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BOT-MAN:
LICENSE TO CHAFE
Bot-man, Volume 3, Issue 1, 1998

ONE DAY, BOT-MAN GOES TO THE BEACHSIDE AND FINDS... A PARKING TICKET!

I'M THE PRESIDENT... I'M ABOVE THE LAW!

YOU MAY BE ABOVE THE LAW, BUT I'M NOT ABOVE YOU!

REPRESENTATIVE

BROKE-BROKE, HEAD OF SECURITY AND HER MAJESTY'S SECRET SERVICE!

OH YEAH! WHO'S DA MAN?

LICENSE TO CHAFE
STARRING
Roger Moore as Bob Brock
Scoot Curney as Bot-Man
Mike as J. Edgar Hoover
George Lazenby as the Ticket
and of course...
Jerry Mathers as the Beaver

MEANWHILE, SPECIAL INVESTIGATOR BOB BROCK HOLDS A PRESS CONFERENCE...

DURING MY INVESTIGATION CERTAIN HIGH OFFICIALS/MENEMBERS OF MY PLUMBER HAD ACCUSED MY PRESIDENT OF COMING TO MY RESIDENCE...

THE PRESIDENT'S RESPONSE IS SHIFT...
I DID NOT, AT ANY TIME, DRINK TEA WITH THEM. IN FACT, THEY HAD NO PARKING TICKETS OR OTHERWISE.

BUT THEORETICALLY IF I DID, IT WOULD HAVE BEEN A JUSTIFIED TICKET.

OOPS, I DID IT! BUT I'M SORRY.

SO... I'D LIKE YOU ALL TO MIGHT MY NEW HEAD OF SECURITY WHO WILL BE REPLACING MR. BROOKS AND THE OTHER SIR, LUCKY MAN.

THE END

Written & created by Chris Van Dyke, John Holowach; Copyright 1998 Holowach/Van Dyke
Drawn by Chris Van Dyke
Special thanks to Fred "Da Man" Oso and Adolphs "Wacky" Meeks, who most likely have impeccable parking records unblemished by tickets; Bob Brock for being the center of something that we know nothing about, but still can milk for humor; racists and other naked people everywhere; and, of course, loveable, chafe-able interns everywhere.
Proposed Performing Arts Center Building Sight Angers Neighbors

Montgomery Place contends the structure will destroy the continuity of its horizon

By David Purcell Miller

The tract classically designed Bard Performing Arts Center is the first of its kind to rise up from the ponds of the surrounding Montgomery Place, who are displeased with the proposed location of the building site near the Sawkill River, which forms the border between the two properties. Claiming that the building will disturb the visual continuity of their natural landscape, they are voicing their concerns to the Planning Board of Red Hook and vying for media attention in attempt to force Bard to relocate the building.

The $25 million Bard College Performing Arts Center project will provide a venue for major dramas, music, and dance events and will also serve as a lecture hall of more than twice Otis's capacity. It is scheduled to open in the spring or summer of 2001, if Bard has its way. Associate Vice President for Finance and Administration Jim Bruevich recently described the proposed facility as "essential to the long-term health of the institution." Bruevich has worked extensively on the project and is in charge of pushing the design through the regulatory approval processes of the town of Red Hook. He sees the Center as a great asset to both the College and the local community, potentially attracting cultural events for which one might previously have traveled to New York City or Saratoga, spurring the local economy, and enhancing the national visibility and repuation of Bard's theater and dance programs.

The proposed Performing Arts Center is a big building. At 65,000 square feet, it dwarfs any other structure on campus. (The Stone Barn Gym, by comparison, is 42,590 square feet; the Fabian Studio Arts building is 20,000 square feet.) Designed to allow for multiple seating/standing configurations, the building will have a capacity of 750-940 depending on the type of event, and a fly tower, a structure necessary for hanging scenery, will rise 88 feet—eight stories—from the stage. Because of the height of this fly tower, Bard chose to retreat the building in the Sawkill Ravine, 300 feet from the river. This is too close, according to Historic Hudson Valley, an organization which owns Montgomery Place, the 43-acre property adjacent to Bard rezoned as a National Historic Landmark.

"We're concerned with the whole placement of the building," said Geoff Carter, Director of Preservation at Montgomery Place, who has raised objections about the visual impact that the Performing Arts Center might have on the region. Carter worries that the concrete rear wall of the fly tower would create an

Continued on next page

Protested Firing Line Airs, Diversity Debate Continues

Spring debate over the ACLU is broadcast, includes Students of Color protest unedited

By Anna Rose Mateson

MODEL OF AN SHAPED LIKE BARD as Bard last spring was rebuffed. PBS viewers across the nation were given a glimpse of Bard that included students of color protesting a lack of campus diversity, as aspiring poet counselor picking his nose, and a pseudonymous president unable to sustain free speech.

"As you may recall, last April 4, charismatic figures from both ends of the political spectrum faced each other in Otis Auditorium to debate the resolution "The ACLU is Full of Hijinks." At Bostoen, a fresh first in support of civil liberties, members of Bard's Student of Color movement began their protracted demonstration: Charting "Students of color have no choice; students of color have no voice!" through campus, Julia We, Jennifer McClure, and DeQin Chou—dressed on their feet throughout the debate, reenacting their political positions, whenever President Bostoen attempted to speak, and, while the cameras rolled, the moderation of the debate, Michael Kinsley, invited one of the students on stage to read the group's demands. Formulated by 14 students the evening before the debate, the demands included the appointment of a student-selected Assistant Dean of Multicultural Affairs, increased affirmative action in admissions, the creation of more scholarships for students of color, the hiring of more faculty of color, and a strong Multicultural Studies Program (MESP).

Students were repeatedly silenced during the two hours of debate, as these students reaffirmed their claims whenever he approached the podium.

Continued on page 3

Boo The! Campaigns Against Brock And Parking

Club wants to pay tickets, end Boo, and challenge parking and road policies

By Joseph Jacobson

A GROUP OF STUDENTS displeased with Bard's parking regulations and enforcement, as well as road conditions on campus, began a campaign of opposition against Bob Brock, director of security, in August. Their first project was the design, printing, and sale of bumper stickers that included an explicit photo, accompanied by the hashtag "F*ck Bob Brock." The stickers, with strong administrative disapproval. Undeterred, the group sought and won financial support from the Convocation Fund.

Bor The! Productions is the brainchild of Head Capitol Mary Molina, Head Propagandist Andy Small, and Dem Mother Emily Lichery. In creation was inspired by the personal experience of Molina. The second highest ranked person at Bard with 18 outstanding, her car was "booted" last semester. The boot is a device employed by security, which prevents a "boot- ed" vehicle from being driven. It was attached to approximately 30 cars last academic year, all of which were unregistered, each having a minimum of eight outstanding tickets, according to Brock.

"I think Boo The! is a desire to not just complain about things that are not fair, but to take an actual role in changing them," said Lichery. "I've spent two years on campus listening to people bitches about parking tickets. We think they're unfair and we're trying to do something to change it."

According to Lichery and
Performing Arts Center's Proposed Building Site Opposed by Neighbori...
Firing Line Episode Airs Unedited

CONTINUED FROM FRONT PAGE

Once filmed, Firing Line is usually aired in its entirety. Because of the demonstration, the producers asked Bennett if he would allow them to film his protest to be edited out or the episode withheld altogether. He did not request that the episode be cut, as it was broadcast nationally in June.

The public reaction to witnessing a protest in the niche of a debate on free speech was varied. Some elderly individuals waved to Bennett demanding to know why he hadn’t swiftly disbursed the union staff. A student alumna wrote that he was pleased that Bard students still call Leon by his first name. A gentleman from Maryland wrote to chastise Bard students for their lack of manners (see Letters to the Editor). William F. Buckley and other pro-

The search committee for the MES position, chaired by Myra Armstadt, had already began its task; this committee’s failure to fill the position last year was a primary source of frustration for Students of Color. Between last year’s new hires and the return of professors from sabbatical or leave, minority representation on the faculty was decreased, out of 233 faculty members, 23 identified themselves as “Black, Asian or Hispanic,” with another eight “two or more races.” The Dean of Student’s Office has hired a Director of Multi-cultural Affairs, Nicole Woods, who has been at work setting up an L.A.T. orientation on diversity issues, coordinating monthly discussions and making contacts with many students of color on campus, including two of the students who participated in the protest (the third transferred). “My position is not limited to that defined by, their demands,” Woods said. “But the issues framed by their demands definitely do play a role.”

Bennett did not watch the episode of Firing Line (he never watches television programs in which he participated). Consequently, he had not been able to see the episode of Firing Line (filming); reading an Observer interview, the president learned for the first time that one of the Office of Residential Life’s hand-picked Peer Counselors intentionally, exaggeratedly and continually picked up on the broadcast. Selecting a seat directly in the camera’s line of sight, the expansion of the student’s finger were broadcast throughout the nation. He was fired.

Earth Coalition Planning Several Events, Initiatives

Upcoming: testing Bard’s top water, a solar oven, campus clean-up efforts

By Amy Foster

THE EARTH COALITION is Bard’s environmental action group. In the past, it initiated a dorm composting pilot project, hosted the Student Environmental Action Coalition (SEAC) conference, and last April held its second annual Earth Day to celebrate Earth Day.

This semester the Earth Coalition plans to create a Student Action Resource Center. Such a project involves advocating for student and student-run Earth Coalition member clubs and organizations in dis-

The protest from the community was impressive: bumper stickers and lawn signs appeared; petitions were signed; letters were written; marches took place in front of the hospitals themselves.

Proposed Northern Dutchess Hospital Merger Officially Fails

Administrative conflicts will keep Rhinebeck’s hospital a secular institution

By Michael Metz

ON MAY 14, Croton HealthCare, the coalition born of Kingston Hospital and Rhinebeck’s Northern Dutchess Hospital, officially disbanded. This would be a hard blow to the region—a year and a half of negotiations whose success would have meant a financial merger between the two hospitals. At a meeting held on February 20, 1997 after budget-balancing setbacks in federal funding, the proposed hospital merger was loudly acclaimed by the two boards of directors as an economically viable plan to end the grave financial situation faced by both hospitals. This seems to be a reasonable plan indeed, but on May 14, when plans were announced for a third hospital to join Croton, the community erupted in protest. The third affiliate was to be the Northern Dutchess, a Catholic institution located within walking distance of Kingston Hospital. Although the region’s united community would support the merger, they would also have-more that all three partners would operate under the auspices of the Church that funded them. Three times the hospital’s nonprofit board of directors, which had designated operating excesses as maintaining services such as abortion, total liposuction, and some forms of contraceptives would have ceased to exist.

In the wake of the hospital’s sudden death, the merging of the hospitals, bumper stickers and lawn signs appeared; petitions were signed; letters were written; marches took place in front of the hospitals themselves.

Continue to work for a merger with Benedictine, but recent developments indicate that this merger is also unlikely to succeed. Northern Dutchess, too, is looking for new ways to save money. As a panel discussion held a few days after the surprise announcement, the Family Planning Advocates program in Albany suggested that Northern Dutchess seek partner-

The chief complaint of the community was that the merger did not exist, that the two hospitals would continue to operate as separate entities. The thrust of the community’s complaints was that the two hospitals would go on to operate as separate entities. The thrust of the community’s complaints was that the two hospitals would go on to operate as separate entities, and not as one. The chief complaint of the community was that the merger did not exist, that the two hospitals would continue to operate as separate entities. The thrust of the community’s complaints was that the two hospitals would go on to operate as separate entities.

The chairman and vice-chairman of the board of Croton HealthCare officially disbanded. This would be a hard blow to the region—a year and a half of negotiations whose success would have meant a financial merger between the two hospitals.
Boot-This Productions Proposes Parking Changes

Continued from front page

Molina, plans for Boot-This include using money earned from bumper sticker sales to create a "dox fund" from which ticketed students can receive $10 towards their fine. Another bumper sticker is being planned for the future which is also a possibility.

The Student Planning Committee recently allocated Boot-This $75.75 out of the convocation fund for operating expenses.

"We believe their idea was good in helping stu-
dents pay for tickets. We also really like the idea that they are attempting to keep security from boosting any car that they want. But, we don't necessarily agree with the stickers," said Planning Committee member Jeremy Thomas.

Administrators have expressed displeasure of the sticker's content. Brock asked that people be "specific about their complaints and not attack anyone," and added that if anyone has any concerns "all they have got to do is give me a call or stop by and talk to me." To crisi-
cian of the stickers, Molina commented, "Perhaps it wasn't done in the most proper way, but, nevertheless, it was effective. It brought to light the parking problem."".

Brock also describes the parking problem concerning such topics as parking space lost to construction, adverse road conditions, and inefficient methods of parking. Between July 1997 and June 1998, the number of tickets issued went up 47 percent compared to the same time period the previous year, according to James Brodwick. Associate Vice President for Finance and Administration. The cost of tickets was also raised from $15 to $25. This increase in the number of tickets issued is intended "to keep students out of staff parking lots and to keep roadways clear for emergencies. If you have a parking system with no

Brock asked that people be "specific about their complaints and not attack anyone," and added that if anyone has any concerns "all they have got to do is give me a call or stop by and talk to me."

sanctions, we will have a problem," said Brodwick.

According to Brodwick, several parking improvement measures are currently under consideration, including the reconstruction of the Fisher (Proctor) lot, making current lots more space efficient, and the creation of lots reserved for off-campus students.

Despite these improvements, it has been argued that the problem lies not with the parking space avail-
ability and tiering procedures, but with the students themselves. According to Brodwick, only 28 percent of the tickets received last academic year were appealed, yet 80 percent of these appeals were granted.

"The major problem with parking is that students don't know how to park," said Owens Moldow.

According to Brock, there is not enough space for parking on campus, but not in the places that stu-
dents must desire.

"What [protestors are saying] is there are not enough close parking spaces," said Brock. "Wherever the fault lies, there is a consensus that the problem exists and that a solution must be found. Molina feels that Boot-This Productions might be an impetus for change.

"One part of really loving a school is acknowledg-
ing its bad parts," said Molina. "I see the great things about Buid and I also see the things that are truly fucked up. I want to make it better."

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TOTAL EMERGENCY FUND: 14,696.27

6,028.76
In the middle of my interview with David Maswick, as if to prove his point about administrative accessibility, a student appeared unexpectedly at his office door with an Ethernet question. Though she was deterred, this kind of visit is the norm of a new movement at Bard—a movement of students using advanced technology to advance their work. There is a sense of feverish activity at the Henderson Computer Center this year, and Dave Maswick constitutes a vital center for these movements. As an eager facilitator and enthusiastically approachable fellow, Maswick brings a bit of life to a job so dry and intimidating as "Director of Information Technologies." In fact, his eye sparkles at any mention of info-technologies, as if the Ark of the Covenant were clucked upon before him. Since we at Bard are far from having fully explored even the most limited means for enhancing and inventing different models of education through technology, Maswick finds in his position an exciting opportunity to assist in the realization of new potentials as an everyday practice.

Although Bard presents a unique challenge in its need for a complete technological upgrade, Maswick seems to have enough experience under his belt to meet the task. Before he had anything to do with computers, Maswick was a musician (with a video on MTV in the early 80's ar laird). Once his music career began to wane, he shifted focus and started working as a producer in the music industry. Through his production work, he became increasingly familiar with computers. Gradually, computers became his exclusive passion. Soon after, he became a Novell network technician. He still feels that making network connections, Maswick also worked on a Master's Degree in Information Resources Management at Syracuse's School of Information Studies. Then he began his climb from the bottom rung of the industry to the position of Associate Director of Academic Computing at Skidmore College in Saratoga, NY. During his 4-year career at Skidmore, the college received honors from Tabes as one of the "Top 50 Hottest Wired Colleges" in the country. His success was...
Beer and Circus: Budget Forum '98

By Lasse Jocne

THE BUDGET FORUM held on September 16 disappointed those who had hoped for heated debate over revenue issues, but provided the requisite name-calling, inflammatory points-of-information, inexpertise and ignorance that generally characterize debates over financial affairs.

Before the run degenerated into a mano de mano battle over the budget, made tedious by the participants' obvious ignorance of parliamentary procedure, committee reports were given and elections were held.

Mark Todd, Treasurer of the Student Association, apologized for the small Convocation Fund and the "pretty damn small" Emergency Fund, attributing the Planning Committee's paucity to the dopy or non-existent bookkeeping of the previous Treasurer, who had cut checks to clubs whose accounts were already overspent. Todd confirmed that the gifts that last year's senior class had promised to the school—a loop bus station and a field plaque commemorating Seth Goldfinch—had not yet materialized.

Next, Anna-Rose Mathisson, Chair of the Planning Committee, described how the committee had labored for 18 hours to craft this semester's budget and announced that the Vice-President's Fund, a $10,000 improvements fund, would be split over both semesters this year. Lisa Thompson, Chair of the Educational Policies Committee, announced that her committee would soon be collecting oral testimony for the professors under review this year. Patrick Maguire reminded the convolution that the Student Judiciary Board, of which he is Chair, is ready to hear cases, and Amanda Kniepka announced her intention, as Chair of the Student Life Committee, to institute a referendum to get cigarettes back in the campus bookstores.

Four hostile amendments to the proposed budget were submitted to the Central Committee. The first was a gauged request by a representative of Club Destiny which, after thousands of amendments to its own amendment, requested $150 from the Medieval Studies Society in order to finance track-smashing and other "therapeutic" destruction events involving wickets and hummocks. An amusing hostile amendment, submitted by Dan Rogen, proposed changing their request from $150 to $10, but was quickly dismissed by Chairwoman Mathisson as a dilatory; Club Destiny's eventual overwhelming defeat was likely caused by the provocative nature of the amendment that had passed prior to the evening before attacking other clubs; during the lengthy debates, Mehran Muntaz cited their sign that said: "The ISO should go back to where they came from" as the reason of the Destroyer's unfriendly intentions.

The second amendment, a request to transfer $500 from the Emergency Fund to the Russian-Eurasian Studies Club in order to bring a troop of Georgians to Finland. A third hostile amendment, proposed by the crew of Bard's new radio station, passed, giving the radio station $300 from the Emergency Fund. Finally, a fourth amendment requested $75 from the Emergency Fund to be used for Bard's Sound Systems; the forum-goers, some drunk, quietly passed the amendment with a 25 vote.

After three long and tedious hours, the convened students finally voted to ratify the entire amended budget, and the forum adjourned at 11:08.

The next forum will be held on October 7 at 7pm Rooms. Be there.

Green Party's Kovel Asks Voters: Why Not?

By芝麻饼 B. Yuan & Jeff Goldstein

In a recent essay, professor Joel Kovel announced his plan to run for governor on the Green Party ticket in an attempt to oust incumbent Al D'Amato (R-NY) U.S. Senate seat. Joel Kovel, in opposition to "socially-constrained" Democratic-candidate Charles E. Schumer, a congressman from Brooklyn.

The Green Party is a third party that emphasizes ecological responsibility, nonviolence, democratization of the media, universal health care, and, especially, the end of corporate influence over the political process. Although these issues consistently resonate with American voters in opinion polls, Green Party leaders are understandably concerned with the "major" corporate-financed parties. The Greens are "activist" and quite visible in many American cities, particularly Germany, where they currently hold 15 percent of the seats in the Bundestag, the nation's parliamentary body. The Green Party's "Greenpeace" was officially founded in 1971, inspired by the success of the movement in the United States.

Today the Green Party has ballot status in nineteen states. More than 260 elected Green offices exist at the national and state levels in the U.S. (known in NY as Generalist Majority). Green offices exist, in addition to New York and California, in Arizona, Texas, Colorado, Oregon, and Utah. Only more are Green offices currently developing in the nation. This year alone, Green office candidates have run for the state Senate, the state Assembly, and the state House. In Maine, the Green party candidate for state Senate (R-Newport) won.

Kovel's strategy hinges on the awakening of a grass-roots democratic movement. "I understand why people don't vote—why should they, they haven't given much of a choice," he said at a recent meeting.

Student Association Officers (Fall 1998)

President — Leigh Jocne
Vice-President Student Board — Patrick Maguire, Chair
Chief Of Staff — Marc Hardy, Student Senate, Andy Yanye, Thad Chase (At-Large), Nicole Cook (At-Large)
Planning Committee — Anna-Rose Mathisson, Chair
Mark Todd, Liz Hamilton, Jake Kim, Anikke Merrel, Rehanah Nair, Jeremy Tison
Student Life Committee (SOC) — Anna-Rose Mathisson, Chair
Briana Nunez, Marc Srauvalajas, Corey Smith, Gl-Sarah Jeyendra, Mary Arvola
Educational Policies Committee (EPC) — Lisa Thompson, Chair
Languages and Literature — Cornelia Caton, Alaina Nelson
Social Sciences — Dan Rogen, Andy Yanye
Religious Studies and Philosophy — Sara Hardy, Ana Kumar
Arts — Max Lempky, Owen Middle
Sexual Racism Committee
Mary Melfi, Keer Diegan
Affairs of Students — Chris Laps, Jake Kim
Board of Trustees
Mark Todd, Anna-Rose Mathisson
EKC Council
Liz Hamilton, Kacie Calpe
Health/Security Committee
Liz Hamilton, Beth Coulter

Kovel's platform focuses on four major dimensions of "Why Not?" Universal health care (such as currently exists on every industrialized nation in the world except the U.S.), free media access for all political candidates (which would help eliminate the need for massive campaign spending and the bribery/contributions) is necessitated, ratification of the Kyoto accord along with transition of the industrial sector to renewable energy sources, and community control of sports teams such as the New York Yankees (which have received huge amounts of public money to further their own profits).

Kovel's strategy hinges on the awakening of a grassroots democratic movement. "I understand why people don't vote—why should they, they haven't given much of a choice," he said at an organizational meeting for his campaign last Monday.

He stresses that he is running against the "corrupt regime of the plutocracy," not Al D'Amato or Chuck Schumer.

Kovel is definitely a long shot for the Senate Seat. Al D'Amato has $22 million to spend on his campaign; Chuck Schumer has $13 million.

Kovel has just over $5,000. His fundraising goal is $12,000.

Anyone interested in helping with Joel Kovel's campaign? Call 1-909-GO-NOT, email him at jkovel@green.org, or visit his web page at http://www.green.org/
A Lesson in Objectivity: Dance/Drama Fall Preview

Insider spills the beans about upcoming student plays and dance performances

By Mako Shin

The performances scheduled for this semester are as follows: Hairstyle Flirters’ Other Places, Dance III, Henrik Ibsen’s When We Dead Awaken, Dance IV and finally a dramatic adaptation of Alice in Wonderland. The audition process for plays has been very intensive and the battle for rehearsal space for choreographers rife.

Let me begin by telling you that I cannot write much about Flirters’ Other Places, directed by William Driver, as I am barely involved in it as a cast member. This means: I cannot say it is going to ROCK, etc. But per- mit me some dishonest behavior, allowing me to quote Driver on Fireside Theatre: “In the genre of surreal modernism, in line with and disciple of Beckett and Ionesco and progenitor of Mater.” The drama is a col- lective speculating about the “I” in a play. One for the briefest of death about a day in the life of a woman, Victoria Station, where a taxi-вать driver is looking to commit esoterically and drive, and, A Kind of Alaska, a tale loosely based on book and movie misadventures, about a woman who wakes up after 29 years of sleep. Performances will be held October 3, 4, 5 and 6 at 8 p.m. and October 4 and 5 at 3 p.m. Reservations are necessary.

Dance III is a showcase of original works choreographed by permanent modernist and juniors. This semester there is only one modernist, but there are juniors and freshmen also working hard, and results are not to be missed. It will take place on October 24, 25, 26 and 27 at 8 p.m. and October 25 and 26 at 3 p.m. Reservations are not necessary.

Heniek Vretena’s play: When We Dead Awaken has been described as a “dramatic epilogue” to his naturalistic style and a return to the poetic symbolism of his earlier works. It is about an asexual who suffers “remorse for a lifetime.” Jeffrey Schell, triumphant from last semester’s opera Das Gleich, directing Sicil, who has appeared just now, has also directed Miss Prejudice and Melisandia. This play falls in a genre of plays into which he has rarely tried; the result will be a musical. It will run November 6, 7, 8, 9, 10 and 11 at 8 p.m. and November 7 and 8 at 3 p.m. Reservations are a must.

Then Comes Dance IV: a presentation of senior and faculty choreography. Faculty members Jean Churchill and Allene Pauloff are presenting their work along with five seniors. A Flamenco suite is also expected. I cannot write much about it, as I am involved choreographically and as a dancer. So I cannot say anything like it is going to be BRILLIANT but allow me to urge you to come and see a wonderful work of works in an infernal atmosphere in the Dance studio.
Performance are on November 21, 22 and 23 at 8 p.m. and November 22 at 3 p.m. No reservations are necessary.

The committee will end with the performance of Lewis Carroll’s Alice in Wonderland. It is adapted and shall be directed by Julie O'Brien as part of her senior project. She has directed many plays at Bard and I am afraid that seeing it is going to be a very interesting event. Julie says her idea is an “insta- llation” that she does not know what the hell she is doing, but she is inspired by the story and there will be multiple “Alice’s” regardless of sex. You must make reservations as this project is a very large and involves a lot of scenery. Performances will be held on December 12, 13, 14 and 15 at 8 p.m. and December 13 at 3 p.m. It shall be a good way to end off of semester dementia and paranoia.

This is Mahdi Shah, reporting from the very midst of Dance/Drama Department.

The New Calling of WXBC

By Michael Naughecy

Not long after the drunken favor weave by Club Destroy sustained at the Budget Forum last Wednesday night, an important victory was attained by the Radio Station. After the initial request for $500 from the Emergency Fund was reduced to $300, the assembled students voted almost unanimously to grant the station the money.

“We were very pleased with the way everything turned out at the Budget Forum,” said Scott Staton, one of three students managing the Station. The managers hope to have the Station on the air by the end of reading week; repairs on the are in their final stages and new equipment will soon be purchased. The Station will continue to broadcast from Manor basement.

The most frequently employed argument against the disbursement of an additional $300 (the station was granted $900 in the original budget) suggests that this is not the first incantation of the Radio Station, which, for the most part, has remained off-air. In fact, in the past few years, several thousand dollars have been budgeted for the Radio Station to no avail.

Last semester, the three freshmen decided to revive the Station. Against a wall of skepticism, Scott Staton, Pete Rinko, and Matt Hayes, now sopho- mores, accepted the task of starting up the Radio Station. Their work has mainly taken the form of procuring funding.

In the Spring, the planning committee gave them $900 for antennas and transmitter repairs. However, the estimated repair costs came to $2,500, before they were able to mobilize that the semester school year concluded. The money was supposed to be transferred to Alan Joyce, the Radio Station advisor, but, due to an error of the former treasurer, the money was lost. The Vice President’s Fund then provided the $2,500 for the repairs, which opened by the summer. Joyce suggested that the last $500 be written into the budget proposal to be submitted to the Planning Committee this semester. Ultimately, they requested $2,800, taking $200 consideration of the cost of new turntables, a CD player, headphones, and other equipment.

They were allowed $900, which means they actually received $100 less than for renovation. On the lost money is subtracted. “This was particularly humiliating,” said Hayes.

Fortunately, an alumnus came to the aid of the ill-funded endeavor. Edward Coaster, class of ’94, offered to become the Radio Station’s patron and provided $1,000 for a transmitter. He met at Bard as a freshman and married six years later, dedicated her time to the 1950’s incarnation of the station. Freda passed away in 1994. “Mr. Coaster has a lot of faith in us,” said Hayes, “and we very much appreciated his generous patronage.”

Bard students have expressed an overwhelming amount of interest for this project. Nearly 90 fresh- man alone said they wanted to help run the Station when Alex Stuart Levine is destined to read book- time stories. If the station is lacking in funds, it is definitely not in manpower.

By the end of the year, Staton, Rinko, and Hayes are extremely pleased with the positive response they have received and hope that Bard will “develop a strong sense of posses- sion of the Station,” as Staton said. They think the Radio Station can be Bard together and gener- ate energy to assure the Station’s future.

The station’s future will not resemble what recent graduates and seniors may remember of its dubious past. The Station’s signal was once transmitted underground cables winding their way throughout campus, nearly making it past the front door of Manor, everywhere, not being static. Once the antennas is repaired, the signal will broadcast loud and clear, but will be confined to campus. The organizers maintain that the station is here to stay. They have drawn up a constitution, which is required of any student club, similar to that of Vassar College’s Radio Station, which is extremely successful.

The constitution outlines the responsibilities of the Station’s staff, ensuring its continuance.

Rockin’ Rabble: Royal Trux

By Edin Fennoni

NO KING IS KNOWN for their insatiable hunger for pure rock. The bluesy rock of the Royal Trux can’t be kept at bay at their show at Old Gym on the second Thursday of the academic year. The band is led by Jennifer Herrema and Justin McCarthy, a true rock and roll couple, who write all the songs. Combining total glean and loyal tastes, Mrs. Herrema is a show unto herself. As she leaned back to hack a loogie just before the show started, I wondered whether her tough- guy image and act would upstage the music. It certainly did not. Her shrill voice conjured up some rock gods like Gene Simmon and Adie Rose. More than any of the Royal Trux’s indie col- leagues from the famously cool Doug City record label, it was refreshing to have this element of 80s rock at Bard, where indie has always ruled the land. Mrs. Herrema’s strutting and posing sug- gested the experience of her vocal prowess, as she swirled powerfully. The band was tight and pol- ished. Though the bass player was clearly Stereolab, the drummer pounded with authority, and Neil Metcalfe’s guitar is fast and jazzy, the music had a raw, garage-y feel with some nice guitar solos. The band made no attempt to upstage the unstoppable Jennifer Herrema. The band is a complete Lennon/Noel Gallagher hybrid and their performance work well. It was a night, and the thin and masterfully composed crew knew that most of the show has been seen here. The Royal Trux are an American band who came in to our town to help us party down.

OPENING BANDS The French Mistake and The No Neck Blues Band left much to be desired. The French Mistake, a jangly indie-rock band that we have all heard many times before, and The No Neck Blues Band had more facial hair than they did musical substance in their avant-garde splatterings. I wish they would have saved it for the woods. But all in all the Entertainment Committee provided us with a good show and we should all be grateful for their presence, whether we like the music or not.

In late October, the Committee will be bringing in The X-Electronics, the unsigned turn-table heroes of early hip-hop. Featuring DJ’s Bob Swift, Rob Raids, Maxa Sinitia and Tore Edel, the X-Electronics were one of the first groups to turn scratch into an art form, and the performance will be doubling as a humpin’ dance party. Indie-rock giant Modern English will also be playing, though their publicly known hit has been flying by the future visits of many other notable musicians of varying genres as the Committee has continued to book the best in the good people of Annandale. So pay attention!
SCOTTLAND'S MUSIC SCENE in the late 70s was steady at best. The country's most commercially successful group, however, was Orange Juice, while punk had started gaining the musical and ideational consciousness of its youth. Shows were forced to move outside of Glasgow because of the city's prohibitive licensing laws. Yet out of the city's small punk scene came Orange Juice, a band whose melodic discipline laid the foundation for the impossible (and often imitating) genre known as indie-pop.

Originally formed in 1976 as a punk band called the No-Index, Orange Juice changed its name and approach as a reaction to what they considered the largely macho aggression of punk. After releasing a handful of critically acclaimed singles on the legendary Postcard label, they signed to Polydor Records and released the first and most significant of four albums, You Can't Hide Your Love Forever, which combined the gritty guitar sound of mid-60s pop with it subtly blue-eyed soul and quietly adolescent yearning. Soulful honky-tonk ballads, dance floor dub and the band indulges in sharp time changes and vocal acrobatics, hallmark of many of the bands to follow, listening to the album, it's surprising how little indie-pop has progressed since.

Orange Juice bikes up over several changes in the line-up and lack of commercial success killed its momentum (Edwyn Collins, 60's singer-songwriter, scored a massive hit single in 1994 with "A Girl Like You"), but the band's impact and role in the Tender's of Scotland's pop uprising were quickly taken over by the Patilah. Formed by Stephen Poodle in 1982, the Patilah did nothing to hide their appreciation for Orange Juice's sound. In lieu of punk, the Patilah brought a shambolic sensibility to the pop landscape. Orange Juice had mapped out. The band members' resistance to sing on key and to take themselves too seriously only added to their charm, and their combination of primitive musical sensibility and undiluted naivety inspired many groups, the Patilah were initially released on Creation Records from 1983 to 1985 and were collected later on Suck On. After leaving Creation, the band released various singles and different labels, not settling down to release an album until 1987. Up for a Band with the Patilah (perhaps the best example of their foray, being slightly home-recorded compared to their earlier output). They continue to make music.

The Patilah were, in many respects, the culmination of Scotland's music community in the 80s, bringing recognition to a revitalized Scottish music scene through their influence, both musically and within the industry. Through his connections with various indie labels, Stephen Poodle was instrumental in helping launch the careers of bands including Fastbacks, Not觉知, and The Last Poets.

—Scott Smilow

Just Gimme Scottish Rock!

The Jesus & Mary Chain were part of an underground-inspired white noise and part unabashed pop, replete with memorable melodies and harmonies. Based principally upon the personalities of William and Jim Reid, the band has consistently delivered their brand of rock over the past decade. Essentially establishing the territory that the subsequent "shoegazer" scene would mine, and finding the Jesus & Mary Chain's impact on modern rock to be very large indeed, influencing everyone from Boswell Jnr, and the Fuzz to My Bloody Valentine. Critically lauded upon release in 1985, Psychocandy, their debut album, is the Jesus & Mary Chain's defining moment and without a doubt the single most influential album of their entire career.

Bobby Gillespie described "Psychocandy" as "the Reid brothers' love letter to Unknown Pleasures...the ideal synthesis of their two egos..."

Wrapping their tight pop songs in visceral feedback and tons of reverb, The Jesus & Mary Chain were part of Velvet Underground-inspired white noise and part unabashed pop, replete with memorable melodies and harmonies. Two albums of badly emulated 60's rock, the band's musical and commercial momentum changed completely when it delivered Screamadelica in 1991, a surprising yet innovative compromise between classic rock and dance music. The band employed various dance and techno producers to help craft the album, chief among them Andrew Weatherall, and the resulting album became a critical and commercial success, gaining the trio the title of Mercury Music Prize in Britain. As one of the most significant pop albums of the decade, Screamadelica did help widen respect for dance music from both critics and fans, propelling the band to international stardom. Band members Kevin伞, Andy et, and Iain Stuart screamed unconsciously on their reputation at critics' back after a brief taste into 70's hard rock to "Give Out But Don't Give Up, but that fact stoked their most recent album, Vanishing Point, 'stien that much more refreshing. Certainly one of the most significant and Screamadelica's release. Vanishing Point displays more elements of dub and soundtrack music and sounds a lot less dated than Screamadelica. Released with much enthusiasm in 1997, it was a very successful comeback for the group, considered one of the best albums of last year.

As of late, Scotland has been experiencing a musical renaissance, giving its relatively humble music scene a huge boost. Scottish bands led by various artists, such as Orange Juice, The Jesus & Mary Chain and Primal Scream have all recently released impressive albums, a "new guard" of Scottish bands led by Primal Scream, The Jesus & Mary Chain and Belle & Sebastian have gained the public's attention. Considering the critical praise lavished upon Primal Scream, you'd think the band was set to reinvent the wheel. In many respects a post-rock band's post-rock band, Primal Scream lays its Roy Orbison-style atmospherics over the much-rockier leanings and soulful-loud dynamism of The Jesus & Mary Chain. On the band's impressive debut album, Screamadelica, its instrumentalists do a good job of recreating the mathematical with the emotional, resulting in a moving album that takes guitar-based music one step further.

—Scott Smilow

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Good on any purchase of large pizza or dinner (cannot be combined with any other coupons or specials)
Aki Kurosawa, legendary film director, died at his home in Tokyo September 6th for the cause was apparently a stroke. He was 88.

Many recognize Kurosawa as the most influential of all Japanese filmmakers. While I agree with this statement, I'd go one better to remark that he was one of a handful of the most important directors ever to have worked in cinema. He created films that represented the height of almost every genre: drama, comedy (Yojimbo), mystery (Rashomon), and epic (Seven Samurai). Kurosawa, who was known by his colleagues as "the Emperor" set himself apart from his contemporaries with his unrelenting perfectionism and his ability to integrate every facet of the film into the unified whole. The cinematography, the lighting, the sound, the action, the scripting, and the editing all worked in service of the story. Over the course of thirty-two years he directed many of the films of the first wave of Japanese filmmakers (Minoguchi, Ozu, and Naruse) with the innovations of the post-war school (including Kurosukage, daisuki, and Tashigarakuma). What sets many of these directors together is a concern with the human existence—the ethical and social forces that effect common people and how they interact with each other. Kurosawa in particular was an existentialist, using his films to explore the life of the individual and how he or she related to the rest of society. In many of Kurosawa's most well-known works, the samurai represented that individual. In films such as Yojimbo we see that he is only recognized when there is trouble and that, when danger has been avowed, the samurai is cast aside and ignored once again. Kurosawa also focused on the individual's life in modern Japan in his 1957 film, "Kikujiro," the life of Kikujiro (Takarazuka Shimizu) a city official who learns that he is dying of cancer. He spends much of the time wandering the city, trying to find meaning in his life. Inspired by the selfless kindness of a co-worker, he commits himself to the building of a park and a children's playground. In the process of making this happen, he faces opposition from the city bureaucracy whose only interest, it seems, is to see that the common people's concerns are steered in the wrong direction. In many of his earlier works, Kurosawa turned up against similar opposition from capitalist-minded studio heads and producers in his efforts to present his whole vision without any restrictions.

Over the course of 55 years, Kurosawa made over thirty films. His influences were broad enough to include directors such as Satyajit Ray and Akira Kurosaki as well as Western literature such as Shakespeare and Dostoevsky. Kurosawa's film career began when he took a job as an apprentice assistant director at Tokyo's PCL studios in 1936. He worked in this position for seven years until 1943 when he was given the opportunity to direct. His first successful work was "Sanshiro Sugata," a judo action-adventure. A number of films followed in this vein of stylized escapism including "The Most Beautiful," and a sequel to "Sanshiro Sugata." These films were often successful at the box office and afforded Kurosawa the opportunity to start making more personal films. The first pictures in which we see the beginnings of his trademark style were "No Regrets for Our Youth" (1946) and the subsequent "Drunken Angel" (1948). Besides existential themes, these films were distinguished by Kurosawa's dramatic composition of the frame and by the intensely human performances that he was able to draw from his actors. "Drunken Angel," a film about an alcoholic doctor in the slums of Tokyo, was Kurosawa's critical breakthrough in Japan and featured the acting of both Shimura and Toshiro Mifune. These two actors would be featured prominently in almost all of Kurosawa's most important films. Both actors appeared in the film that first brought Kurosawa to international attention, 1950's Rashomon. At this point, the audience witnesses one event as it is recounted by four different characters. Through flashbacks we see four interpretations of a rape and a murder in a medieval forest. This device of having many different perspectives has been very influential, appearing in many movies since. Rashomon received both the Academy Award for Best Foreign Film and the Venice Film Festival's grand prize. After 1952's Drunken Angel, Kurosawa next major film was The Seven Samurai, an action film in the traditional jidaigeki mold of Japanese period piece films. This film is considered by many Kurosawa's best and by some, the greatest action film of all time. In his book The Films of Aki Kurosawa, Donald Richie explains that whereas most jidaigeki are limited simple historical reconstruction, Kurosawa wanted to invent the form with much more meaning and intensity. He achieved this through a command of the narrative that weaves seven down on their luck samurai as they attempt to protest a small farming village from bandits. In keeping with Kurosawa's interest in human nature, the Samurai follows the personal transformations of several different characters. Primary amongst these is Kikisyo, the plot's enigmatic character. It is difficult to imagine Kurosawa's works had they not featured Mifune. Very few actors have been able to communicate as emotionally as he did in his films, the audience witnessed Kikisyo's transformation from a disarmed scoundrel, self-hating pretender to a noble, dedicated, self-sacrificing samurai. Following the commercial failure of 1965's Red Beard and a falling out with Mifune, Kurosawa became increasingly depressed and made fewer films. His next success was in 1974 with Dersu Uzala (shown last Friday by the Film Committee who also screened Seven Samurai on Sunday—many thanks). In this film, which won Kurosawa another Academy Award for Best Foreign Film, Kurosawa presented another of his talking heads to the viewer: Dersu (played by Vladimir Vasiliev) is beautiful. Watching Dersu Uzala in the Old Gym, I was reminded of how important nature is in his films, the elements in particular. Flowing rivers, peaceful campfires, howling wind, blinding snow, and above all, rain. Almost every great Kurosawa film contained a dramatic scene in the pouring rain. He was the last of Kurosawa ever saw. It introduced to his vision and imagination. I didn't know that it was possible to make movies like that. That had such a huge scope, but never lost sight of the personal. Through Kurosawa, I was introduced to a world of other Japanese films. Kurosawa was in (my mind) one of the only directors to ever truly balance the narrative and visual aspects of filmmaking (Adrei Tarkovsky being another). He influenced two generations of directors—from (the great) Akira Kurosawa (the Magnificent Seven) to George Lucas (Kurosawa's Hidden Fortress was a pirated source for Star Wars). His works remain relevant in the world of cinema and he will not be forgotten.
Memory has the tendency to make a myth out of a life. But Anna’s life was no myth. I remember her just a few days ago, sitting on a stool in her brown painter’s overalls. She had set up her easel in her dorm room and was working on a still-life arranged in the corner. Even her painting materials were artistically organized. I took her away from her work and we went to a movie, a sad foreign film in which a boy loses both of his parents, and we cried a little, although his loss was fictional and distant.

Not as many people on campus knew Anna as knew Tor. She was quiet and warm, and she was not supposed to die. It doesn’t matter to me why Tor killed her or what kind of person he is. What is important to remember is that Anna was senselessly, violently murdered, and there is nothing that can justify that.

But I don’t want to turn her joy into a metaphor, her kindness into saintliness, or her death into a drama. And I don’t want others to distance themselves from the horror of what was done to her by that kind of storytelling. Stories that make her less like us, less human, her death more distant and inevitable.

A group of Anna’s old friends stayed up last night, sitting in a circle on a campus lawn. There seemed to be a consensus not to see her life overshadowed by a murder, not to focus on the frightening pictures that her death evokes. There was not a lot of anger toward Tor, but a disgust and loathing of what he has done. Because in this instance, his act stands larger than he himself. He took a life, and as difficult as it is not to get caught up in stories, telling and re-telling our realities, our small truths, even after her story has ended, it is important not to lose sight of the simple facts.

The people of Nigeria have a saying: “Death does not know how to kill.” Death did not take Anna gracefully or timely, and so there is not only her absence, but also her fear, his violence and our confusion to contend with. These days I think of Anna as I follow my well-trod paths around campus. Paths that I expect to walk tomorrow and the day after. Biting into the sweet explosion of a green grape, I remember that this is something Anna can’t taste today. And when I fly on my bike down the leafy roads of Annandale, I smell the trees for her, because I know how she liked to ride, and the coming fall, and the orchards full of fruit. We had planned to go apple-picking this week. —Ani Weinstein

Tell me a story that I may remember my life.
I have pictures unframed and unfocused.
I have words buried deep, they are unsaid and unspoken.
Tell me a story that I may go on with the next.

Full moon of remembrance let me follow your light.
I have tears yet to shed and dark places to go.
There are things that I need to see.
Give me a story that I may call myself me.

Mourning dove sings and the dusk turns to light,
the porch door bangs shut and the bath let out.
Sweet charity low and sweet in your ear,
you listened to love.

I sing sometimes to myself in the rain.
I listen for the wind that carries my joy.
I am full and I am leaning from the sides and the edges,
I am sickly and lop-sided and not for the words,
I am here to tell you my story.

Today I stand between yesterday and tomorrow.
I must give up one thing to go on to another.
The sun sets, the wind blows, and my tears fall like manna.
I am kindling a fire to bring light to my shadows.
I have peace, I have strength,
I have listened to love.

I tell you my story that I may go on with my life.
I tell you my story that I may be my life.

Turn memory back,
there are moments that haven’t been told.
There are skies yet to fill up with image and color,
there are lives we haven’t yet led.
The husk of a lover, the yell of delight, the sorrow of loss,
and the tale of survival.
Give my your story,
I am listening to love.

—Anna Jones, May 1997
Anna grew up surrounded with the melody of music, playing the violin in chamber orchestras and spending her summers at a music camp run by her parents. After graduating from high school in Ohio, she took a year off to explore life, living and working on a commune in Oregon.

"Throughout most of the four years of high school I spent every summer playing the violin at a chamber music camp in Vermont, and hiking the mountains and canyons of the southwest. These summers were my jewelry; the friends I made there and the experiences brought me a perspective so different from the focus of high school. No other place, no other thing I've done in my life since has ever felt as real, as important, as something that I've done for myself. We would leave the music behind, but the memories and the experiences would stay with me forever."

—Anna Jones

I will make light in my paintings like the light that came from being near to Anna, who teaches me about light, whose eyes were the source of light, being so clear, like some I've ever known or seen, without obstruction they let her share with you, and you again with her.

What came in reflected deep inside her and came back out, infused with what it touched. She always smiled when something new came to her. It pleased her nature to understand and grow. You could feel a glow beyond her eyes as this happened, reminding you of the way a young child becomes acutely focused and overtaken by an emotion.

Perhaps the darkness of that powerful, child-like act overwhelmed the beautiful lightness of it, as she passed away in the evening. I love you, most perfect, Anna."—Zachary Harris

Anna enrolled in Reed College, exploring a full range of liberal arts classes. She left Reed and traveled back across the country to the mountains of Vermont. While she was working at a day-care center in the New England woods, she met Ted Loney.

"I came here to be with a friend who had gone to Bard (Tina), and I never expected it to feel so like my home as well as his. I've had time to find out that I love to paint, and I love to dance. It has been my time living here among friends on the Hudson, among the creativity of Bard, that inspired the notion that I might be able to finish school with some of the gentlemen and fellow that I crave. I am seeing that what touched me during those short summers in Vermont and Colorado was the community of a close group of people, and the structure and space available for intellectual and creative exploration. I've been surprised by my renewed appetite for school, but as I took it up, I found that my own act, the rest of the summer, I feel full of le's new friends, peace, and things that I want to say."

—Anna Jones

A Note From the Counseling Center, by Beverly Bellinger, C.S.W.

Anna is dead. She was murdered in the parking lot. They say her friend killed her. You stop in your tracks and hold your breath for a second—the moment freeze inside your head and your heart. No, this cannot be, not Anna, not murdered, not here.

Moments like this have been experienced over and over on our campus for the past few days. The shock, disbelief, and fear that accompany such a tragedy represent a universal response to trauma.

Trauma and loss are part of the human experience no one escapes, each of us must someday live through loss, betrayal, and the death of a loved one. The challenge, therefore, is not how to avoid loss but to respond in a way that leads to personal growth and healing. One of the first Noble Truths taught by the Buddha is that pain is inevitable but suffering is optional. This means that our suffering will be caused by how we respond to trauma, not by the trauma itself.

The first step in not suffering is acceptance. For those of us affected by Anna's murder, this means being able to talk with clarity about what happened as much detail as possible and to express all the feelings associated with it. Sadness, anger, fear, confusion, compassion, guilt, etc. These feelings need to be shared over and over in order to release the tension they create.

If you have suffered losses in the past, your memories and feelings may be re-stimulated by Anna's murder and lead to feelings of depression. If this occurs, it may be helpful to seek counseling and use it as an opportunity to resolve these issues.

This trauma carries with it the additional burden of knowing and caring about the accused murderer. He was a part of the Bard community, well-liked and respected, with a life full of promise. How do we reconcile that our friend could do something so horrific? It makes us wonder if we too have the potential to harm or kill. Human beings are complex. There are many layers to our personalities. It is very important to uncover, examine, accept, and integrate them.

Many will find themselves grappling with the question of how do I grieve for him without betraying his victim, for he too is now lost to us. Confusion, sorrow, anger, and feelings of betrayal will make this grieving process very complicated, but grieve we must. This duality presents a profound dilemma that mankind has always struggled with. There is no right or wrong answer, we must each discover our truths and honor it.

Those individuals who were at the crime scene have been deeply affected by the reality of death. The brain has permanently recorded the horror and now must be lived with. This is very traumatic and may cause symptoms of extreme anxiety, nightmares, difficulty sleeping, repetitive reliving of the scene, sexual dysfunction, hyperaggression, and emotional withdrawal. These are normal reactions and the symptoms can be relieved over time. Witnesses to horror often have a delayed reaction because the mind shuts down in an effort not to overload the nervous system so you may find yourself experiencing strong feelings of depression a few months after the event. If that does happen, it is suggested that you seek help in order to cope with the trauma.

The tragedy such as this reminds us all that life is tenuous and it is important to make our lives fulfilling and meaningful, to feel good about who we are and what we do, to appreciate our strengths, master our demons, and learn to accept life's difficulties with grace and awareness. Life is short but wild.

The Dean of Student's Office and the Chaplaincy continue to be available for students or parents to discuss these tragic issues. The Chaplaincy will hold a discussion of the theological issues involved on Monday, September 28 at 7:30 p.m. in the Music Room.

Counseling Services: x7453; Chaplaincy: x7355; Dean of Students Office: x7456; Nurse: x7557; (Beep): 382-0818.

Anna Jones was murdered on the evening of Saturday, September 19. Tor Loney, the alleged perpiter, is currently incarcerated in New Hampshire's Department of Corrections. Following his arraignment by Red Hook Town Justice Dick Griffis. The 24-year old Loney graduated from Bard in 1996. Loney is currently being represented by Public Defender Robert Massi.

Officials from the District Attorney's office report that Loney will probably be charged with murder in the second degree, which carries a penalty of 15 years to life imprisonment. A conviction for second degree murder, which implies no premeditation, cannot be punished with the death penalty.

Anna Jones's family did not learn of her death until Sunday evening, despite extensive efforts by Bard administrators, since her father and stepmother were in London; her father, a professor at Oberlin, was teaching in England during his sabbatical. Anna's father, stepmother and brother visited Bard on Tuesday evening, meeting with the President, the Dean of Students and Chaplain Bruce Chilton. They collected some of Anna's belongings and visited the Chapel of the Holy Innocents and the Church of St. John the Evangelist, then returned home to Ohio.

Anna Jones's funeral will be held on Friday, September 25 in Oberlin, Ohio. Bard officials decided to delay the memorial service in the hopes that her family will be able to attend. The family was deeply moved by the many poems, flowers, and other offerings left in the chapel.

Her family is eager to learn more about Anna's life at Bard. Friends who wish to write letters or poems about Anna for the funeral should send them to Bruce Chilton or Jonathan Becker.
The Secret to Long-term Hook-ups
And the Mystery of the NY “Look”

Dear Miss Lonelyhearts,

I have been a student at Bard for one year now, and have never met a girl with a girl. I have “hooked-up” (to use the phrase of our times) with a few at parties, but they barely even look at me the next day. I’m lucky if I get a quick smile and wave. I wonder if Bard students are just so busy, or maybe I just don’t have a “Look” that they can’t get past. What’s wrong with me?

Sincerely,
Feeling Shy

Dear Shyty,

What is wrong with you? Are you not the problem? You are experiencing a perfectly normal indi-

cation for a guy your age, that is the urge to com-
m. This feeling is totally normal in most parts of the country, even the world. Your problem is not you, it’s that you go to Bard. Now, I’m sure you are wondering, besides having to see your significant other more often, won’t you be unemployable, what else can Bard possibly have that causes this “sexual encounter without long-term emotional involve-
ant” (to the parlance of your times)?

She may “hook-up” with you, but she sure as hell isn’t gonna spend the night; if she does, she probably passes out.

Don’t despair: My advice: buy a futon, move off campus, or put your bed on the floor and invest in some nice pillows.

Will Shyty, I’ll tell you. It’s a cruel, cruel world out there, but Bard’s fate is even crueler. You see, a problem arose at Bard right around the time when what is now called the “Sexual Revolution” was going on. Due to a abnormally large drop-out rate of female students, Bard became a predominantly male school. An interesting footnote to this tale is that in order to raise the female/male ratio Bard Admissions instated a policy wherein an equation was used to figure out who to accept and let just say there is a much larger coefficient in favor of the “f.” Unfortunately, no one has ever learned to change the equation back to normal, hence the dis-
pairing, now in favor of females, in the rain. So while that is a nice anecdote, we haven’t quite solved your little problem. Set, in order to determine a strategy, to form sexual relations on campus and socialize with other students, the Buildings and Grounds Office, in conjunction with the Housing and Development Office, decid-ed to spend its emergency fund on the purchase of 1100 new beds for the dorms. These beds were spe-
cially designed so that even if you enjoy sleeping with your face smashed against the wall, sleeping in the same bed with another person is highly imper-
formable. See, Bard beds, are 3’ 6" x 6’ to do the math. Now when I checked with my resources at other colleges, I found the average width of the beds was 3’ 11 1/2’. So that extra six inches is really doing a lot at some of these other schools.

Unfortunately for the administration, shortening the widths of the beds did very little to curb the rate of sexual encounters at Bard, instead it caused them to last for shorter periods of time. So, she “hook-up” with you, but she sure as hell isn’t gonna spend the night; if she does, she probably passes out.

Dear Miss Lonelyhearts,

My roommate (I am a Freshman) is from New York City, I am from Ohio. I have no problem with this. We actually get along pretty well. So, what I’m curious about is why, even though she is out in the middle of nowhere, she still has that “City Look”? And if not just the knee high boots and black tights, but the way she walks, or her hair being long and windwipped city look, and she’s not just something about her.

Yours,
Questioning Customer Girl

Dear Country,

Well, first of all, let me start off by saying that I know exactly what “Look” you are talking about. I’d have to write more than is off to attain, which is a genetic mutation that occurs in most New Yorkers. However, while it seems logical that moving out to the middle of nowhere would certainly quell some of this “Look,” surprisingly enough, the opposite effect occurs. When placed in an environment where all the buildings do not go above three stories, New Yorkers tend to feel taller. This is actually how they maintain the “Look.”

Send all questions large and small to your local new-

Paper, Miss Lonelyhearts, at P.O. Box 850. The last questions will be published in the next NL edition.

The Secret Taps of Poetic Genius in Henry Fool

In Hal Hartley’s new film a garbageman blues the line between genius and dance.

By Simon Reddy

Henry Fool follows the life of Simon, an unsung garbageman with a latent genius for writing poetry. When a writer with a steady past enters the picture, he throws Simon’s life into chaos and permanently alters the landscape of his world. Henry helps Simon live by teaching him to write and in the process manages to get his sister pregnant, his mother hy-
terical, and his parole officer pissed. Inevitable con-
fl icts develop between the two characters as they both aim to write their respective pieces: student/teacher and worker/artist. Simon’s literary success calls his friendship with Henry into ques-
tion, as issues of loyalty, respect and talent surface.

Henry Fool works simultaneously on multiple levels to create a tight, tragicomic narrative. It forms a powerfully comprehensive portrait of contem-
porary America—portrayed as a strange cross-
roads of art, commercialism, and additions. Director Hal Hartley, who studied at New Pa-
al with Bard’s film department head Peter Huston, proves to us the transformative power of art and its potential for both violence and redemption. Simon’s poetry takes on a life of its own and his words are magical and pervasive—through them the music finds voice. Art becomes a force with which we must reckon, a force beyond value judg-
ments. To judge art with a simplistic framework devalues its essential purpose.

Hartley resists the temptation to reinstate his charac-
ters to a “simple” Simon and a “Gothard” Henry; he blurs the line between genius and simpleness and leaves us guessing where virtue resides. Though a chain of events simultaneously complex and mundane, the plot reaches a critical intersection, a choice that proves both life and art are capable of tran-
scending conventional forms in order to reach a state of pure poetry.

Visually, the film evokes both an early-80’s instruc-
tional film and a relatively low-budget indie movie. Hartley uses light and angles to conjure up a surrealistic tension that often evaporates, creating an overarching, almost dreamlike atmosphere.

The film features strong performances by Parker Posey as Simon’s sympathetic love interest and Simon’s younger brother, and by Parker Posey as his depressive mother, James Urbaniak as Simon Grim and Thomas Jay Ryan as Henry Fool, Hal Hartley directs; his past features include Simple Men and Amore and Amore.

Trading Flesh for Greenbacks

By MANUEL FERNANDEZ

It terrifies me to think that when I graduate I will have to get a job to pay the rent and buy health insurance, and I will most likely spend years working 40 hours a week for ten dollars an hour.

It has been a nightmare for me that my future—what is it? professional, bookstore employee, house-

painter, etc., will turn life into a miserable strug-
gle in which I will trade my time and identity for a credi card debt and a small, money apartments, meanwhile always wanting unaffordable things like space and freedom.

One summer I worked at Dangerous Curves and made $300 in nine days. I bought $600 Belgian boots, traveled in Turkey for six weeks and paid for it all without working full time the whole summer, while having to borrow money from Mom anyway.

The other jobs I’ve had involved time clocks, taxes, boredom, and obtuse bossy characters. I was slave—any time and imagination were sold cheap. At work I suppressed my desire to escape, cursing and running. I felt so cheated by dirty evil capes, the United States of America and all of modern civilization.

I learned that working in the sex industry makes it possible for many women like illegal immigrants to raise money to help their families over and support them. It also allows single mothers to put down payments on houses as far away from Illinois as they want to go, or a couple days of being an educator without support from nonexistent parents. There is not any other way that these women can earn this kind of money and gain the independence they need.

My situation was obviously different. I was not motivated by desperation when I took the job at Dangerous Curves. I just wanted to make enough money to go to Turkey and not have to work all summer to get there. But money is money and no one should ever be forced to work because of the way they support themselves. The sex industry can be very noisy and I do not want to strip again but no matter what I think about it I need that extra-money trap, I will always know that as an option exists for me that will ease the rent in one night.
Tower's Counterpointal Concurrences

As the nation celebrates her 60th birthday, composer Tower continues her explorations and remakings of contemporary music

By John Corke

TOWER TURNED 65 YEARS OLD ON Sunday, September 6. In addition to attending various concerts held in her honor in the past year, Professor Tower has given close to 60 interviews. Thankfully, however, she intensely avoids media and sticks to her music for one more.

OBJECTIVE: When you compose music, do you see yourself writing in a certain style, or for specific audiences? Many people feel intimidated by what is called "contemporary classical music," thinking it is too inaccessible.

JOAN TOWER: I think music should be stylistically universal. In fact, I think we have a lot of pigeon-holes that become perceptual problems for audiences. Just because I write classical music, some people may assume that I would have no interest in, say, a concert of Brazilian drumming, when, in fact, I happen to especially love Brazilian drumming. I was at a Bang on a Can concert the other night (Bang on a Can is an annual festival of unusual new music in New York City) where I heard a lot of music that was new to me; there was music of this young rock/pop composer, music of Cecil Taylor, and a piece of Pandula, who is a downtown New York City performer and composer. This was a very new kind of music for me, and I was all over! Some of the music I liked, and some of it I did not, but it had nothing to do with the style. People have a tendency to think that minimalist music, for example, is cold and uninteresting — or that ultra-modern "sunset" music is dry and academic. There is so much interesting music in both classifications, as well as music in between that resists categorization. I try very hard to resist pigeon-holing.

8. There is a belief that the classification comes before and defines the music, when in fact it is actually vice-versa: a classification is just an attempt to place a composition in a larger and simpler frame, after the fact.

8. I agree. If you see some guy on the street in ripped clothes, your mind immediately jumps to a million possibilities: he's a bum, or he's looking for money, he's someone I want to avoid. In reality, he may be a scien-
tist who doesn't want to dress up, he might be a won-
derful person, but because of his external appearance, we jump to all these conclusions. We frequently do that in music as well, by judging a piece by style or genre.

8. As a teacher, do you teach composition in the same way your teachers did when you were a student? You have had quite a number of well-known teachers.

8. Well, just because I studied with them as a college student doesn't mean they played a role in my compositional development. As a composer, I am completely self-taught. I was taught so many different ways, and I rejected most of them. I was a rebel. Because I was trying so hard to carve out my own personal voice in music, I avoided strong teachers.

8. So, do you try to play a passive role in teaching, or compel your students to be rebellious and seek their own voice creating music?

8. You can't ask a student to be rebellious — they either are or they're not. It is more of a personality trait. By the same token, you can't ask them to be silenced either. But what you can do is create an environment which gives them space, while creating certain parameters in order to point them in some direction. It can be very tricky.

8. What is your opinion of the younger generation of up-and-coming composers?

8. I'm not sure what that means. I am sure there are some quite interesting people, but for me, there are so many that are not so interesting. I don't know how to respond.

8. Are you talking about composers like Richard Danielpour and Aaron Jay Kernis?

8. No, younger people who are just now making a name for themselves.

8. Some of them are really interesting and talented. I'm in awe that they can do all that at their young age.

8. Kernis, for example, who is now over 30, has tremendous talent, and a very musical soul. I'm afraid, though, that some start too young and just burn out. That seems to be the case with Michael Torke. He received so much attention in his early twenties, and now he's all but disappeared. He is also very talented, but no one hears of him anymore. For me it was a very gradual rise; in the beginning, no one paid me any attention whatsoever. Very slowly, I began receiving more and more, and now I'm nice, and my music is being played all over. It's nice.

8. It is also considerably harder for women composers to make a name for themselves. Augusta Thomas Rand is the only young female composer who has become visible in the past few years. That's not to say that there are no tal-
ented young female composers out there. There are so many, but they're not nearly as visible. There is a real male network in classical music composition today, with teach-
ers who occasionally push their male students more, or who take men more seriously. I try to do my part to bal-
ance the scales. When there is a need for a recommendation, I try to recommend talented women composers, it might sound snooty, but there is a strong bias against women composers today, which must be counteracted.

8. The situation is changing, however, little by little.

Music Department's Fall Roster
Full of Events, Large and Small

By John Corke

IN CASE YOU HAVE NOT PICKED UP A BAND activities calendar for this semester, here is a rundown of some of the interesting music events that are tak-
ing place.

October 27: The Da Capo chamber players, a professional ensemble in residence at Bard, will be performing Raut, a chamber opera by composer Shulamit Kerstein, at Olin Auditorium at 8:30 p.m. Wednesday, November 11: The Woodstock Chamber Orchestra, conducted by

Luis Garcia-Renart, will perform the world por-
type of a composition by Bach's own, Johan Christian Bach, as well as Prokofiev's Violin Concerto No.2 with

Alisa Bogatsky as soloist, and Beethoven's seventh symphony. It begins at 8 p.m. in Olin Auditorium.

Sunday, December 6: The Bard

College Community Chorus, along with the

Capella Festival Chamber Choir will be performing

J.S. Bach's Magnificat in Olin Auditorium at

8 p.m. Wednesday, December 9: Pianist Maria de los Angeles Rivera and violinist Gary Roskin will be in Olin Auditorium at 8 p.m. performing music by Smirnoff, Respighi, Kreisler, Prokofiev, and Flesner. If you have any questions about the above information, you can call Amy Me Byer at x7425. In addition to this, the Bard music department

puts on open concerts every month at which students are welcome to perform and everyone may attend.

They all take place on

Wednesday at 7:30 p.m., and fall on the follow-

ning dates: October 7, November 4, December 2, and December 16. If you would like to sign up to perform in the upcoming October 7 concert, you can find a sign-up sheet at Blum.

Come December, the student ensembles put on a concert of the music they have been work-

ing on, and, that same month, the aforementioned Da Capo Chamber Players put on a con-
cert consisting of student compositions. The dates and times, however, are not yet decided, so towards the end of the semester, you will have to keep your eyes peeled.

8. The Bard Film Committee Presents...

AN EVENING AT THE DRIVE-IN

This Weekend

(Drive-in is behind the library)

FRIDAY: The Beatles' Help

SUNDAY: Pink Flamingos

TIMES WILL BE POSTED
Starr Cantina’s Successor: No Más, Por Favor

BY STEPHANIE SCHNEIDER

Orange adobe walls, brightly colored weavings and dying palm trees greeted us as we entered the restaurant. “No, gracias, orden el Chilimungu,” announced one of my dining companions. Unfortunately, I had to remind them that we were not eating at Chi-chi’s though the Christmas lights could’ve fooled too, No, this wasn’t a Chi-chi’s, a Pep’s, a Pal’s or any of those tried Tex-Mex franchised restaurants. Instead, this was the Rhinebeck Grille which had yet to overcome its past as the State Cantina. I just hoped the decor was all that carried over from the previous restaurant because I don’t have such fond memories of that place.

I had only visited the State Cantina twice, once was during L&B but then I sat outside and only ordered a cup of coffee. The time I actually ate there was not very memorable. I felt as though all of their entre courses could have easily come out of cans. The rumors I heard about the Cantina were even worse. For example, someone told me that every time she went there, her meals became progressively colder, so, hopefully you can understand my frustration the restaurant to constitute a change other than just the name. In the beginning when we got seated, all seemed to be going well, for one of the greatest things about the Rhinebeck Grille is its tables. We sat at half-table, half-booth arrangements that gives you the best of both worlds: the convenience of a half-booth and the comfort of a free-standing table. It was hard to my excitement at eating out of some.

The menu looked ambiguous, without outlining items but interestingly enough, I did note a huge seafood selection. In fact, my dream entree would have been the “Surf n’ Turf” which consists of lobster tail and filet mignon, but because of obvious financial concerns, I had to search.

I decided to order the Peruvian Cacarone, which incorporated pasta with bacon bits and peas all mixed together with a creamy sauce. To ease my disappointment for not getting the “Surf n’ Turf”, I ordered tempura fried vegetables as an appetizer. This could make for an interesting game, trying to guess just what kind of vegetable lay beneath the tempura batter and mesa.

I ate the appetizer and my entre with little complaint but also with little amusement. I think if I ever went back I’d have to order the potted mushroom fajita. This is what I kept wishing I had ordered throughout the whole meal. The fajita was one of those dishes that always comes to your table still in the process of cooking. Served in an iron skillet, it’s piping hot and sizzling right before your eyes. This is the kind of meal you can hear cooking, and see it from after filling the room with smoke. Of course, I only had a taste since I was stuck with my medicine past: it was just enough to realize I had gotten the wrong dish. The pomegranate fajitas are the Rhinebeck Grille’s only saving. Nothing else came across as terribly interesting. I would return for the mushroom fajitas and perhaps the horne margarita (which promises to leave you feeling flirtatious”) but it’s a little too pricey for a simple night out.

Basically, the problem with the Rhinebeck Grille is that it just too hard to grasp: it’s too useless a menu, too general a name and too many confusing decor. I left fussy handed and disconsolate, repeating to myself, “If only I had ordered those fajitas…”

Fresman Review, No. 43

By Mark Jones

As an anxious traveler from North Dakota, Eddie Santiago’s dream almost seemed too good to be true. Knowingly buying his ticket, his heart was singing the tunes of the Artist Avenue. He had seen the movie, and noticed that he was smoking my favorite brand of cigarettes. I asked him for a smoke. He complied with little hesitation, I was happy to note. Without any irritation on my part, he stepped up a little conversation.

He asked if I was an uppereastman, he doubt looked, by my smiling physical prowess and air of tireless vigour (that perception I noted as well). Feeling generous, I began to showcase him with his few few few less Bard society. Finally the opening of the secret hidden warfare and magic fusing sculpture outside of theCortezian Condo. “Where did the sculpture come from?” I asked.

“No one knows,” I replied, taking a long drag from my cigarette and looking towards the poet, “I heard that someone said they had one on their shoulder. Because the waterfall is sacred, everyone must be pure when they are near it.”

“What do you intend?” he asked.

“You must be naked,” he laughed.

“Oh yeah,” he jerked his head up and down, “shower, you can’t do nothing wrong about the post office.”

“Don’t listen to him,” I have no idea what he meant.

“Whatever, she’s trying to use you. I’m telling her!”

It’s a perfect world.

Past DeKline Coffeehouse

First of Many

Armed with coffee and cookies, tinkerers events with Allen Jones is changing the stature of Thursdays

By Glen Johnson

Last Thursday (Sept. 15) at 9 p.m. in MacKinnon, a Scottish folk singer was supposed at the first of many monthly Thursday Night Coffeehouses organized by the Student Activities Office. MacKinnon, a native of Glasgow, charmed Bard students with his lyrical “Ballads, legends, and lies,” and strong Scottish accent. His quizzical tales warmed the audience of many a heart—he easily won over the audience with his gallantly father. “You’re just a dreamer who’s got lost among my thoughts,” he sang.

The Thursday Night Coffeehouses are an experiment according to Allen Jones, student activities director. Students without Friday classes have been keeping Allen awake at night with cries of Thursday-night boredom; he organized the coffeehouses in response. If the Coffeehouses fail to arouse student interest, he vows to discontinue them and redistribute the funds. But judging from MacKinnon’s success, the Coffeehouses may continue for semesters to come.

For future Thursdays, Allen has lined up an “avant-garde” cellist and several jazz musicians. He hopes to invite Bard Music Department faculty and students to perform in the near future as well.
Observer Editorial Policy

The Bard Observer is Bard's only student-run newspaper. A forum for the exchange of ideas and information, the paper is distributed free-of-charge on campus and in neighboring communities. Twelve biweekly issues are planned for the academic year; distribution generally takes place Mondays. Everyone is welcome to submit.

The deadline for all submissions, be they stories, cartoons, photographs, statistics, or advertising, is 5 p.m. on the Tuesday prior to publication. Last submissions (with the exception of last-breaking news and sports articles) will not be accepted.

Submit all writings on a labeled disk with files saved in a Macintosh-compatible format (no PC files). Include a double-spaced hardcopy (preferable) labeled with author's name, suggested headline and subheadline when relevant, and a short description of the work. Letters to the Editor are welcome. We strongly discourage anonymous submissions. If anonymity is absolutely necessary, the writer must reveal her or his identity to the Editor. The Bard Observer reserves the right to edit letters for spelling, grammar, length, and coherence. Small submissions via Campus Mail to PO Box 850. The Editors can be contacted at observer@bard.edu: 758-7131; and PO Box 850, Bard College, Annandale-on-Hudson, NY 12504.

Letter to the Community

by Nicole Woods, Assistant Dean of Students, Director of Multicultural Affairs

As a new member of the Bard Dean of Students Office, I am pleased to have this opportunity to introduce myself to the Bard community. On July 15, 1998, I assumed the position of Assistant Dean of Students and Director of Multicultural Affairs. As many of you are aware, this is a highly active and ongoing conversation between the President, faculty, staff, students of color. Through conversations with faculty, staff, and students in the past two months, I have given an overwhelming amount of information, opinions and perspectives about the objectives of this position. Despite the successes and sometimes pronounced differences in viewpoint, a clear community emerges. There is frustration and confusion about the lack of race, ethnicity, culture, and difference within the Bard community. As a person of color and student educated in two of Virginia's predominately white institutions, I have an understanding of the amount of time discussing and debating these issues. My responsibilities at Bard demand that I work with students, faculty, and staff to bring attention to relative areas of race, ethnicity, culture and difference. As members of the Bard, national and international communities, we have an implied responsibility to seek to understand that with which we do not comfortably identify. That responsibility includes extending ourselves to people of different background, experiences, and identities, and religious backgrounds, places of birth, and classes. With that responsibility also comes the right to be able to honestly communicate your feelings and questions about the issues with others without fearing persecution or ill treatment.

It is my intention within the coming months and years to address the issues presented to me by students, faculty and staff relative to race, ethnicity, gender, national origin, religion and national origin, with care and respect. Throughout the process, meetings will be called, speeches will be made, arguments will be heard, tears will be shed. Frustrations will escalate and minds will close to the possibility of change. However, on the other side of all of this action, learning and actions designed to create a richer and more peaceful community will occur. I make no guarantee that every step of this journey shall be easy or even enjoyable, but it shall be fruitful. We may not agree with every decision made. We may not understand the purpose of every program. We may not believe in the process at all. But our membership in this community, whether we wear the mask of faculty, staff, administrator or student, defines us in having a stake in the results. This place Bard—this place to think—for better or for worse is part of our life experience. I encourage all of you to be part of this introduction by stepping by the Dean of Students Office to share concerns and frustrations. I would like to leave you with these words from Dr. Beverly Daniel Tatum, dean of Mount Holyoke College: "We all have a sphere of influence. Each of us needs to find our own sources of courage so that we will begin to speak. There are many problems to address, and we cannot avoid them indefinitely. We cannot continue to be silent. We must begin to speak, knowing that words alone are insufficient. But I have seen that meaningful dialogue can lead to effective action. Change is possible. I remain hopeful."
Letters to the Editor

Firing Line Hoops Digesting
Dear Sir or Madam:

I recently viewed an episode of William F. Buckley’s “Firing Line,” in which a substantial portion of the debate between the ACLU and its opponents was ruined by the antics of what were apparently some boorish and ill-bred students from your college. And I refer not only to the rowdies who were chanting slogans, but to one cetin with red hair who spat and postured before the camera every time he was in a shot. At one point this fool pretended to be picking his nose wherever the camera included him in the frame.

Aside from the badmouth for this debate, in terms of subject matter and participants, the display even more ironic, the public relations clause for the college was devastating. If I were an alumnus of Bard College, I would cer-

倘使读者不厌其烦，不妨翻阅《经济学家》一书，该书作者正是一位经济学家，他的观点已被证明是正确的。他指出，如果一个人能够获得足够的教育，他就会变得更加富有，而如果他没有接受良好的教育，他就可能变得贫穷。

One wonders what sort of academic etiquette and decorum, if any, is being instilled in these tactless children.

Frankly think twice before investing any major money in such a neoliber- al establishment.

Obviously, there is some internal anxiety or insecurity on the part of the college because it has been unable to rem-

ey. But beyond that, one wonders what is being instilled in these tactless, if any, is being instilled in these tactless children. Former House Speaker Tip O’Neill once referred to such imps as “the idiot children of peo-
ple with too much money and power.”

In any event, an anticipated evening of enjoyment was ruined by these despicable and I’m certain that members of the audience were even more inconvenienced and disinterested. You might want to consider changing the slogan that appears on your website, so the stretches are shorter and more frequent.

Your truly,

Norris Osborne
College Park, Maryland

Hospital—Can’t We Get Along?
To the Editor:

Having been affiliated with both hospitals in Kingston, both on a profes-

sional and personal level for many years, I feel somewhat qualified to speak of the attributes of each. Many of these attrib-

utes are identical and could easily be shared and the benefits of per-

fection in a merged unit, however, some of these attributes we are accustomed to having ready available to all citizens will be denied us under the proposed merger plan.

As currently presented, it is a dis-

criminatory proposal that will force women to travel to these mysterious “other places” for complete reproduc-

tive services.

Over the years, much progress has been made to secure equal-

ity for women in the voting rights, in societal economic patterns, in the work places and in the expansion of legal rights. Why must we now importation, that of total reproductive care in local hospitals, be suddenly denied?

This is disgraceful.

When Levine administers plans to read the campus a bedtime story from time to time, the noise and the distraction will be so great, that it will be impossible for the students to concentrate on their work.

Dear Sir or Madam:

I recently viewed an episode of William F. Buckley’s “Firing Line,” in which a substantial portion of the debate between the ACLU and its opponents was ruined by the antics of what were apparently some boorish and ill-bred students from your college. And I refer not only to the rowdies who were chanting slogans, but to one cetin with red hair who spat and postured before the camera every time he was in a shot. At one point this fool pretended to be picking his nose wherever the camera included him in the frame.

Aside from the badmouth for this debate, in terms of subject matter and participants, the display even more ironic, the public relations clause for the college was devastating. If I were an alumnus of Bard College, I would cer-

plish a merger without canceling ser-

vices, why can’t we do it here? Signed,

Borley Duroso

Papa Has No Place in Hospital
To the Editor:

Our hospitals trumpet the fact that they plan to add new specialized services. But when asked what they will ban tubal ligation, they say it’s too expensive for them to offer full access to all services.

The hospital’s motto is “it’s okay to treat young, or older, mothers like second-
class citizens.” The Catholic Church’s policies against birth control and tubals are not in line with prevailing community sentiment or with stan-
dard medical practices.

Mildred M. Meyer

No Faster Than a Cow’s Tail
Dear Editor:

Regarding the proposed religiously directed men’s retreats Cross River Health Behavioral Hospitals:

Freedom of religion also means free-

dom from religion. You can’t have one without the other. The United States is a country in which no one religion has exclusive claims on the state, on social contract, unlike less, for example.

I’m no constitutional expert, but it seems suspicious that a government body, the New York State Hospital Review Committee, can force citizens to accept an official hospital religion. What’s next? Are the Amish going to write New York State highway laws? Since you are interested in the hospital’s history, it consists of:

Diary of the homeowner
Dear Editor,

Some time at the Observor ever man-

ages to write anything worthwhile , I’ll try to fill the gap. Keep running down your order, center computer staff changes, guys.

NEWS FLASH: DOLO Hires John Proceda, In a decision that perfectly summa-

ized LeVolle’s level of com-

petence, he hired a pair of lonely veg-

tables as the new lights in the dark.

Defying the task for these amiable lumps appears to involve overeating, beer-

dumping brigades and militantly enforcing

warm fuzzies upon each and every resident student. The female potato has reportedly exhibited signs of intelligent life, but a local heresologist declared that the male specimen was not even fit to be cut up and replanted. Stay tuned for more news on the femtions fry front.

In a bizarre miscalculation by the administration involving the absence of Josh Bell as a tour guide, far too many freshmen decided to spend four years in Amherst-and-one-half. Over-

ruch work relations, B & G Financially scrambled to put walls up in inconve-

nience places. A Marsh and Politics major received a senior project for calculating that, at the current rate of wall-build-

ing, there will not be a single lounge left.

When Denise Levine administers plans to read the campus a bedtime story from time to time, the noise and the distraction will be so great, that it will be impossible for the students to concentrate on their work.

Dear Sir or Madam:

I recently viewed an episode of William F. Buckley’s “Firing Line,” in which a substantial portion of the debate between the ACLU and its opponents was ruined by the antics of what were apparently some boorish and ill-bred students from your college. And I refer not only to the rowdies who were chanting slogans, but to one cetin with red hair who spat and postured before the camera every time he was in a shot. At one point this fool pretended to be picking his nose wherever the camera included him in the frame.

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THE BARD OBSERVER FRIDAY, NOVEMBER 29, 1999

Continued from next page
CONTINUED ON NEXT PAGE

you. Or maybe not. Maybe that's what I bought into three years ago. Unfortunately, the real world is telling

Unfortunately, the real world is taking its toll on our beloved institution; it is Bard's turn to get a piece of that American pie, to make a dent in academic history and put an even larger hole in parents' wallets. Bard is changing: look at the plans for the Student Center and the Performing Arts building; look at the same as the administrators, and look at the freshman class. As the Student Center comes slowly to a finish, I think of how it will be beneficial, but also of the "dad" and the plush redlining chairs. I didn't come to Bard because of a student body, but rather for a pool and a terrace. A lot of us wanted a place to feel comfortable being different. In essence, a place to feel free from the rest of the heavily moralized world. Although I look forward to the opening of the student center, I don't want us (as administrators and students) to lose sight of what Bard is, or what a lot of us hope it still is. Last year there were administrative decisions made that dealt with the alcohol policy, students were prevented from purchasing tobacco at the campus store. And the boat was clamped on peoples' cars across campus. This is not to say that Bard is not up to many of the trends at liberal/standard schools that, at times, are not yet familiar with "the way things work at Bard," and most importantly, the students. To most of the freshmen, this year is as it is before; there are more of them than there were before, more of them are paying full tuition, most of the freshmen are here through HEOEP (future bumper sticker: I LOVE Multi-Culturalism at Bard), and like every freshman class, they look clean-cut and normal.

What Bard will be like ten years from now I can only imagine. It will most definitely not be like upperclassmen and recent graduates have known it to be. Whether it's better or not is relative. You can only talk and read so much about art, philosophy, radicalism and how people are getting screwed left and right (the Mexicans, the immigrants, the homosexuals), until you make the connection to you belong to that system and that you either have to spend a lot of energy rocking the boat, or spend a lot of energy bucking the ride. Maybe Leon isn't interested in rocking the boat so much anymore. Maybe it is Bard's turn to distinguish itself, to prove itself to be a respectable institution, to be what it is. To upper middle class liberals across the country who can afford it? That Bard is academically rigorous and an amazing place in be, we all know and graduate knowing if it were up to me, Bard would stay small, personal, and away from the rest of the country's puritanical agenda. I would love for it to remain the Hudson Valley's best kept secret.

Yours,
Mary Molina

Let's get back to lottery funds

To the editor:

When George Paraki was elected governor of New York state in 1994, he cut taxes by 15 percent. He explained that this would generate enough capital in the economy to make up for any deficit created by the tax cut. Four years later, there is still a deficit in New York state.

In 1994, New York state instituted a lottery program which paid people $1,000 a week for as long as they live. This immensely popular program is now responsible for 42 percent of all lottery purchases in the state. The 15 percent tax cut has creased a deficit of $8 billion. Clearly something must be done about the mounting deficits upon the children of New York.

The average age of the winners in the $1,000 a week program is 33. The average lifespan in New York state is 76. What do all these statistics mean? They mean that by hiring the malls to about win the winners, New York state can save $22,350,000 per person.

In terms of the deficit, shooting each person that has won since 1994, 200 in all, would save $646,800,000. That figure, of course, factors in $1,000 paid to the malls for each hit, although they sometimes charge less for group rates. If this program is instituted, New York state will save an additional $116,272,000 each year. The debt upon our children will be greatly reduced.

An alternative plan that has been discussed by the more humane factions of our population would be simply to have the malls break the books of the lottery winners, since the malls will perform that service for $300.

There are many problems with this proposal. First, it simply might not work. Many lottery winners will simply buy wheelies, in addition, many will be fired, incurring legal costs that will be passed on to the taxpayers of New York.

There is no point in even discussing putting the lottery winners in cement and throwing them into the East River. The environmental fines would be huge. As well, it is not cost effective due to the rising cost of cement. A really fat lottery winner would cost the state upwards of $200 extra dollars, as fat people are particularly buoyant and therefore need quite a lot of cement to sink.

Machiselli said that the ends justify the means. We must protect our children's future. If that means shooting a few lottery winners, it is a small price to pay.

To those sticklers for detail who maintain that it is illegal, I say to you that even Thomas Jefferson favored "a loose interpretation of the Constitution." Even our most democratic founding father would support this plan! I urge Governor Paraki to enact this plan, before our children pay the price.

Sincerely,

The Miseducation of the Negro and the Yellow Peril
10 Questions

By Larry Martin & Lisa Thompson

Why did it take until 1996 to write American Dharma? Because of the publicity for the book "Guantanamo," which came out in 1995. Why has there been so much discussion of color? Because of the large percentage of colored Americans, and the fact that they are often not considered to be part of the mainstream society. Why do students of color always feel the need to assimilate? Because of the pressure to conform to the expectations of the dominant culture, and the need to fit in order to succeed. Why did so many white kids not know there is a race problem at our school? Because the issue of race is often ignored or denied, and the students who do know about it are discouraged from discussing it.

The Bard Observer Editorial Staff 1998-99

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The Dime Store sells condoms for 10¢
Pick up an order form in the Post Office

The miseducation of the Negro and the Yellow Peril
10 Questions

By Larry Martin & Lisa Thompson

1. Why do so many students of color leave before graduation?
2. Why is there so much discussion of color?
3. Why is there so much discussion of color in American Dharma?
4. Why are students of color always feeling the need to assimilate?
5. Why did so many white kids not know there is a race problem at our school?
6. Why does the Entertainment Commissioner who is supposed to represent the interest of all students only sponsor white performances?
7. Why do white kids want leadership positions in student organizations?
8. What will we do with a degree from a school like this?
9. Is this what we wanted to be educated for?
10. Was it worth it?
Cross Country is Prepared to Fork Lightning

BY JAMES HAJOS

Some of you at Bard have had the experience of being run down by a large mob of sweaty runners. You may have asked yourself, "Are there such strange people?" - you then probably yelled something obscene at them. According to Assistant Coach Zach Wishman (Bard '98), this is the best turnout the Cross Country team has had in years. Not only is there a large contingent of new runners but a strong core of old timers like sophomore Ken MacLean, junior Owen Moldow and Mike Loceo, and senior Janos Hajos. On the women's side, superstar sophomore Jenny Eifsen is joined by freshman Kelly Bly. Jenny has set out this season to destroy her competition and gain the lavish praise of The Daily Freeman's newspaper headlines. The Bard Cross Country Raptores are planning their first Vaaasaid September 19. Their goal is to sweep down and pick off the helpless competition even though head coach Steve has told his fitlegs this is only a time-trial.

W-Raptors Soccer Fights Beyond 2-2

BY SASHA DUCER

The saga of Bard Women's Soccer resumed on a Saturday, September 5. The first encounter of the season was with a worthy nemesis, SUNY New Paltz. The team wore black and white and the tablea in a frenzy. The girls with the blue jerseys (not Bard) scored in the first half on a defensive breakdown (that's what they all say, right?). It was the lone goal of the game, pinning a big "L" on the footballs of the Bard Women's soccer team. No worries. The girls scored a goal off of Connors to chase another team's black and white ball (Tokyo Post [pronounced "Tate Yo Post"] was the next stop on the tour. The girls with the green skins (not Bard) scored, early giving the match an instant pessimistic overtone for Bard. Apparently the women had decided that they would give "Tokyo" a false sense of confidence. Two minutes later they ral-

Women's V-ball Comes Out on The Bomb Track

BY EVA SODOLKA

Kris Hall's Women's V-ball team this year started the season with four returning players and five freshmen. Women had a bit of a rocky start in our September 3 contest against Visart, but we did end up taking a game from them. Our regular season con-

What other sport could produce such
drama, such tension, such incredible
let-down than our very own American
"National Wasteline"—Whiffleball?

The game on the court today was a complete
disappointment, with the ball going out of
trees and being hit by the wind. In the second set, we
were down by two games to none, but we fought back
to win the third game and force a fourth.

The ball was hit far into the stands, and
we had to call a timeout to look for it. We
finally found it on the roof, which was
covered in leaves and dirt. The crowd
cheered as we got the point back.

Whiffleball Team And Its Chosen

BY JOHN WOLKOWICH

With the cool wind whipping down between the trees and an even cooler electric of anticipation in the air, the batters, a little man wearing a battered Yankees cap cocked slightly to the left, grips and releases his yellow bat slowly, in sync with the rhythm of his breathing, in an attempt to find his place, his oneness, his perfected state of readiness. Meanwhile, 40 feet away, someone holds a ball loosely in his right hand, staring the bat in the eyes, challenging him to give in to his fears, admit his iniquity, and just strike out to put an end to the wearisome battle that has left his arm hanging like a discarded towel alongside his waist. For it is the bottom of the sixth, the bases are loaded with one out, the count is nine and two, and the visit-

his slow motion, using the baseball cap in his left hand to hide his grip from the batter, kicks, deals, and hits the batter in the hand with a fastball, in a run, and forcing an expletive from his lips.

What other sport could produce such
drama, such tension, such incredible
let-down than our very own American
"National Wasteline"—Whiffleball?

"You, oddly melodramatic writer of articles for sec-
ond-rate college newspaper," you may say, "I have been
ruining my backyard with the triumphs and tribulations of Whiffleball for years now, but how is
this now relevant to my life at Bard? I have spent my
entire Bard experience on my knees, just praying that
someone, would bring organized Whiffleball to our humble little college, but it is yet to happen.
What is left for me to live for? Oh well, my friend. I
would have to advise you to put down chatting of
Draino, because this is the premier semester of
Bawl—The Bard-Anandaale-Whiffleball-Legue, and
we are looking for teams of four or five to participate.
By dropping a note including your name, the names of
two or four of your close friends, and your team's
name in Campus Mall to the writer of this article, or
by e-mail to jh277, you can reserve your spot in the
biggest Whiffleball league on campus, by default.
The deadline for team registration is October 2, so start
working at persuading your friends into repaying you
for the time that you agreed to do intramural bowling
with them, find a catchy team name, and prepare yourself both mentally and physically for the daunting
of a new era in plastic sporting at Bard.

Men's Soccer Wants Revenge

By John Ramsey

The Bard men's soccer team, in two weekend games, has recorded one win and one loss. On Saturday, September 12, the men played their second match of the season against Elmira College at Bard, and won a thrilling 4 to 3 victory. Of particular note, the first goal for the Raptors was scored by Max with a spectacular shot from his head early in the game. After that, Bard and Elmira traded goals, with Bard on top at the final whistle. While the men were excited with the season's first win, there was some concern that the first division three team Elmira has ever fielded should not have been able to keep the game so close. In any case, a win is a win.

The Raptors' third match of the season was held on Saturday the 19th at Albany College of Pharmacy. While the Albany Pharmacists were not very good soccer players, they managed to unseat Bard's senior team, winning 2 to nil at the end of regulation. As far as actual soccer skills are concerned, the men have had only been able to dominate the game, but preoccupation with the officials' calls and cheap shots received from the daily pharmacies frustrated the Raptors, leading to failures in both communication and personal play. While this was a disappointing loss, there is some bit of consolation. As coach Scott Swerto said, this is the time in the season Bard gets a second chance; the Raptors will play the Pharmacists for a second time two weeks from now. Visions of revenge dance in the Raptors' heads.

W-Tennis Gives Up Tough Loss

By Rebecca Jacobs

LEAP IN THEIR UNINTENDED MOTION, Handa Goldstein, the Bard women of the cloth (skirt), are ready to defend their title. After going undefeated in their conference last year, the Women's Tennis team began the season by giving Lehman College a solid trouncing. Unfortunately, Marymount College acted as a retardant to their imminent ascendance to victory. In a stunning upset, the Bard men-in-playing-women lost their second tournament this season. However, far not, for in the words of Archimedes, "Eureka! I have found it," and thusly they shall persever.

Instructional Classes at Bard?

Yeee-yaw!

By Cass Van Dyke

As another academic year begins, there are certainly those of you who don't have enough classes to fill your days, and are seeking for some other courses to save you from the horrendous toil of free time. Or perhaps you need something less academic to round out your week—doesn't a class that involves nothing more complex than meditation sound nice compared to that 15 page paper you have due on Nietzsche's effect on the modern renaissance feminist movement? If so, the Gym has just what you're looking for—INSTRUCTIONAL COURSES!

The Bard College Department of Athletics and Recreation is pleased to present another semester of outstanding instructional courses, reads the little red brochure you should have already received—if you don't have one of these nifty instructional class offering guides, go pick one up in the gym, right now! Okay, you can finish this article first, but everything in it is in the pamphlets (sans witty comments, of course). The redundancy of this article aside, the wide variety of courses offered this semester should allow the most diverse of tastes to find at least something to appeal to their desire for non-academic studies, be it Shaolin, tennis, or belly dancing. Or heck, take them all and you can defund yourself from assistants with a seductive juggle of the rips while winning Wimbledon. Dare to dream.

Those of you looking for something less physical, there are also classes to be offered in drama analysis, well-intentioned meditation, and breathing (if you are unable to do the latter, I advise you avoid reading this one, don't walk, to the gym to get instructions immediately on how to breathe—it could save your life). Besides the above mentioned activities, other classes being offered are: yoga, massage therapy, Kreno, Aikido, Tai kwon do, Tai Chi, swing dancing, kickboxing, aerobics, kayaking, self defense, rock climbing, and various dance classes. The pool will also be offering classes in life-guarding, learning to swim, and aqua-aerobics. To find out more (such as when, where, and how much the classes are), pick up a little red pamphlet at the gym. If you have any questions, feel free to call Scott at x7530.

As fun as it is spending your nights parsing Italian sentences and slaving over a paper analyzing the lyrics of John Cage, sometimes you just need to sit back, relax and take a deep breath. But with the help of the class "Breathing: What it reveals about you," you won't just be breathing easy—you'll be breathing better.

Autumn Schedule

Sept. 26
W.V. Away Rampage College 1 p.m.
X-C. Away Williamsville College 1 p.m.
W.T. Away New Rochelle 1 p.m.
W.M.S. Away Valiant Tournay TBA

Sept. 27
WS. Home Albany 4 p.m.

Oct. 1
W.V. Away Stevens 7 p.m.
M.S. Home Albany 6 p.m.

Oct. 2
W.T. Home St. Vincent 5 p.m.

Oct. 3
W.V. Away Dominican Inv. 9 a.m.
M.S. Away St. Joseph's 3 p.m.
X-C. Home Bard Inv. 12 p.m.
W.S. Home Southern VT 12 p.m.
W.T. Away Sarah Lawrence 1 p.m.

Oct. 6
W.S. Home Russell Sage 7 p.m.
W.T. Away Vassar 4 p.m.
W.T. Away Russell Sage 4 p.m.

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