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Bard Student Arrest Ignites Controversy

Conduct of Deputy condemned by community

By AMBER ROOMPEN & JARSEJ JACEVS

ON SATURDAY, October 22, at 10:55 p.m. on campus, a Police
Director, Jeff KIRCHNER, arrived on campus investigating the report of a 45-cyclist brawl.

The police, upon entering the scene, found several parties engaged in a physical altercation. The individuals involved appeared to be male students, and the altercation was deemed a disturbance.

A male student was arrested and taken into custody. The details of the altercation are currently under investigation.

The Bard community has expressed concern over the incident, with many calling for the school administration to address the issue publicly.

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Scrutinizing Tenure Policy: Can Bard’s System Improve?

What is the tenure system? How does it work at Bard? How should it work?

By CAPTAIN SACHS

FOR STUDENTS who are not aware of the intricacies of the tenure system at Bard, the career of faculty members may seem quiet and uncomplicated; an escape from the troubles of the modern American workplace. But for those aware of the complexities involved in hiring professors for lifetime positions, no assessment seems as undefined.

One student who abruptly learned this reality is Marina Silverman, a junior Political Science major. Her advisor is Jonathan Kahn, Assistant Professor of History and Political Studies. Last year, Professor Kahn underwent tenure evaluation for a permanent position in the Social Sciences Division. To Marina’s dismay, Jon Kahn was denied tenure despite substantial support from both faculty and students.

“You spend the first two years at school getting to know a professor and making connections with him,” Marina remarked. “And then you start your junior year and now, the point when you really need the advisor, you won’t have one. I have no idea whom to ask to be my

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BRIDGES Program Continues Bard-Red Hook Partnership

By STANISLAV SCHNEIDER

The BRIDGES program, an educational effort joining community artists, Bard College, and the Red Hook school system, kicked off the year with a conference involving school teachers and artists, and looks toward 1998 as a year of expansion and reflection.

The conference, held October 9, proved to be a successful start. Teachers from the Red Hook schools had the opportunity to meet with the artists who will visit their classrooms and participate in the activities that the children will do later on in the year. As Ann Gabler, grant writer for Bard College, said, “They’ll actually experience what their students will experience.”

The conference included keynote speaker Eric Booth, author of “The Everyday Work of Art,” small group workshops, and artist/teacher meetings. The goal of the conference was to encourage the artists and the teachers to “work together to create and deliver a broad range of competent and creative instruction,” as stated in a letter to Red Hook school district faculty.

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Mother Rose z

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OPINIONS
Dean of Students Jonathan Becker arrived in Rhinebeck, but were denied access to Beourke. They learned he was to be arraigned later that night by Red Hook Judge Richard Griffiths. Becker and Nicole Woods, assistant dean of students and director of multicultural affairs attended the arraignment. Becker was allowed to speak on Bourse’s behalf and Beourke was released into Becker’s custody. No bail was demanded. Consequently, Bourseau faces charges of petty larceny, resisting arrest, and second-degree assault of a police officer. According to Woods, excessive force was used in the detainment of Bourseau, including one to four blows to either Bourseau’s back, legs, or head. In addition, “there is a significant and clear racial component” to the incident, according to Becker.

Contrary to the administration’s account, Captain Dennis O’Keefe of the Sheriff’s Office was quoted in Tuesday’s The Phoenicia Journal as saying, “The guy was resisting. [The Deputy] must have taken him right down to the ground. Then, when he let him get up the guy punched the deputy in the face four times.” Eye-witnesses have challenged this accusation. Bob Brock, director of Bourseau’s security, could not divulge specific details from the reports of Bourseau’s security guards. However, Brock said, “the first I heard of it was when I was brought in for questioning from the police.” Through these new developments, it has come to light that the administration’s version of events is not accurate.

The administration has ordered to fire Bourseau’s security guards. President Leon Benet on will provide Bourseau with legal counsel and wrote a letter to Sheriff Fred Scolarici proposing the matter in which Bourseau was arrested. Becker and Woods also met with Captain O’Keefe to address specific complaints regarding possible racially motivated components of Bourseau’s arrest and the Deputy’s use of excessive force. A formal complaint will be lodged against the Sheriff’s Office after the trial.

Not only has this incident given rise to outrage about racism in surrounding communities, it has also spotlighted racial tensions and safety concerns on Bard’s own campus. “Racism is a seriousness that we couldn’t do anything to fix it in places you don’t expect,” said Becker. “It shouldn’t be found at Bard, a liberal place, but it is found here everywhere. Security should have stopped [the incident]; the Resident Director should have stopped it. People need to speak,” said Becker. The meeting held on Saturday night in Olin. The meeting was called by Woods to offer

A faculty and staff of color encouraged the community at large to follow the leadership of the BSSO. "The eagerness to respond immediately indicates an ignorance of the context of the issue," said Woods. Forum for involved students and friends to express emotions prompted by Saturday night’s events. At the town meeting held Saturday night, attended by nearly 400 Bard students, faculty and staff, more safety issues were raised and the administration was accused of violating students’ trust. "The Dean-on-Call was there to protect Marie and he didn’t do that," said Alyssa Nelson at the meeting. Three petitions are currently in circulation: one demands the suspension of two of the three security guards present at the incident; a second calls for Fegan’s resignation; the third insists the Deputy be fired. At press time, the former had close to five hundred signatures; each of the first two had approximately half that number. In answer to students’ concerns, Jonathan Becker emphasized that Marie’s well-being was his first priority. As a secondary concern, he said Fegan’s response was “not the response I would desire or expect from someone in my office.” Furthermore, Becker plans to investigate the actions of all Bard staff involved and to review existing protocols and procedures. Fegan declined to comment.

Both Brock and Assistant Director of Security Lisa Sadowsky strongly defended the actions of the security guards present on Saturday night. "They are comfortable with their response in terms of our policy, our protocols. But they’re not comfortable seeing this happen to a student," said Sadowsky. "Any of the guys, but these guys in particular—Max, Dave, Gilbert—if there was anything they could have done safely and legally to intercede, to stop it, they would have done it." Brock stressed that the guards were legally obliged to assist the officer; regardless of their own feelings. "They followed existing policies and procedures right down the line. They followed the laws right down the line. That does not mean there might not be a need to change some of these procedures," he said. Brock invites students to approach him in person with suggestions and concerns.

At Tuesday night’s meeting, yet another question was raised: Is this a community issue, or an issue primarily for students of color? Faculty and staff of color encouraged the community at large to follow the leadership of the BSSO (Bard Black Students Organization). "The eagerness to respond immediately indicates an ignorance of the context of the issue," said Woods.

The Bard community needs to move forward in a unified way in respect to what the BSSO desires," said Professor Tabora Ewing at Tuesday’s meeting. Another meeting is planned for Monday to allow students to express their concerns about race at Bard in the absence of administrators. At 7 p.m., students of color will meet in Kline Commons to formulate a plan of action. At 8 p.m., the entire student body will come together to further discuss this incident and the issues it has brought to the fore.
BRIDGES Program Brings Together Bard and Red Hook Communities

CONTINUED FROM PAGE ONE

In another discipline, archeology, the fourth grade classes are working with Chris Lindner and his archeology class. The children will be able to explore archeology through "dig boxes" which will simulate archeological digs, according to Gabler.

As it expands, BRIDGES is also trying to evaluate its efforts in order to help secure funding so that the program continues. The evaluation is being conducted by a research psychologist, Professor David Lopez who is studying the effect of art education on other academic areas.

His proposal for the study describes that from educational and psychological literature, "the strongest determinants of children's academic success are (a) their causal explanations for success and failure; and (b) their assessments of their academic strengths and weaknesses." These two elements are referred to as "self-efficacy." If children have high efficacy beliefs, they generally

In addition, Lopez said that it is important to examine what types of goals children have. As he wrote in his proposal, "In general, children who are in school on track tend to perform better than children who are focused on avoiding failure." Lopez hypothesizes that art education, in order to influence general academic performance, must influence the efficacy of students in their academic ability and goals. He will conduct surveys in the Red Hook schools to see if this relationship exists.

This relationship is essential to the BRIDGES program. As it states in the letter to school teachers, "It is our belief that knowing and practicing artistic disciplines is a fundamental part of our students' education and provides understanding of civilizations both past and present."

Scrutinizing the Tenure System

CONTINUED FROM PREVIOUS PAGE

advise now. It makes me really angry. I think about it from his point of view and it makes me feel he is making me angry. You would think that a persons that so widely sided would get tenure. I gave oral testimony and did everything they tell you to do as a student. It makes me wonder if it's worth anything at all.

Marin's case is unique. It is fair to say that at least during four years at Bard, most students will be confronted with the tenure denial of a faculty member they know. In light of that fact, students should be aware of the issues and procedures involved in the tenure process.

Tenure is a hotly debated issue in American higher education. As a senior project at Bard, Club-fellow Ruby McAdoo (97) entitled Tenure: The Current Crisis and its Effect of the Academic Community states, the historical development of tenure responded to two major concerns of university professors during the early part of this century: the need for job security in the teaching profession, and the need for academic freedom in light of anti-communist sentiments that existed within colleges and universities. As McAdoo's discussion makes clear, much of the current literature is devoted to the question of whether tenure still serves the ends to which it was designed, or whether its negative implications now outweigh its binding features.

Many critics of tenure, including President Brattain, note that the balance of protection for tenure has shifted to job security in the recent years, and that it has never been particularly effective in protecting freedom of dissent within institutions, considering that biased judgments now outweigh those making tenure decisions. In addition to the intended scope of tenure, there are questions of the impact of the evaluation process on faculty. Many see tenure contributing to the anxiety of faculty members and establish necessary in their academic disciplines, or risk not being able to get tenure in the early stages of their careers. Although it was emphasized that Bard is the most important criterion in teaching ability, it is clear that for all professors this issue is still a concern. (See "How Does Tenure Work," right column.)

Another problem that McAdoo's study illuminates is that tenured faculty sometimes lose the energy and drive to teach after years with guaranteed job security. President Brattain noted the particular significance of this issue. "It's an extremely difficult question to answer. It's a gamble over a very, very long run. You're asking the institution to make a commitment to an individual, over a very long period of time."

Nutritional experts have analyzed the composition, size, and origin of the faculty of Bard and other colleges. These efforts reveal that the majority of faculty members are from a diverse background. The faculty of Bard is constituted of a wide range of disciplines, areas of specialization, and teaching styles. The faculty of Bard is composed of a large number of faculty members in the fields of humanities, social sciences, and natural sciences. The faculty of Bard includes a number of faculty members in the fields of anthropology, history, philosophy, psychology, and economics.

President Botstein stated that he did not believe that an effort to change the system would be fruitful or productive. The tenure tradition is widely established in colleges and universities across the country. The tenure system is very strong in a field in a field that's growing or popular, or a field that seems to be growing or popular. It's hard to change.

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Tenure Statistics

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<th>Tenure Statistics</th>
<th>Data</th>
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<td>54% of faculty were tenure</td>
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<td>30% of tenure cases were denied</td>
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Tenure Denials During Botstein's Presidency

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Lisa Thompson, current chair of the EPC, addressed similar issues for students. "When students see tenure decisions always come down different from the way the faculty and they voted, they begin to feel discouraged from taking part in the process. They feel their input is not taken seriously."

It is clear that a prominent issue in the tenure system at Bard involves the fact that the President's decision is final and overriding. President Botstein addressed this issue directly: "I'm saying that someone actually in institutions has to make the tenure decision." He would be severely criticized as president if I did not exercise this judgment. And I'd be criticized by students and faculty alike who would say that the insitution isn't going anywhere. But the criticism would be, 'let the faculty make the decision alone.' Well, the truth is that, like the checks and balances system in government, no single branch of government makes the decision alone, there are checks and balances. Checks and balances in this system is that the faculty does the hiring, and I approve the hiring, but the fact is, I don't initiate the hiring—in some cases, extraordinary cases, but basically, the role of initiation of hiring is in the hands of the faculty. And the process of recommendation comes through the faculty, the way a bill goes through congress. But the president can veto it."

President Botstein sees the complete control he exercises over the process of tenure as necessary, in light of those very issues that make evaluations difficult for faculty and students, and considers the
Waterfalls Clean Again!

Bears, Lost Sheet and a Grenade: a good day's work for the Coalition

By Anson Garin

THE WATERFALLS ARE clean again—was the proud cry of victory that echoed through the woods after the September 27 clean-up of the Bard waterfalls by the Earth Coalition. Sixty people, wearing their usual blue jeans and t-shirts, filled up five bags of trash and two bags of recyclables. Highlights included finding a grenade and five cases of unopened beer from 1966. Grapples were used to fish out cans, broken bottles and bits of lumber found floating in the water among fallen tree trunks. In the deep-end they found hubcaps, food coloring, aerosol cans and a bottle filled with cryptic poetry.

A clean-up of the abandoned swimming pool next to the falls was especially productive. From the drive of the fertile bog in the deep-end they found hubcaps, food coloring, aerosol cans and a Snappe bottle filled with cryptic poetry.

Frustrated by these few hours of effort, the group packed up and headed home. Additionally, the crowd picked up an entire bag of cigarette butts from the Kline wall area. Although the deposit was not publicized as open to all, it is a pity that, with the exception of EC members, not a single adult from the Bard Community got to be a part of the project. "We hope to do another clean-up effort—how about a 50 cent fee for the whole thing?"

WHERE DO YOU PUT YOUR BUTTS?

A recent Earth Coalition cigarette butt pickup outside of Kline recently sparked the bright idea of more butt collections. On October 22, Earth Coalition raked and立马ly placed these new sidewalkers to allow easy butt disposal for even the laziest of the littering smokers who call Kline wall a second home. Look out for the garbage bins— compiled with the hundredth collection, the next one could be placed with the mailboxes! Kline wall has been cleaned by the East End for the past two years. The project is named after the East End for the past two years. The project is named after the East End for the past two years. The project is named after the East End for the past two years. The project is named after the East End for the past two years. The project is named after the East End for the past two years.

Sister Cities Links Bard with Nicaragua

Scholarships, cooking classes, a bike project and a mini museum store have succeeded in Larruryanga. Now it's time to dance.

The project is linked to Nicaragua through Sister City projects. In the midst of planning for its annual dance, the Sister City committee is focusing on the various projects that are taking place in Larruryanga.

This week, the Sister City committee will meet to discuss the possibilities of establishing a Sister City relationship with Larruryanga. The meeting will take place at 7 p.m. on Thursday, October 22, at the Bard campus center.

The year started off in Larruryanga with the scholarship project, in which 15 school children received school materials such as notebooks, pens, backpacks and uniforms. The project was initiated by parents of the children, who wanted to help their children get an education. The project was supported by local businesses and residents who donated supplies.

The next project was a bike project, in which 15 school children received a bicycle as a gift. The project was initiated by local businessman who donated the bikes to the children. The project was supported by local businesses and residents who donated supplies.

The third project was a cooking class, in which 15 school children learned to cook. The project was initiated by local women who donated their time to teach the children. The project was supported by local businesses and residents who donated supplies.

The fourth project was a mini museum store, in which 15 school children learned about local history and culture. The project was initiated by local businesses and residents who donated supplies.

The fifth project was a scholarship project, in which 15 school children received school materials such as notebooks, pens, backpacks and uniforms. The project was initiated by parents of the children, who wanted to help their children get an education. The project was supported by local businesses and residents who donated supplies.
Running the Bard Internet Show:
From Computer Geek to Web Wizard

I’m not really concerned that anxiety is going to break loose once people have access to publish on the Web. The only way we’re going to find out is by doing it...

Brian Swenson: How does it feel to have someone interested in interviewing you?
Ben Running: It’s a nice situation where students are taking an interest (in what we’re doing). We’re doing good stuff (I hope) judging from reports from the previous stuff—I believe students finally. People who needed help...wrote to me, ‘We’re not gonna let you do that.’ And we obviously want to open things up; let people do stuff, let people publish on the Web, let them access it.

Q: So, here you are, 22, with a tech job at Bard. What are you doing and how do you like it?
R: It’s weird! Obviously, just coming from college and now working here along with all these people my age, I have to be like “No, I work here, sorry.” I’m some kid they don’t recognize, and people ask me, “Are you a freshman?” I think this being the only member of this staff who’s under age 30...I think that’s a big factor in why Dave hired me, so I could interact with students on a one-to-one level.

R: That’s definitely an advantage. That’s what’s really needed now, to have that interaction really cohesive, for students to really feel that it’s open.

R: I think it’s just to have someone to relate to. When I think about it, back when I was a freshman at school, to have someone around my own age to relate with would have been nice. I try to do that. I interact with a lot of students. But there’s always that moment when people are like “do you work here...you’re a student worker”...I gotta give a beard or something.

R: (grinning)...what’s your salary?
R: (Chuckles) It’s not bad. It’s nice knowing that all I have to do is show up, do what I like to do, and I’ll get a paycheck. That’s a better situation than a lot of my friends who are starving artists or living in cars.

R: What got you into all this stuff? Web design, programming, networking, etc.? What kind of projects did you do at Skidmore?
R: It was all just a hobby. It came at a good time. It coincided with “Hey, this stuff is popular now!”...While everyone else was going out on Saturday night, I’d be sitting home compiling stuff. I worked in summer jobs in late high school and in college. And then at school, I started doing things like Webistes for various departments. I ended up working at the computer department, doing some training sessions when I’d be giving classes to other students, faculty and staff. I was basically figuring out how to make stuff easier for people...I still do a lot of that here. As for the Web design stuff, I was a studio art major at Skidmore. That wasn’t hugely supported there (graphical), but I did a lot of that stuff anyway. It was basically what I wanted to be doing, and it was fun. I was getting credit and getting paid for it as a job. It worked out nicely.

R: How does Bard compare to Skidmore?
R: It was pretty different. [In terms of technology] it was pretty open a lot more open than the setup here. People were encouraged and instructed. It was required often that people publish stuff on the Web. [There were] a lot of collaborations with faculty and students on technology projects. [At Skidmore, there was] a greater interest in digital publishing, integrating technology into the curriculum, and integrating technology into a general way of life. But I think that was in part because we had things like networked dorm rooms four years ago, which are we doing now [at Bard]. And I hear a lot of people crying for that. That’ll be here soon. We just ordered the equipment; it’s a done deal. We’ll have something to do everything and have a lot of dorms networked. And eventually in the coming year we’ll have all dorms networked.

R: It’s a different atmosphere here at Bard...
R: There are a lot of people doing their own thing. It is both very liberating and very difficult to moderate. Because it’s hard to say “OK, we’re gonna publish a document on the Web and you do step one, step two, step three to get it up there.” And we have people who come in and say “Flor, but what I’m doing requires an interactive slideshow, a 3D rotating sofa...” It’s a challenge dealing with all that stuff. It’s exciting and different. Obviously, that stuff happens at Skidmore, too. Things [at Bard] are a lot more...independent, I’m seeing a lot of interesting stuff already. For instance, the big project where Judy Pfaff went to Brazil and one of her students Laura Gall Tyler is publishing a Website from Brazil. We got her a digital camera and a notebook computer, and she’s updating the site everyday. I worked for a couple of weeks with her, showing her how to make pages, how to operate the equipment. She got down there, she’s putting everything together, and she’s doing some amazing things. It’s fun doing projects like that.

R: Did you design the Bard College background on the computers?
R: Yes. I was in the lab one day and some guy asked me “Hey, who designed these backgrounds?” I said, “It depends. Do you like them?”. We just wanted some kind of identifying marks, that identify it as a Bard computer. It’s also got the number to call if you need help. That was the first thing I did here...

R: Just to talk about another achievement that you’ve made since you’ve got here, can you talk about Inside Bard? What were you seeking to do with your construction of the site?
R: The project was started on the idea that the Web is too good of a resource to be wasted on what we were using it for before. It was basically a propaganda tool for the inside world. You go to the Bard site...and you see information on how to apply, a couple of names to contact, and maybe a list of courses. That information is not useful to your average student on campus or faculty member who leads up a Web browser and sees this stuff. We’re spending too much money on fast connections, we’re pushing all those resources into Web publishing, and we might as well have something that serves a more specific purpose. So this [site] is basically something that will come up when someone opens a Web browser in public labs. We set it as a home page on faculty and staff computers, and we’d set it as the home page on machines on the student network. The
Tribute Pays Homage to Bard Music Guru

Ben Boretti discusses with the Observes the gridwork behind his "Black/Noise" piece, which sparks both word and image

Ben Boretti, the recently-retired professor of music and musicologist behind the Bard Integrated Arts program, was honored in a concert held Sunday, October 4. On the program was a composition for composer's ensemble called "Four Speculative Pieces" as well as the latest phase of a musical-video project called "Black/Noise." In the four "Speculative Pieces," a single word or phrase was projected onto a wall with an overhead projector, providing a direction or a stimulus for the composers who would then create the music as we watched. The performers, the Live Electronic Music Ensemble, made use of everything from guitars and drums to synthesizers and tape recordings. Boretti has used ideas like this to dissect the compositional process. Instead of writing out each note or phrase of a composition, he merely suggests the direction the music is to take (what he calls "pre-composing"), and leaves the problem of actually getting there to the performers.

"Black/Noise" is a composition for video and pre-recorded sound, including spoken text, based on the book 1,000 Places by Gilles Deleuze and Felix Guattari. In the notes that were provided for this piece, Boretti called it a "psychosis, borrowing, accumulating and combining," saying that it never really settles into a stable piece, but is continually evolving. The video component was rather hypnotic, consisting of 200 frames flashed onto the screen for a few seconds, followed by a few moments of darkness before the next image.

"It's important to understand that, for me, this is all coming from a musical standpoint. Even if there is a visual element and a verbal element to my work, it is all emerging as an extension of music composition."

After "Black/Noise," a number of faculty members of the administration, and former students close to Professor Boretti spoke about him, including Robert Kiley, Joan Tower, Mario Bikic, Richard Telnshbaum, and a witty Stuart Levine.

Recently, Ben Boretti sat down with us to discuss the events, and particularly "Black/Noise."

**IDEAS:** You have said that both "Black/Noise" never really resembles a "piece" but is rather like a flowing and reforming into different states. How is each state of the project different from the next?

**Ben Boretti:** It's sort of blurring, or maybe even obliterating the lines between composition and performance. Each time the piece is played, it is a new performance which is almost indistinguishable from a re-composition. It's different from a new composition however, because it has many of the same elements governed by the same overall idea.

**Q:** You mentioned, in your notes, that it is a composition within a specific term. Is that like saying the piece defines itself by the parameters it falls within rather than the specific material it uses?

**B:** Yes, well, it comes in two directions—One is the interest I've had for the past few years in 1,000 Places, and the other is the sound element. We did a First Year Seminar on 1,000 Places a few years ago, and the "first move" in this particular game was an hour-long video I did for the class. I've developed this relationship in my video that really interested me as a composer; namely, the idea of what you see, listen for, and how one creates video/obsence. I did that by flashing images onto a screen at certain intervals.

**Q:** It is a very unique idea. I also understand that technique in "Music, Consciousness, Gender" and the hypnotic effect of an hour and a half of flashing images separated by black space was very striking.

**B:** Yes, when I was doing it, people were telling me it was a new technique. I never really thought of it that way—it's just a compositional idea. I imagined that people had done stuff like that before, but whether they had or hadn't doesn't really matter. It just works with what I had in mind.

It's important to understand that, for me, this is all coming from a musical standpoint. Even if there is a visual element and a verbal element to my work, it is all emerging as an extension of music composition. I think all the considerations governing how visual and verbal things function in my work is most understandable from the perspective of music composition rather than as a multimedia concept. What I do is not a mixing of verbal composition in its traditional sense and video composition in its traditional sense with music composition. It's like composing music with sonic, verbal and visual material.

**Q:** So, instead of having the visual and the words depend on the music, you compose them as if they were music?

**B:** That's true, but the point I'm making is that my video is not something produced by a video artist in the way that a video artist would be likely to approach it. There's no pretense on my part to have the technology or the technological understanding of the film-maker. The same goes for words. When I write words, most of the time, I'm doing them auditorily. I'm composing word-sound and word-meaning with the ear of the musician. What I'm doing cannot be called poetry.

**Q:** Are you saying that there is a particular type of continuity particular to music?

**B:** Well, I think there are all sorts of types of musical continuity. In fact, continuity is probably the primary distinctive characteristic of musical composition. The continuity of, say, Stravinsky's music is more characteristic Stravinsky than his choice of harmony. When I was a critic, I noticed how when Stravinsky conducted, his music was very different than when any other person would conduct it. The way it moved in time was very different—Stravinsky's beat was like a pogo stick, and it would bounce back and forth rather than merely moving forward like Vivaldi or Beethoven.

**Q:** Do you approach your work in, say, video with an idea of how differently a film-maker would approach the same material?

**B:** Well, I shouldn't speak for them. It's not that I'm wondering how to treat video. For all of these different artists, but that I'm operating out of a base in music. I don't think about how my approach is different, I just assume it is because I'm a composer.

The original idea behind the Integrated Arts program was not to put together "sandwiches" made of slices of different media. It was to develop integrated conceptions in which the media you were working in was not the guideline for the conception, but rather, for the total integration. And that's the way I think—in terms of a unified concept, which I assume is a musical concept because my whole life is backgrounded in music.
Center for Curatorial Studies’ Future?
It’s Time to Put it on Cruz Control

By MICHAEL MAGOZZI

Amada Cruz recently began work as the director of Bard College Center for Curatorial Studies Museum. As director she will organize the museum’s exhibition program, and work with the faculty and students of the Center’s graduate program. Cruz recently curated the 1997 retrospective of Cindy Sherman as well as the group exhibition of interactive artwork “Performance Anxiety” at the Museum of Contemporary Art (MCA) in Chicago. She has also held curatorial positions at the Smithsonian Institution’s Harrodsburg Museum, the Sculpture Garden in Washington, D.C., and the Solomon R. Guggenheim Museum in New York City. The Center’s first exhibition of the year opened September 30.

OBSERVER: Why do you think Chuck Close is the most famous American artist right now?

CRUZ: Do you think Chuck Close is the most famous American artist right now?

O: Why do you think Chuck Close is the most famous American artist right now?

C: I think he’s getting the most press coverage and the most attention—more than anyone else.

O: Do you think he’s more famous than Cindy Sherman? One of the reasons he’s getting so much attention right now is because the Museum of Modern Art in New York just did this big retrospective. So I think his name is in the news because he’s really exposed at this moment, people are setting a lot of his work out there, and the show is travelling around the country.

O: Why are so many people interested in his art, as opposed to a more abstract kind of art?

C: I think people are very interested in looking at figurative art and looking at images of people. It’s sort of like looking at ourselves and I think that’s why representational art speaks so directly to so many people.

O: Does it have anything to do with accessibility?

C: That’s what I mean. I think accessibility is part of that, sure. It’s accessible because it’s images that we understand. We understand what it’s like to look at another face because every time you talk to someone you look at another face. I think that’s what makes it very accessible, it’s something very familiar.

O: Do you think it’s difficult attracting people to come to museums and to take part in an art culture?

C: Attracting people to go into a contemporary art museum is always a challenge. The general contemporary art museum is not about the familiar, it’s about things that are unfamiliar and things that are untested. It’s hard to get people to accept the unfamiliar.

O: Do you think that the new media artists who are using, for example, electronic media, are making art easier for people to understand or approach? For example, do you think people would react more to Bill Viola’s art than they would to painting or sculpture, because of video media?

C: I think, and this is a generalization, that younger people react much better to video and electronic media than older people because it’s something that they’re more familiar with. Specifically with Bill Viola’s work I think a lot of the attraction is an abstraction of it. They are usually big installations with dramatic lighting and the imagery of it is very dramatic too.

O: Are curators having to make efforts to have exhibits like that to get the people into the museums, to have the spectacles?

C: There is increasing pressure, again, this is a generalization, on mainstream institutions to do exhibits that are more accessible to bring people through the doors, to increase visitation.

O: Have you felt that pressure?

C: Yes. It’s more like something that’s slowly creeping up. I’ve never had anyone specifically tell me that I had to do a certain type of show, certainly not in Chicago, to get people through the doors. But I know that it was something that was important there. We had to have membership, we had to increase membership and visitation just to be able to meet our budgetary responsibilities.

O: In terms of making it family oriented or having children’s workshops?

C: I was never specifically told that I had to make the standable to them. I was very involved in label writing, for instance, and writing didactic material so when people walked through the exhibits they could read what the artist’s intention was and what the show was about. Also publishing catalogues, making sure the scholarship being published is very serious and very accurate.

O: Do you find it hard making art understandable to the public?

C: Sometimes it is difficult to make contemporary art understandable to a broader public.

O: What if a flaw in the art or a flaw in the public?

C: No, I think any progressive art form is difficult to explain or to understand unless you have some kind of background in it. Just like contemporary classical music or avant-garde fiction, it’s very difficult to understand it if you have absolutely no background in it and you’ve never seen it before. I think that’s more what it is. It’s not just about visual arts, it’s a problem with any kind of progressive art form.

O: What do you feel your role is in art in general?

C: My role as a curator and director of this place is to present what I think is the most interesting contemporary art to the public, to the Bard public and to the greater art public out there, anybody who’s interested in coming through the doors. My responsibility to this museum is to make sure that it’s being done not only in a way that it’s supposed to be presented so that the artist is presented in the best possible light, but also to be able to raise money to continue the program.

O: Do find that money is a problem?

C: Someone said money is only a problem when you don’t have enough of it. It’s always a challenge to fundraise for art exhibitions.

O: Is your role different now that you’re at the Curatorial Center at Bard rather than being at the MCA or the Guggenheim in a big city? Has your job changed in any way?

C: Sure, it’s changed a little bit. First of all in terms of scale, this museum is smaller. But I also feel like it can be much more experimental so I can play a little bit more in exhibitions. I won’t be running every single show. I want to work with guest curators from all over the world, give them a chance to do exhibitions here.

O: What kind of shows are you planning?

C: I have some plans for the summer and fall exhibitions, but it’s a little early to talk about them still. They’re in their first draft mode right now.
Dramatic Tension Defines “Other Places”

Performances of three absurdist plays brought out the bitter "music of Harold Pinter" with meticulous attention to detail

By Peter Malcom

Bard’s production of “Other Places,” three one-act plays by Harold Pinter, was full of dramatic tension. It was played slowly, which heightened the suspense; the pauses actually had more meaning than the words themselves. The language of the play is the text, the production complex. The audience could hardly feel the unseen substages. There were moments when the drama seemed over-played, but overall it held the audience breathless.

The William Directer directed performance had no clear theme that tied the three plays together. Each was powerful in itself. In the first piece, “One for the Road,” a sardonic director of a secret organization exploits and abuses a family. He is a spokesman for organized religion, organized crime, and big business, all rolled into one; he calls himself “the mouthpiece of God,” and says his company is designed to “keep the world clean for God.” He interrogates a young man, the young man’s wife and her seven-year-old son. The young man has been beaten, the employees of the ministry have raped his wife, and by the end of the piece, they’ve killed the boy.

Permanently, none of this occurs on stage. We learn about it from Nicola, the representative of God, who chastises the family members one by one; all three were downstairs, where they threatened their digital. Devon Ludlow played Victor, the husband and father, Abigail Marlowe played Gila, his wife, and Chase Randall made an appearance. In the seven-year-old, Mahdi Shah played an exceedingly sinister director. He wrestled with insanity, but never quite lost his self-control. He preached his righteous depravity, and every time he finished a glass of whiskey, he would have another one “for the road.”

The second piece, “Victoria Station,” was hilarious. Mahdi Shah played an inconsiderate cab driver; Devon Ludlow was his frustrated dispatcher. The latter tries in vain to get cab 274 to pick up a passenger at Victoria Station. Unfortunately, the cab driver has no idea where Victoria Station is. In fact, he doesn’t know where anything is. He admits that he has spent his entire life as a cab driver. The dispatcher gets more and more frustrated with him, but finally, when 274 falls in love with his beautiful, sleeping passenger, the controller realizes the futility of trying to direct him. He gives in to the loneliness that has been plaguing him, and decides to join 274 and his newfound love for a drink.

Shah and Ludlow played off each other skillfully. Timing was an important element in all three pieces. And here the timing worked very well. Shah, as the cab driver, seemed very eager to please. Although he was always working at cross-purposes to the dispatcher, he was never consciously trying to Undermine him. As the controller, Ludlow conveys the transition from frustration to sympathy humorously.

The third piece, “Kind of Alaska,” was too slow. It centers on a woman who has been asleep for 29 years of sleep. Mentally, she is still a 14-year-old, but she now has the body of a 43-year-old. The world around her has changed, and it is up to her daughter and her sister to explain this to her.

Maren Holmberg captured the immaturity of Deborah, the waking woman, youth shoves from old eyes. But Deborah dips in and out of delusions; part of her brain is still in “a kind of Alaska,” or hibernation. When Deborah slipped into this state, the entire play froze up.

It was an unusual interpretation of the script. Mahdi Shah played a tortured doctor, who didn’t seem pleased or even surprised that he had revived his patient after a three-decade coma. He stayed away from her and seemed afraid of her. Abigail Marlowe, as the nurse’s sister Pauline, had a forceful presence on stage. She was utterly convincing as a sister with no sympathy in her heart whatsoever. Lines that sounded like they were designed to comfort, and perhaps patronize, sounded harsh. She resented her sister for slipping into a coma.

The play was advertised as “‘Other Places; variations on a theme.” The theme, perhaps, was alienation. Alienation and loneliness are pretty standard themes in theatre of the absurd. Pinter has been described as semi-abusidist; he mixes some sympathy into his plays. His work is simple, but it is simple. As people become more involved in postmodernism, the idea of acting to find "the music of Harold Pinter," the result was a thoughtful production, a slow and bitter-sweet tone.

Frankenstein Meets Fellini

Bride of Frankenstein

Quintessentially Italian, The Bride of Frankenstein is a stately white sheet monster that’s not The Shining. Indeed, it is the singular realization of the possibilities of silent cinema, a tour de force for the three-dimensional projection. The Bride is a revelation. Her beauty, her grace, her power, are greater than that of any other monster. The Bride’s presence in the film is a testament to the power of cinema, and the power of imagination.

The Bride is played by Elsa Lanchester, who was the first choice for the role. She is a beauty queen, and her beauty is on full display in the film. Her long, dark hair, her expressive eyes, her curves, all accentuate her beauty. Her beauty is so striking, that it is the first thing that comes to mind when the Bride’s name is mentioned.

In the film, the Bride meets Victor Frankenstein. They fall in love, and are married. The film ends with the couple kissing, and the words “The End.” The film is a classic, and is celebrated for its beauty, its power, and its vision. It is a masterpiece, and is considered one of the greatest films of all time.

The Bride’s beauty and grace are a testament to the power of cinema. She is a reflection of the human spirit, and is a symbol of beauty, love, and hope. Her beauty is a source of inspiration, and is a reminder of the power of cinema to move us.

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Almost Paradox: A Gender to Remember

Equipped with strap-on dildos, heavy cream, and pulsing tracks, Drag Race '98 breaks loose with full-tilt groovin'

The Drag Race. How can it possibly be summed up in words? I had a few people give their perspectives on the event. “What is the drag race really about?” I asked. Mark from New Jersey, decked in fishnets and a blonde wig, remarked: “It’s all about gettin’ crazy. And gettin’ nice. Gettin’ crazy and nice. Like, um... gettin’ crazy nice?” Party from Providence, whip in tow, exclaimed it this way: “If society were different, I could wear this everyday. But then maybe it wouldn’t be as fun. Actually this outfit kind of hurts.” One guy who looked like he was in Renaissance refused to talk to me. I think he may have been on drugs.

During the performances, striking a pose was the prevailing style, and the crowd was loving it. Four women from the dance department, however, were met with harsh adversity when they conveyed what they thought of the event through their choreographed piece, while other dancers basked in the vibe of fun-via-stream during their moments in the limelight.

The end of the Drag Race, organized by SILK and BigGala, pushed the idea of a party at Broad to the limits. This was out of the ordinary for a weekend here, as it is every year, all because of the “efforts” people make.
Pypers, Poppsys, and Other
Psychadelic Artyfacts

Dr. Steven Topliss

In Britain, psychedelic music tended to...
A Bit o’ Old Mexico at the Roudout

Kingston’s Rosita’s restaurant delivers the nectar of the gods, a lightning-jerked, life-changing experience in burrito form

It’s got the fake spider webs, the painted pumpkins, the scary paper skulls and hanging skeletons. Lighted shapes glow at night and pumpkins and ghosts in the bar area of the restaurant. And this is all just an addendum to its permanent decorations, augmented by the time of year. These include a variety of piñatas, each representing a different alcoholic beverage, secular Christmas lights, and the painting of a giant cross.

Although these shiny lights and painted goods would have satisfied my appetite for an enjoyable experience, the food was the real reason for my love. For appetizers, I would recommend ordering the napoleon, which are pieces of cactus marinated with vinegar and topped with shredded cheese. This dish wasn’t recommended as much for its taste as for the novelty of eating a cactus, but it was pretty tasty as well, very reminiscent of green peppers, but they weren’t green peppers, they were cacti, you can just tell.

For a main dish, not much is offered for vegans although you can ask for the dishes sans dairy products but if you are inclined to see dairy, I would certainly recommend the quesadilla, either plain, with spinach or chicken. All are equally delicious. If you’re a fan of seafood, order the camarones en su own and say shrimp another way again. Desserts at Rosita’s are a masterpiece as well, including two of my favorites: the ever-mysterious flan, and filled churros. Beverages are plentiful and go recommended. The margarita kicked my butt.

Various combination dinners allow you to order different arrangements of tacos, burritos, enchiladas, tomatadas, etc. and run about $7 or $8 dollars a pop. Please don’t feel too much at the price because it’s worth every cent! Everyone should go to Rosita’s, if for nothing else, the pinky decor and bottomless bowls of chips and salsa.

Rosita’s has everything: it’s got the fake spider webs, the painted pumpkins, the scary paper skulls and hanging skeletons. Lighted shapes glow at night and pumpkins and ghosts in the bar area of the restaurant.

By STEPHEN SANDERS

A Bit o’ Old Mexico at the Roudout

Rosita’s has everything: it’s got the fake spider webs, the painted pumpkins, the scary paper skulls and hanging skeletons. Lighted shapes glow at night and pumpkins and ghosts in the bar area of the restaurant.
Bibliophile Report: The Search for a Reasonable Book Price on the Hudson

Alluring used bookshops in Germantown, Tivoli and Kingston still boasts of affordable books and old-world courteouship

BY MICHAEL MAHONEY

Without the agony each semester in the bookstore—
it is nothing short of organized crime. Before classes begin, unsuspecting students spend their first 24 hours in class tuition—cash. It is not unheard of for a student to spend between $200 and $250 for course materials.

Right out of the gate, the burden of the semester rarely yields any reasonable return.

This crisis is not confined to college campuses.

Across the nation, bibliophiles are forced to compromise their incomes for their passion. It is no mystery that books are absurdly expensive.

However, while giants like Barnes and Noble cast their long shadow over the book-selling industry, there remain those brave used bookstores who offer the goods at unbeatable prices.

Fortunately, this precious segment of the independent bookshops of the mid-Hudson area provide little competition. Enter the national chains like Borders and Barnes and Nobles. They are multi-celled laboratories complete with cafes, poetry readings and the finest smooth jazz on earth. No stroke of genius was necessary to connect coffee with bookstores. Take a low-pressure consumer strategy and a pseudo-social environment—a mix between the traditional and the postmodern, furnished with cushy chairs—and you’ve got the formula for success.

When people are ready to buy, they don’t just make their purchases, they checkout as if at a grocery store. This is the first place many students turn in their search for an alternative to the campus bookstores. The national chains offer the advantage of a wide selection and lack the mark-ups; on the other side, enter a vast reader who enjoys the experience of bookstores as much as books themselves.

These places are a nightmare.

“I don’t know what I was thinking freshman year when I bought all books for my Russian history class. This year I signed up and ordered all of my books from Amazon.com and saved a hell of a lot of money,” said Sara Pulver, an indigent junior.

Amazon.com is a relatively new company that sells books, usually with a two to four percent discount on the price on the Internet. For everyone who has ever been frustrated by the fact that they are prohibited from borrowing a national chain store’s stock on the computerized catalogues, Amazon is a godsend. Every book they carry is electronically, at your fingertips. The selection is just as extensive as any major chain and features easy access to book reviews from radio programs, nine newspapers, and nearly 50 magazines. The feature is so intricate that the reviews for National Public Radio were classified by program: “Morning Edition,” “Fresh Air,” “All Things Considered.” It’s very convenient. Other notable features include lists of award-winning writers, reading group guides, and the “Booknotes,” which analyzes your literary tastes and suggests authors you might enjoy.

Unfortunately, this feature is a little limited; it suggested that this writer read everything written by Michael Ondershut and Ernest Hemingway. Perhaps the only flaw with Amazon.com is that one cannot actually turn the pages of potential purchases and read a paragraph or two. The whole experience of a bookstore is lost, but this is the Electronic Age.

The final alternative is independent and used bookstores. There are several used bookstores near Bard; they offer the greatest affordability. Located in the basement of the red brick building at 15 John St. in downtown Kingston, Alternative Books has been selling used books for two and a half years.

The proprietors, Mary Galvin-Stabler and Gary Wilkes, “are committed biblioholics,” and, not surprisingly, value the physical quality of a book as much as the words printed inside. The books are a bit expensive, but try to sell them at half the offer price. Many of their customers are New Paltz students and professors. You won’t find hardcover textbooks on the shelves, but theoretical works and criticism are available in abundance. The store is avant-garde, politically, and especially the drama/theater selections are worth checking out. There is also a fairly good stock of political literature that has something of a Sorenson/Communist stance. The fiction and poetry selection is excellent, but it deals mainly with 20th century writers and few of the so-called classics of literature.

Alternative Books is open Noon to 5 p.m. on Friday, Saturday, and Sunday.

Closer by, in Tivoli, is Village Books, whose proprietor, Bertinger Tingen, was a professor of Sociology at Bard from the late 1960s to the late 1980s. For this reason, social science material is plentiful. Village Books also has an huge quantity of crime and mystery fiction, which was the original theme of the shop. The fiction section is somewhat lacking; however, tucked away in the back corner are two shelves filled with cheap paperback copies of the greatest hits of literature. Here, you will have no problem finding Homer, Shakespeare, Dostoevsky, or Woolf. While Tinger had hoped that Village Books would be a resource for Bard students seeking out inexpensive books, he regrets significantly less business from students than he expected. “Bard students are not as concerned about saving money as I would have thought,” he said. Considering its location, no student should pass this store up. Hours are Wednesday through Sunday, 1 p.m. to 8 p.m.

By far the best and most interesting bookstore near Bard is Main Street Books in Germantown, now in its second week in its new location on Church Street.

Chas Kuhner and Steve Witting, retired teacher and graphic designer respectively, know how to choose their books. The fiction section is excellent and includes both classic and contemporary writing. There are also extensive art history, philosophy, and drama/theater sections. There is a good possibility that the book of criticism you need for your philosophy class is here. In addition to the great books, the store itself is an attraction.

Situated in a rickety building that had previously been a firehouse, a telephone company, and a garage, Main Street Books smells with ambience. And yes, there’s a cushy chair. It is so inviting that even the neighborhood dog Queenete pays a visit once or twice a day. This is the place for students and book lovers alike. Main Street is open 12-5 p.m., Friday through Sunday

In addition to the great books, the Main Street Books facility itself is an attraction.

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Paige Pag, at the corner of East Chester and Tremaine streets in Kingston, is definitively not where students should go to find books for class.

Tom Williams and Ann Stenson, who run the ice cream parlor adjacent to the store in the spring and summer, specialize in first editions and rare books. The books are expensive, but it is worth the trip to rummage through the stacks and see what turns up.

Points of interest are the military history, children’s and sports sections. In the sports section one will find: Budge on Tennis, the 1930s instructional book recently made famous in the film The Spanish Prisoner next to I Can’t Wait Until Tomorrow; Cause I Got Better Looking Every Day by Joe Namath, whose cover is nothing but a photograph of the handsome quarterback. Paige Pag is a archive of the ancient, the odd, and the ridiculous.

To illustrate the obvious superiority of shopping at these stores rather than on campus a simple comparison is warranted. Take Professor Justus Rosenberg’s course, the 19th Century Continental Novel, which is being taught this semester. The syllabus includes Tolstoy’s War and Peace, Stendhal’s The Red and the Black, Balzac’s Cousin Bette, Flaubert’s Madame Bovary, Dostoevsky’s Crime and Punishment, and Mann’s Buddenbrooks. If one were to buy these books on campus, attempting to purchase as many used books as possible, it would cost about $40. At Village Books, Alternative Books, or Main Street Books, one would spend between $15 and $20 dollars. As the saying goes, the numbers never lie.
Gynecological Obsession

I'm a second-year medical student and I have a crush on this guy who I don't even know and have no reason to even know of him, but I've seen him around. I know it sounds a bit silly, but I can't help feeling drawn to him. I've had this feeling for a while, but I'm not sure what it is. I don't know what to do about it. I've tried to forget about him, but I can't help thinking about him all the time.

I've decided to give him a name, just to talk about him. His name is Will. I've noticed that Will is always wearing a wedding ring. I've also noticed that he always has a nice smile, but I don't know if that's because he's naturally happy or if he's trying to hide something.

I've also noticed that Will always seems to be in a hurry. He's always running late, and he never seems to have time for himself. I think that's why I'm drawn to him. I feel like I can understand him in some way.

But I don't know what to do about it. I don't know if I can even tell him how I feel. I don't want to come on too strong, but I don't want to come on too weak either. I don't know what to do.

The Ancient Quarrel Between Poetry-Throught-Mail and Fear

Dear Misanthropic,

I am an English student and I have a crush on this girl who I don't even know and have no reason to even know of her, but I've seen her around. I know it sounds a bit silly, but I can't help feeling drawn to her. I've had this feeling for a while, but I'm not sure what it is. I don't know what to do about it. I've tried to forget about her, but I can't help thinking about her all the time.

I've decided to give her a name, just to talk about her. Her name is Lock. I've noticed that Lock is always wearing a wedding ring. I've also noticed that she always has a nice smile, but I don't know if that's because she's naturally happy or if she's trying to hide something.

I've also noticed that Lock always seems to be in a hurry. She's always running late, and she never seems to have time for herself. I think that's why I'm drawn to her. I feel like I can understand her in some way.

But I don't know what to do about it. I don't know if I can even tell her how I feel. I don't want to come on too strong, but I don't want to come on too weak either. I don't know what to do.

A Momentary Justification of the Monster

Dear Misanthropic,

I am a student of English literature and I have a crush on this girl who I don't even know and have no reason to even know of her, but I've seen her around. I know it sounds a bit silly, but I can't help feeling drawn to her. I've had this feeling for a while, but I'm not sure what it is. I don't know what to do about it. I've tried to forget about her, but I can't help thinking about her all the time.

I've decided to give her a name, just to talk about her. Her name is Cindy. I've noticed that Cindy is always wearing a wedding ring. I've also noticed that she always has a nice smile, but I don't know if that's because she's naturally happy or if she's trying to hide something.

I've also noticed that Cindy always seems to be in a hurry. She's always running late, and she never seems to have time for herself. I think that's why I'm drawn to her. I feel like I can understand her in some way.

But I don't know what to do about it. I don't know if I can even tell her how I feel. I don't want to come on too strong, but I don't want to come on too weak either. I don't know what to do.
Björk, Hiccupps and Plenty o’ Attitude: Dance Theatre III Playful, Impetuous

By Mattea Sano

Twelve pieces, fifteen choreographers and twenty-six dancers created Dance Theatre III. The music was predominantly popular—Björk, Ricki Lee Jones and Madonna—but the choreography was diverse.

The show opened with two excerpts of Björk’s "I Know You’re Wrong." It is a dust in simple movements, dances and sweet music. The dancers (Shana Lee Spazuk and Julia Dohlehorn) could have been encouraged to hold less and release more, but the clear expression with which they dance fulfills the general intention of the piece.

The same criticism could be applied to "So Far’10 Reasons," choreographed and performed by Julio Dohlehorn and Shana Lee Spazuk, and "Elements" by Beth Cooke. "So Far’10 Reasons" was conceived when Dohlehorn and Lee Spazuk created solo dances and then realized they had a duet. Again, the movements are very careful and held. Lee Spazuk kindly whispers while moving, which works because of its potential mystery, but does not work because it does not go far enough. It concludes with both dancers melding together to form a unified shape. Perhaps it is better that I interpret the dance as a brief period in a dream, a slight breeze that comes and goes. "Elements" also is a little bit like that.

A solo choreography by Beth Cooke, "Imprisoned" is innovative in its use of musical instruments, tabla and thumb piano played by Ehren Hanson and David Hannah respectively. The musicians sit on a mar on the floor, shirtless and quite comfortable. They create a wonderful atmosphere that is neither "Eastern" nor "Western." It is not clear how Beth breathes in such an atmosphere. That is not so clear. The musicians listen very well to her but does she listen to them? I wanted more synthesis between the music and the dance, but it was a great artistic presentation. "scroll Lock" is Owen Muldow’s solo work where he flaunts his nimble ring. Set to Bjork’s "Headhunners," Muldow comes out of the wings in a sunny light, looking like one of Ted Shawn’s dancers without his shirt. Centered weight wise, he moves very slowly, блыша их, creates sense of tension with his arms, and then falls. I wish he could have created more tension because his opening promise of weighted heaviness is respected. In the end, he lays on his back amid a large pool of spotlight and in harmony with Bjork’s whispers. One wonders whether the piece is too short, but it is not, it takes you to an another place and that is quite enough. Muldow is coming along as a performer.

"Why I hate the universe" by Sarah Ward is bitter sweet. Set in this piece two distinct sections where a quartet and a solo are performed to a Simon O’Connor song. The quartet uses devices like hiccupps, waves and blowing kisses. Confusion among the dancers are depicted in the second section set to the sounds of nature. It then ends with all five draped together in a pile. Owen Muldow seems to like Bjork a lot. In "Josephine and Felicia," he has ten beautiful dancers moving to her music. His advantage is that he knows a lot about lighting techniques. The dancing done by Owen and Brian Aldous is impeccable. It is not, you take you to an another place and that is quite enough. Muldow is coming along as a performer.

At the end, the whole audience was completely imprinted by Björk, Ricki Lee Jones and Madonna—but the choreography was diverse. Thank you.
Letters to the Editors & Community

To the Community,

Among the many goals of the Bard Black Student Organization, the primary goal at this point is to support and protect Mario Bourdeau, as well as to support the African American student population. I ask everyone give him room to breathe. This is the best way to support him. I have been approached by many students who shared interests in taking action and I appreciate that. I explored club organizations and students who are organizing committees and want to take action to be respected of B.B.S.O's position. Before any action is to be taken, I ask that contact be made and discussed with B.B.S.O. This is to ensure that everyone is in-sync—a unified community. It has been a difficult time for the African American student population. B.B.S.O. needs time to meet and to set an agenda. The Bard Community must be patient and handle this situation with care if we want to see fruitful results.

To the Bard Community,

I would like to comment about the incident which occurred on campus Saturday night and the response by the administration and students. As many of you are aware, a Deputy Sheriff from the Dutchess County Sheriff's Office arrested Mario Bourdeau, an African American male student, on campus. I mention Mario's race because, as details about the arrest office, actions became known, it was evident that race was a significant factor in the nature of the pursuit and the aggressiveness used by the officer in the arrest. The night of the incident and the days following the incident have been a blur filled with meetings, discussions, telephone calls, tear, uncertainty and fear.

As an African American woman new to this community, I am disturbed that the memory of this inci- dent will forever cloud my impression of the New York Hudson Valley. As an African American female administrator new to this community, I am commit- ted to working with all of Bard's faculty, staff and students to make sure that this never happens again on our campus. I have not had the opportunity to prop- erly reflect upon how this has affected me, my fellow African Americans on this campus and the community at large. However, I know that soon the night will come when I get into my car to drive home to my lit- tle apartment in Kingston, and cry about the painful reminder that my African American brothers, sisters and I have a limited sense of safety in our own com- munity. But, the time for tears will be brief and the time for action will be long.

In the coming months, the President, the Dean of Students Office, the Bard Black Student Organization, and other student organizations/groups will be working on the issue of this incident. Information will be circulating about methods for short term and long term action. I strongly recommend that students inter- ested in action respect the wishes of Mario Bourdeau, Raymond Marte, the other students directly involved and the agenda of the Bard Black Student Organization. In addition, I would like to encourage all students to respect the different reaction of their peers and refrain from judging each other's choice of Information will be circulating about methods for short term and long term action. I strongly recommend that students interested in action respect the wishes of Marlo Bourdeau, Raymond Marte, the other students directly involved and the agenda of the Bard Black Student Organization.

response to this offensive incident. In my three months at Bard, I have begun developing resources for com- municating about race, approaching issues of diversity, and educating the community about difference and unity. I hope that each of you will work with me and with each other to address this wound and its long term affects.

Lastly, I would like to thank the President, the Dean of Students staff, the Student Services staff, the faculty and the students who have supported me through this ordeal. I, along with Mario and many others, are focused upon the successful recovery from this incident and the ability to say that something positive has come from such pain.

Nicole Wodick
Assistant Dean of Students/ Director of Multicultural Affairs

To the Community,

There are no words that can adequately describe in one sentence what happened to Marlo. We support him in whatever he desires assistance in doing or not doing. We also firmly believe in the necessity of an open dialogue amongst all members of the Bard community.

Ariana Osmo-Stokas
Head of LA$O

Refrigering Line Coverage Inconsistent

To the Editors:

In your first issue of The Bard Observer you offer an account of last spring's Refrigering Line taping held here on Bard, during which several students disrupted the debate with a protest for more campus diversity ([Protesting Refrigering Line Arts, Diversity Debate Continues, Sept. 23]). In addition the Observer provided a table entitled, "Bard College Minority Enrollment." On the last line of your table the figure for H.E.O.E Enrollment is incorrectly stated- it's ten. In fact, the Higher Education Opportunity Program admitted fourteen First Year students.

My reason for writing to you has actually less to do with this statistical error, rather it is your inclusion of H.E.O.E Statistics in the Enrollment table without explanation. As a result it appears out of context, because nowhere in your article does it state what the acronym H.E.O.E stands for, nor does the reader know what it means to be "an H.E.O.E."

My question then, becomes why include H.E.O.E. in the box at all, why not the T.L.S. or S.P.A.R.C, with no explanation of those letters, and no mention of the programs in the text of the article.

In addition, "on H.E.O.E" amounts being on a scholar- ship, (if interpreted positively) or on welfare (if read negatively). It is neither. The Higher Education Opportunity Program is in fact a three year old partnership between N.Y. State and its private colleges and universities, which minimizes, administers, and aids students who are deemed economically and educationally disadvantaged, yet poses the potential to study successfully on a college level. There is no racial basis for admission, as it is implied by H.E.O.E.'s mention in your table.

Oh, I almost forgot. The next time Lauren Martin and Lisa Thompson decide to include H.E.O.E in their questions mentioning Bard's lack of diversity is the ["The Manipulation of the Negro and the Yellow Peril," Sept. 23] they may want to stop by the office and see what is going on. There may have been unfavorable changes in H.E.O.E, but we're still here.

Secondly,

GABRIEL N. MINDSIE
Acting Director, H.E.O.E.
North Hoffman Building

Observer Editorial Policy

The Bard Observer is Bard’s only stu- dent-run newspaper. A forum for the exchange of ideas and information, the paper is distributed free-of-charge on campus. Twelve 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. Late submissions (with the exception of late breaking news and sports articles) will not be accepted.

Submit all writings on a labeled disk with files saved in a Macintosh-compatible format (or PC files). Include a double- spaced headline (20 points) labeled with author’s name, suggested headline and subhead 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 substance.

Send 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, Annan- dale-on-Hudson, NY 12504.

The Bard Observer Editorial Staff 1998-99

The Bard Observer

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Salomea Genin

Salomea's Salon: A German-Jewish Life in Song and Story

An early childhood in Nazi Berlin, exile in Austria, followed by twenty-five years in East Germany provide the material for Salomea Genin's historical/autobiographical program of Yiddish songs (translations provided) and storytelling. She will be accompanied on the guitar by Karsten Troyke.

Salomea Genin is the author of the memoir Shyndl & Salomea (Northwestern Univ. Press, 1997) available at the Bard bookstore.

Friday, October 30, 3:30 p.m., Manor Lounge

The Dancing Paperclip of Tormented Souls / by Morgan Pielli

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BOTS-MAN:

THE KILLING JOSEY

Bot-man, Volume 3, Issue 2, 1998

YEARS AGO, A BARD EMPLOYEE WENT SWIMMING IN THE FALL...

MY GOD... MY SKIN! IT'S INFLAMED! MY SKIN!

ARGH!

BURNED AND PREMATURELY BALDING, THIS EMPLOYEE'S MIND WAS WRAPPED AND TWISTED - AND HE SWORE THAT SOMEDAY HE WOULD VENGEANCE! SOMEDAY HE WOULD BRING ENTERTAINMENT TO BARD!

IT BEGAN INNOCENTLY ENOUGH...

SCHOOL OF COUNTRY JAZZ... HE'S WHAT? ULTRA-WHAT?

STUDENT ACTIVITIES PRESENTS: BAD JAZZ NITE!

AND GROO...

APOCALYPSE NITE!

FEATURING THE FOUR HORSemen - WEAR YOUR FAVOURITE TURTLE LOVING 1960s OUTFIT!

MY GOD! JOSEY IS FLYING! HE MUST BE STOPPED!

BUMPER NITE!

BUMPER CAR NITE!

PASS THE SALT DEAN-BOY!

FUTURE CONTINUED...