Jerry Springer from a show like Melrose Place is what the people on it aren't: commercially-enhanced Hollywood products with some snark, key-lead screenwriter to write their lines. They show a side of America that many people simply wish didn't exist.

Others complain about the graphic sexual content of these shows. While it's true that Jerry's guest list includes a preponderance of exotic dancers and porn stars (face it, their jobs are more interesting than yours), watch any morning news show and you'll find you go even greater obsession with sex. At least Jerry is up-front and honest; sex sells, and he makes no excuses for taking advantage of that fact.

You can imagine my dismay when I read recently that the producers of Jerry Springer have agreed to come down the show by editing out the fist-fights, the chain-smoking and all other violence. Hunnam, while there is, they should replace Jerry with Florence Henderson. Don't they realize that their show's overall, the feeling that you never know what's going to happen next, is what makes the show so great? For these people, fighting is their most articulate form of expression. They haven't read Plato, they don't know much about art, but they sure know how to b raw a high fist.

Even in light of such disheartening news, I have not given up hope. Perhaps the revamped show will retain at least a trace of its raw, unpredictable nature. The show protects the right to be poor and the uninterested to participate in one of America's most popular (if not proflus) pastimes: cruelty and bad taste.

*Note to Leah Zoning: Since that ungrateful law was so overjoyed by your last try for Springer's show instead? Joke: think you could do it out with Helen Hunt in front of millions of people who would be dazzled, the inedible British hairdresser pneumatic kuritza is a fun of the show! What better way to win her heart?
Dear Editors,

In light of ongoing concerns about issues of race at Bard, I am writing in attempt to clarify some development that has taken place over the past year. It is my hope that by clarifying none of the history we can improve communication and move forward as a community.

I. Students of Color at Bard

Since September, a movement known as the Students of Color at Bard (SCoB) is using the term "indicated Student of Color as a means of displaying the movement from students of color in general) has posed questions primarily regarding Asian and ethnic minorities at Bard. In a letter to President Bronner dated September 23 (published in The Bard Observer) and in subsequent discussions with students, faculty, and administration, there was a wide range of topics, including recruitment, retention, scholarships, faculty, student activities, orientations, and the Center for Latin Studies Programs (MOS). The topics are not new and remain poignant. In fact, they were a focus of sessions at the Millennial Conference at Bard, which I attended. I am convinced that the concerns which SCoB students articulate are being raised by students on campuses across the country. I am also convinced that there is a reasonable consensus among members of the Bard community on most of these issues.

II. What has taken place in 1997-1998?

Over the year, Bard’s administration and faculty have taken a number of steps to address the issues raised by Students of Color. The director of human resources has met with the heads of all searches to discuss hiring and has reiterated affirmative action policies.

Selection and hiring of faculty for 1998-99 has resulted in at least seven new faculty of color. Omar Encarnation has been appointed to a tenure-track position in political studies; Tibebe Ewong in Bard graduate who will also complete her doctorate at Princeton. There is a two-year appointment in chemistry, and two in Latin American studies, both at the University of Texas, will teach at the Center for Curricular Studies.

In addition, Maya Amstrong will return from sabbatical and Gloria Chan will return from a leave of absence. Leslie Boyle, who teaches dance, has had the term of her appointment extended so that she will teach at Bard every seventh instead of every fourth semester. The search is continuing for a position in sociology and credentials are proceeding with those of other fellows of color. Tenure-track positions for history and MES focusing on the Atlantic basin unfortunately remain unfilled, but the position remains open and efforts will continue to find a permanent hire.

In student affairs, Beverly Bellinger, multicultural counselor in the counseling service, has increased the number of days to three a week. The Dean of Students Office has added an African American assistant dean of students who will be working on a number of issues, including multiculturalism, leadership forum, and DSS. The Dean of Students Office will hire a recruitment counselor of color for the academic year 1998-99.

The director of human studies of color still remain incomplete for next academic year. However, it is projected that 14% of the incoming class and 10% this year will be non-international students of color. Non-HOE scholarship dollars for students of color, including named scholar-

III. Events During the Taping of Taping Line

I reserve my comments about the protest which took place during the May 4th taping of the Taping Line segment for last because the event itself is the least important of the issues facing our community. Still, in order to clarify the nature of the protest and the events leading up to it, it is important to place it in context.

In my opinion, the protest was peaceful and orderly. Under the circumstances raised by the protesters reflect broader sentiments within and beyond the student body of Color movement, the actions and aims of the protesters were not, in my view, a conscious product of this movement.

That said, I do feel that the students took extreme action when many other means of communicating their feelings, beliefs and proposals were possible. As I am sure that other sections of The Bard Observer will illustrate, there were a number of alternative proposals raised by student faculty and staff.

The divisions which emerged in light of the protest should not be used to dismiss the important issues raised by Students of Color at Bard.

Jonathan Becker, Dean of Students

has been an ongoing dialogue on issues raised by Students of Color since September. Many members of the faculty and administration, including the president, have been active and available throughout these discussions.

As recently as April 5 and April 17, the president called for meetings with representatives of Students of Color, together with members of the faculty and administration, to outline the progress this year and to explore and discuss new proposals. The first meeting was attended when no students could attend (the same students who attended the previous meeting with the president who was invited as was anyone else whom those students deemed appropriate). The day before the April 17 meeting, students asked for a postponement to prepare new demands. The president suggested instead to hold a meeting to review the progress on the issues raised in September and offered to meet again with the students as soon as they had reached their proposal. During the meeting, which was attended by three students and several administrators and faculty, this point was reiterated. In fact, during the meeting, several representatives of Students of Color, together with members of the faculty and administration, to outline the progress this year and to explore and discuss new proposals.

Unfortunately, the students never revealed them- selves to the president or Ms. Becker. Instead of presenting demands and discussing them with the president and members of the faculty and administration, three students of Color met with the president and this proposals. The team of four students who met with the president and shared their concerns.

IV. Which Way Forward?

Issues of race are complex and not simply a matter of numbers. In order to address issues associated with race effective and meaningful strategies must be identified, faculty and staff. The town hall meeting which Mary Shackdall and I organized as a suggestion of a meeting of the issues for the students, think, a healthy, if times difficult, step forward.

In my mind the primary focus has to be on the removal of the remaining issues and the institutionalization of diversity. Communication between and among students, fac-

I would like to reiterate that a number of steps have been taken this year by the faculty and administration to address legitimate concerns raised by Students of Color. In order to take additional steps forward, several things must be kept in mind. Communication between and among students, fac-

Jonathan Becker, Dean of Students
Letter to the Bard Community:

Speaking as one of the students involved in the recent incident at Bard, I feel it is appropriate for me to give a direct and personal response to the incident itself and to possible repercussions. I trust that some members of the Bard community have had difficulty sympathizing with our concerns or with the way we went about voicing them. Well, I cannot speak for anyone else or myself. But, hopefully, this information will be useful and valuable to my fellow students and to the Bard community.

Before I begin, I let me address the issue of my own race. As a white student, I am well aware of the fact that I do not represent the interests of the students of color movement here at Bard. I support their struggle, but I have not been directly involved with it. I am not a student in the Bard College community, regardless of race. I think the fact that several white students were involved in the Firing Line protest—no matter how peripheral we may have been to the movement—at least indicates a growing sense of solidarity with the color movement.

Coming to Bard from a high school which was approximately 45 percent African-American, I initially felt somewhat isolated. I have found that this college actually is. I am undeniably whitewashed, in its population figures as well as in its thinking. This fact should not only disturb minority students, but all students who wish to receive a worthwhile and unbiased education.

Whatever follows is my version of events—how I approached and interpreted the situation in which I found myself, and why I chose to protest. I do not pretend to be a hero of the student protest movement, for I have not done all I could have. I think that would be rashly.

I will speak simply for my emotional and intellectual responses to the events which I took part in. I do not claim to present here objective truths, but merely a chronicle of things I felt and observed.

I came to the topsy-turvy of Firing Line unaware that any of my actions which were involved in it were by any means only in coincidence: I just happened to sit down in the center of the auditorium where the protest was held and had a piece of paper indicating the demands of the students of color and the proper chants. ("Students of color have no voice, no vote") I then had about 45 minutes before the show began in which I considered whether to join the demonstration. I was afraid to make a false move. My crowds went past. I thought it was hypocritical for me to be speaking abstractly of civil liberties while discussing the role of African-Americans or the disruptions and theorizing and into the realm of imme-

diacy, closer to Truth. President Bostian would have agreed. It is a difficult and direct job; I am not allowed to hide behind empty words. In that sense, we disrupted the superficial ambience of the outside world, and I felt our challenge at the school's heart.

...I do believe we misrepresented ourselves as inarticulate, foolishly, and frivously. We were not pre-

pared to function as a team. Many of us cracked under pressure.

—Logan Bettini

The program and appeared fearless and direct. The audi-

ece initially applauding our demonstration. According to Lu-Tsu, "Beautiful words are not gather and truthful words are not beautiful." As the program continued, the panel members retained their composure and our group of students began to look less and less ridiculous. Less and less ridiculous. Less and less ridiculous. Less and less ridiculous.

Perhaps, but not infinitely so. We have brought to light trivialized and dismissed simply because the way in which we presented it to

Hopefully, our venture was not entirely en-

counterproductive. I hope that the dialogue it has pro-

duced will go on, and that it will prove to be a

I am optimistic that the discussion and
discussion will continue and expand. I hope that mem-

bmers of all sectors of our campus community will

be a valuable contribution to the BARD community in terms of increasing our understanding of the issues involved.

I, as a member of this community, feel that our discourse and discussion will be a valuable contribution to the BARD community in terms of increasing our understanding of the issues involved.
Dear Editor,

I have been attracted from the moment we set foot on Bard’s campus with the blazing racetrack, enlist, edition and overall hypocrisy of this supposed program. This hypocrisy manifests itself in every facet of our education and social relations with other students, faculty and administration at Bard College. Out of anger, frustration and concern, the three of Us have been consistently engaged in every aspect of student activism on this campus as it concerns the life of Us 3. Along with other concerned students of color We had exhausted several avenues toward obtaining our demands from letter writing to protest on Concerns of Vacancies to meetings with Leon and administration. Some of Us were subjected to do more work than we should have as students.

The protest that occurred at the Fireing Line Debut was fueled by our final realization that it was never in the intention of Leon Botstein to the administration to give us in our demands with out overt action from the students of color. This was also not presented by the students, in full faith, of course. So sending those involved, these setlists, trolls, Uncle Toms, cowards, and all the wont in attain-able words!!! LIED! We organized a strategy of confrontation TOGETHER.

This involved disruption of the debate by standing up and yelling. The planning or our protest was also predefined almost three hours. There were seventeen people in attendance. When the time came for our protest the other three of us stood up. We found one, not to lead anyone to believe that we would act in any other manner than what we have already seen. In fact, We were the ones who were footed and ultimately betrayed by our cowardly actions. We once again, the feeling of it was not alone in our feeling of disenchantment and even rage. We once believed other students of color on this campus were angry and wanted change. We now realize that We are very ALONE in terms of our rage and also in terms of Our educational and social vision for Bard. The three of Us accept the fact that Our vision for Bard is radical in or the words of the majority of the stu- dents of color on this campus or too extreme.

So We now agree with these statements that We don’t speak for them and ultimately We confess that the protest was not for or about all students of color but for about Us. Our experience at Bard and what We demand of Our education here.

WE WILL NEVER COLLABORATE OR TOLERATE OR SUBMIT TO MODERATION OR INDULGE IN OPPORTUNITY TO THE STUDENT OF COLOR AT BARD COLLEGE EVER AGAIN.

WE’RE LEANING OUR LEGS.

Ya Qin (Betty) Chou
Jennifer McLane, Sabitha Wom

Dear Editor,

As a student of color...expose me, as an African-American student at Bard College, I do not feel that the actions of the three students who continued to protest at Fireing Line represented me. There were a number of students of color other than white who were not present. They did not stand up, and did not even agree with the attempted statement. Most were not even aware of the planning of Monday’s action. I do take issue with what is said about Us being "boneheads" in regard to the comments that I have heard about students of color being embarrassed, I think this feel- ing should be brought up and denounced. "Embarrassment" is bullshit if these students have not been involved with any of the meetings or dis- cussion. I have not been involved in the administration about campus diversity. These "people of color" do not represent an entire COMMUNITY of students of color. I believe that the administration and the students have a duty to represent the interests of all students of color or a voice at Bard. I believe we need to work together to fight for the issues of color because they matter.

I have had both students and experienced students of color movements and understand the situations that arise both in the administration and the student government. These demands made by powerlessness individuals, especially marching on stage to make demands of the education and the administration are necessary. These大声 demands of the students of color who are a part of the Bard system, was naive and immature.

I take this opportunity to respond to President Botstein and his statement that the administration has contributed exponentially to the development and progression of our college. I do remember sitting in on the ...
Before the protest, we weren't talking about the racial situation here. It is upsetting that no one seems to know about the many changes brought about by the students of color this year. The college is not publicly enthusiastic nor properly informed about the fact that next semester students of color are going to be ten new tenured faculty members of color, and that there is an ongoing search for a Dean of Multicultural Affairs, that there is now a multi-ethnic multicultural center in the Health and Counseling Center. And yet, these changes are only the beginning of what we have been working for in order to make Bard a model of diversity.

To white students at Bard consider what kind of political stance they take. I ask you to recognize your power. Do not continue to force students of color to the margins in the school newspaper, in the college in the classroom. MAKE AN EFFORT TO learn about other cultures, to understand your place in privilege in a community like Bard, to help remedy the situation.

To the administration, you should take the first steps in healing the wounds of years of marginalization. This document is written in anger. We need to change the power structure— we understand. Do not wait for Dietz to rear his head again, as it does five years before. Begin compiling history with many different students of color—not only rely on two or three (or even five or six) people you are comfortable with. Stop "saying" every memo and e-mail about students of color that we send to your offices. Set out to plan a retreat and recruit more students of color. Remember your renewed commitment to change made recently at the town forum.

To Bard professors: examine your classes and curriculum. Introduce topics of race, power, and diversity into your discussions. Use a range of readings that reflect many voices. Suggest positions or people who should come here to teach in order to make Bard a more diverse community. Actively mentor students of color in and out of the classroom: Understand the college's need for an active Multi-Ethnic Studies Department.

Most importantly: the students of color. I hope we can begin to rebuild our community, one that has been fractured by anger due to different alliances and viewpoints. We are an amazingly talented and diverse group of people with gifts in many areas. Instead of excluding those with whom we disagree, we should celebrate our differences and every individual. We should recognize the contributions we have given the college in this year alone, and continue.

Archana Siidhar

Regarding the Community Bike Fleet

Last week Marvin Kent and I drove around the campus in a truck looking for purple bikes in need of repair. We could only find three of the 11 bikes, and only one of those was operable. WHAT IS GOING ON?! The rims on one of the bikes was severely bent, and not from just sitting sideways in a rack, or hitting a pothole. Someone had to have tampered with it. I also found several bikes with missing fenders or brakes or whatever the person thought about it at the time.

In the current world everything just seems to be a race to the bottom. This is the case with the bike fleet. Each of these bikes represents six or seven hours of work from individual students just like you. Jenny Fowler sewed the tire for the bike, Eric Saldivar fixed the brakes and wheels. Rich Eichler, Kim Stanley and others assembled and painted the frames. Within one week of putting the bikes out on the campus the flags were gone, rims were bent, tires were off or flat. It's in this situation if a college community can not keep 11 bikes working.

We'll try it once more in the fall. We will collect abandoned bikes over the summer, fix them, paint them, release them early in September. If they are saved in a month that will be the end of the bike project. I hope that you're not saving everyone one of the bikes. And I know that you many of you enjoy it.

Paul Marienthal, Director, TLS Program

Note: If you find a bike in need of repair take it to Security, or call Security (x7460) and tell them where the bike is located. Also, there was a rumor that a student was hurt on a school bus, and this was not the case. I have the police report in my desk. The student who was hurt had "borrowed" someone's unlocked bike. The bike had no brakes. The student crashed into the back of a car, fell from the bike, and broke his foot. His companion was riding a working school bike.

Woodstock Renaissance Fair, the Baccalaureate Service, the All Ensembles Concert, and Alumni Service. This is the kind of end of year emotional rush that we are receiving even more invitations to appear at. Bard has required a substantial cost from everyone in the group, and we have responded by responding to these demands on our part. This is not a situation that is unmanageable without the addition yet.
Firing Line Demonstration Took Only Means Available

By SUSANNAH J. DAVID, Contributor

"Something is happening in our world. The manners of people are rising up. And wherever they are assembled today, whether in Johannesburg, South Africa; Nairobi, Kenya; Athens; Atlanta; New York City; Jackson, Mississippi; or Memphis, Tennessee—the cry is always the same—'We want to be free.' "—MLK

We live in a world characterized by hierarchical power relationships—between classes, races, genders, and individuals. We see a culture, and perhaps as a species, unable to recognize difference without assigning values to them. This serves as a psychological basis for material oppression such as human bondage, and also for oppression that is not so tangible and concrete, such as the power structures of institutions like Bard College.

Just as with the problem of stratifying difference is the constant searching by human beings for a better way, as manifested by many a revolt, strike, sit-in, and revolution. The majority of such actions have led simply to another power struggle between the hands from one group to another, or fundamentally changing the being made. Still, if I have any religious belief, it is in the power of human thought and human potential. If such a thing as equal power relationships, that is to say, peace, freedom, can be forged for an unimagined creature, then I can do no less than believe in and work toward its eventual coming.

It was naive of me to think when I came to Bard that perhaps a college setting could structurally be anything but a microcosm of the outside world. I thought that I would be joining a different sort of community when I came here, a community where I thought my voice would mean something, where I would have a place in a democratic process. I could not have received a ruder shock. From the practical moment I arrived at Bard, when my PC told me of the Knudsen Barker issue, until the hour before I sat down to write this, when I spoke with an uninvited faculty member about their discussions, I have heard only of the unjust and undemocratic way that Bard is run.

Things are maybe not all that abstract and tangible, there are some concrete, albeit qualitatively researched, examples: Students, for example, who, frequently, faculty input is not valued particularly in hiring and recruitment decisions. Ignored junior faculty have been leaving Bard lines for the dozens in the last two or three years. Their reasons are in part due to what has been described to me as the "meat pot" here, the political way decisions get made at Bard.

The administration, particularly President Bonisteel and his henchmen, simply have too much power. If they have personal/political reasons for wanting un菈d faculty members gone, for example, then those professors will leave, regardless of overwhelming faculty and student support for them. Particularly in the Social Sciences division, I have heard complaints from both students and faculty on search committees that their vision and recommendations have been absolutely un-listened to. I really wish that I could name names here and be more specific, but I can't: I fear my peers and professors in such a position.

Yesterday afternoon three women students of color staged an action at a taping of Firing Line at which our college president was to debate the utility of the American Civil Rights Union. This action consisted of disrupting the debate with chants of "students of color have no choise, students of color have no voice," and "they say get back, we say fight back." Wherever President Bonisteel stood up to speak in the debaters, chants would start, preventing him from taking part in the debate. Jennifer McClure marched up to the stage to read the protesters' list of demands, which included scholarships specifically for minority students, better access for minority students to resources in the area, (such as the Ferguson Institute) and the creation of Multicultural Studies as a major (not just a concentration, as it is now). Because of their continued disruption of the debate with chants, President Bonisteel eventually ended his speaking time, essentially withdrawing from his scheduled appearance on television.

I feel compelled to write in defense of this action because of the reaction to it that I have sensed from my fellow students in its wake. In the flurries of e-mails and conversations that followed, I have heard these students described as disorganized, immature, and an embarrassment on national television not only to themselves but to Bard College and President Bonisteel as well. Worse of all, I have repeatedly heard that all these actions could not possibly have helped their cause, and in fact may well have set it back. I could not disagree more.

Why would these students choose to engage in such a demonstration? Is such a display useful? Why would they not use a more polite, less demonstrative means to issue their demands?

Those results from trying to deal quietly with Leon and other administrators. Bard is simply not run democratically. President Bonisteel's paternalistic attitude toward Bard students clearly indicates that he will never freely give us the voice and the input that we need and want. In situations of unequal power dynamics such as this, politeness does not work. There is no time like the present. Waiting accomplishes nothing. Disrupting Firing Line was a tactic of the media, using the media, to demonstrate that these students came to air realities the futility of trying to get something accomplished in a hierarchically run system.

After attending the Town Meeting, I believe I heard a consensus amongst students of color that they are in agreement as to the inappropriateness of the demands issued. That three of those courageous women were the only ones, it seems, who were frustrated enough to take the risks that they did indicated to me that it is only a matter of time before others become just as frustrated if they too decide to personally pursue this issue.

It is entirely possible that I was being overly optimistic when I stated earlier that all of us as students were more in touch with the administration of this school. Most students I am acquainted with know little and care less about the issues of egalitarianism and community and power relationships. I have a deep-seated mistrust, that the drive for freedom is latent in all. It is perhaps harder to realize in those for whom this western world, and this white world, is their only experience. When the ones who reap the material rewards of this oppressive system are we all diminished in some way by the loss of the ideals of democratic process and of community at Bard. I suspect the feelings of entrapment and the marginalisation of community members must be felt by many. I hope that we can work patiently and without compromise toward revolution, of course, but more importantly in joining the coalition of the students of color in general.

Nuff Respect!

Sky Matthew Riley Paeley
Clinton's Recent Africa Tour
Hardly Cause for Rejoicing

by MICHAEL J. DANIELS

Recent statements by the President of the African
Genocide and Human Rights Act, U.S. President Bill
Clinton, at a full session of Congress on June 17, 1998,
highlight the importance of human rights and their
impact on the stability of African countries. The
change, while useful, does little to address the serious
issues that the United States and other nations need
to face. The Clinton administration's strategy of
afrocentrism will not solve Africa's problems.

Observing the President's actions, one can see the
importance of understanding the history and
politics of Africa. Clinton's recent trip to Africa
highlighted the importance of human rights and
healthcare. However, his visit also raised questions
about the role of the United States in African
politics.

While Clinton's trip to Africa was met with
enthusiasm, his actions have been criticized for
ignoring the needs of African countries. The
President's focus on human rights and healthcare
may have been well intentioned, but it did not
address the underlying political issues in Africa.

In my opinion, the United States should focus on
providing economic development and political
reforms in Africa. By doing so, we can help
strengthen the democratic institutions and
promote peace and stability in the region.
BOT-MAN MEETS HIS MAKER

Written & created by: Chris Van Dyke, John Holowach. Copyright 1998 Holowach/Van Dyke

Note: The opinions expressed in this comic are those of the creators and do not reflect those of The Bard Observer and especially not those of the editors, staff, or anyone else you might call complicit. Any relationship between the actions of the left-handed lesbian midget alisono Eskimos and the actions of any actual student organization are purely coincidental.