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"News is whatever sells newspapers: The Bard Observer is free."

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**Former Black Panther Leaders Address the Power of Protest**

Bobby Seale and David Hilliard reflect on a transformative age

**By Michael Maguire**

In 1965, Bobby Seale was a member of the Black Panther Party and was imprisoned for 11 months. He later co-founded the New Haven Community Development Corporation. David Hilliard was a member of the Black Panther Party and was imprisoned for 19 months. He later co-founded the African American Cultural Institute. The two leaders reflect on the power of protest and the role of the Black Panther Party in transforming the country.

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**Molinaro vs. Voell: Where’s the Beef?**

By Michael Maguire

The incumbent Republican state Senator, Frank Molinaro, is facing a primary challenge from the Democratic candidate, Brian Voell. Molinaro was re-elected by a wide margin in 1997, but Voell is a strong candidate who is expected to make a competitive race in 2000.

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**Bard Trustee Skip Gates Presents CD-ROM**

A new encyclopedia of African history, *Encarta Africana*, offers a multimedia account with the help of the Microsoft

**By Moris Brook**

**Encarta Africana** was launched on February 23, 1999. It is a comprehensive resource for students and educators to explore the history, culture, and diversity of Africa. The CD-ROM includes interactive features, videos, and maps that allow users to explore different aspects of African history. It was developed in collaboration with the Smithsonian Institution and the World Bank.

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Campus-Wide Cigarette Referendum Passes

BY AMANDA KINGSTON

Yes, after a lengthy absence, cigarettes are once again available on campus. For a mere $3.45, one can purchase a pack of cigarettes from our own Barnes and Noble Bookstore.

For many years, cigarettes at the bookstore were a staple of campus life and a huge source of profit for the bookstore itself. However, a year and a half ago, Associate Vice President Jim Brubig wrote a letter to the Student Senate, inquiring about the possibility of selling cigarettes at the bookstore, asking that the sale of cigarettes be permanently discontinued. Approached by students upset by the loss of an apparent convenience, Brubig explained that while he understood smoking was an individual choice, he felt that the college, as an educational institution, had no business promoting the use of a deadly substance. Last semester, the Student Life Committee continued to claim that such a decrease should not be handed down by administration, but that the community should decide if on-campus cigarette sales were acceptable. Administrators Jim Brubig, Stuart Levine, and Mary Bolduc agreed that a campus-wide vote would be a fair way to resolve the issue. They agreed to abide by the community’s decision as long as the referendum met certain criteria. All students, faculty, and staff were eligible to vote, and a vote turnout of at least 50 percent was required. A simple majority would decide.

Student Life Committee members rallied in front of the bookstore and associated with the circulation of the petition. The petition had been signed by over 500 students, faculty, and staff, and had been submitted to the Student Senate. The Senate unanimously voted to support the petition, and the referendum was set for the next semester.

Steve Vandervest, bookstore manager, had no comment. The Student Life Committee reminds only that they are thrilled at any opportunity to combat administrative paternalism and would love to receive more suggestions.

The campus-wide vote was a fair way to resolve the issue. They agreed to abide by the community’s decision as long as the referendum met certain criteria. All students, faculty, and staff were eligible to vote, and a vote turnout of at least 50 percent was required. A simple majority would decide.

Steve Vandervest, bookstore manager, had no comment. The Student Life Committee reminds only that they are thrilled at any opportunity to combat administrative paternalism and would love to receive more suggestions.

Committee members can be reached through campus mail or at sld@bard.edu.

NEWSBRIEF

BARNES, A NEW MAN FOR THE MILLENNIUM

The pocket watch Fred Barnes carries was the free gift of a cigarette he does not smoke. He teaches short stories in his free time. He has early, silver-gray hair, a full beard, and a dog named Max, which means “beautiful” in Swedish. Barnes is also the new residence director (RD) of north campus.

“I’m happy to have a lot of that,” said Barnes. “I did the same for Fred, did that for the thing and made a lot of money, but it’s not what I’d like to do. I like to see that and talk to people.”

Before arriving at Bard, Barnes took a varied and interesting life. He worked for two years in youth services and then owned an art gallery/coffee shop in New York called the Tree of Art. Following this, he spent several years writing grants for environmental research. He then held the position of director of Chester County Youth Build, a nationwide program that works with the rehabilitation of high school dropouts. He worked for 10 years. Finally, he took on the job of night dispatcher at Bard. After the resignation of Rob Fogg as north campus RD, Barnes was asked to apply for the position.

“It’s difficult to express (how new I feel), because it’s a job, but it’s also a new way of life,” said Barnes. “I’ve been teaching and in a teaching environment. I’ve been working in the community. And the opportunity to work with students, it’s a new experience.”

For the new position, Barnes said he would take his sales experience as a sign of his personal skills for or against that. “Your students perceive you in some way different than how you perceive yourself,” said Bennett. “I hope to have a personal connection with students because there are those in this relationship that make a job like this worthwhile.”

GUARD TAKES ON REGISTRAR POSITION

(HINT: HE MAY DISLIKE THE LETTER E)

At last fall’s conclusion, Mr. Gubay, a heavy

Hand administrator, took a job signing up, giving us all our class lists (at least 1500)," said Gubay. "It’s natural, according to Gubay. "If all functions optimally, you won’t know it; it’s done at all."

Getting new digital forms and filings of an upcoming class.

Gubay’s famous for his cheerful organization and British SX, will go on doing just a bit different—a phenom

ous class to finish the fall and spring—"RH

ADDITION TO WOODS BEGINS NEXT MONTH

After years of stalling, funding for an addition to Woods Studio, Bard’s photography facility, has appeared. While some funding was previously reserved for the project, the administration recently voted to further support the building. The funds will be derived from a planned remodeling of Seymon. Designs for the new facility were completed last semester, and the plans submitted by construction companies were higher than expected. Jim Brubig, associate vice president for administration and finance, assured the need was "very" enough to house the project’s commencement.

The new $500,000 building will add the cur

rent Woods Studio and contain a gallery, a large classroom, a student lounge, facilities for digital imaging, and a studio space measuring 72 feet by 36 feet and three stories high. The current building will

use its offices renovated and a brand-new classroom added. It is unclear whether the darkness will be illuminated or whether disadvantaged

elderly and other better-equipped equipment will be replaced.

Construction is scheduled to begin within a month, and the addition is expected to open by the fall semester. The college will continue to search for donors for the project even after it begins.

Students will reach the new facility via the same newly-remodeled rear—OFN

PRANK CALLS CAUSE DISTRESS

For the last three weeks, an anonymous source has been calling Bard’s student newspaper, The Bard Observer, and causing panic. The calls are a random nature. The callers were in sequence and were received by both men and women. When men answered the phone, the caller has claimed to have diarrhea the wrong number before hanging up. When women received the call, the caller said he was in high and asked the listener who was calling. The caller then pretended to be either the woman’s husband, eventually leading the conversation to discuss sexual matters.

Since both female and male students have received these calls, the perpetrator is not thought to be a Bard student.—OFN

LEAH FAVRELOFF ON WRAP

The holy trinity of the Residence Life Office, Leah Favr OFFR, has resigned her position as director of residence life to become Hofstra University’s campus coordinator. “She got a great job offer she couldn’t pass up,” said Allison Bennett, the newly appointed director of residence life. “She has less responsibility for the same salary and gets to take a master’s degree program in exactly the subject she wants, education.”

As a result of her move, Bennett was promoted from residence director (RD) to FavrOFFR’s former position. “I’m really tired it is now,” she joked. “I feel like I’ve been here. I mean, I get to be here by your round.”

RUMMAGING IT HH: new Director of Res-Life Bennett.
Panthers Speak to Large Audience

CONTINUED FROM PAGE ONE

political framework through which students can organize themselves. The speakers appeared reluctant to directly answer questions concerning what strategies can be devised for organization. Instead, Hilliard said that the main purpose of their talk was to clear up some myths and misunderstandings about the history of the BPP.

Although the Black Panthers contributed immensely to changing the oppressive political structure in society, their legacy is tainted. According to Hilliard and Saul, J. Edgar Hoover’s COINTELPRO program had undermined many radical organizations in the 1960s by publicly damaging misinformation about the organizations and creating internal conflict within the groups themselves. The Panther’s association with violence is one example of this damage to their reputation.

The Black Panthers legally were unincorporated weapons as a symbolic gesture of self-defense. They claim this act was misrepresented by the press, who labeled the Panthers as a military hate group.

While advocating self-defense in response to American violence, the Black Panthers also initiated many programs to assist the immediate needs of the black community. The Free Breakfast for Children program was established, feeding thousands of school-children across the nation every morning. The Panthers also provided free testing for sickle-cell anemia. By providing direct solutions to the problems of the black urban population, the Panthers were able to create a political electorate that could transform the system to make it serve the people’s interests.

For Seale, history is an essential component of activism. During the talk, he explained how his largely self-taught knowledge of the history of the African peo-

ple helped him understand the racist political processes taking place around him in the present. In addition, he emphasized the need for young people to be aware of past movements, in order to more effectively manage their own.

David Hilliard is currently running for Oakland City Council, with Saul acting as his campaign manager. Seale and Hilliard made the point Wednesday night that Hilliard’s candidacy does not represent a shift away from the core goals toward a more traditional political arena. The BPP has always sought political empower-

ment through the electorate. “We can’t be outside of the system when we’re being oppressed by it. You’re interconnected with it,” Seale said. In 1968, Huey Newton and Seale were both on the ballot for California state assembly and Edlenden Cleaver, Minister of Information for the Black Panthers, ran for President on the Peace and Freedom ticket and won two million votes.

If he is elected, Hilliard will work with Oakland’s progressive mayor Jerry Brown to further fulfill the goals set by the 10 Point Program in the 1960s. One of his main goals is to shift money from the prison industry to schools, housing, and ser-
vices for seniors. “We were trying to cure some real community corporate em-

powerment on a lot of different levels,” Seale said. “That’s what [Hilliard and Brown] will continue to do.”

Gates Presents CD-ROM

CONTINUED FROM PAGE ONE

ROM format is the mapping of every documented slave record that took place during the history of the slave trade on a digitized cross-

countymap.

The format of Encarta Africana appeared user-friendly. It is thor-

oughly cross-referenced with hyperlinks to other areas of the encyclopedia itself, as well as to external resources. One need not get on the information highway, or else suffer “intellectual red-clock.”

Noting that there are 14 million black Baptists in the United States, Gates mentioned the value of encouraging black Sunday schools to teach its pupils about African history, comparable to the way Hebrew schools teach Jewish history alongside religion. He suggested that Encarta Africana would serve as an ideal resource for this purpose. Microsoft is planning to donate 8,000 copies of the dig-

tal encyclopedia to schools and libraries. However, the CD-ROM is not yet Mac-compatible, preventing 40 percent of school computers from running the software (San Francisco Chronicle, 2/11/99).

The audience appeared receptive to the easy authority with which Gates spoke. He was a general supporter of digitaliz-

ing as Gates revealed his product with the zeal and fondness of a new parent. However, the question and answer period revealed skepticism about the potential for Encarta Africana to achieve the scope to which it aspires. One student offered the criticism that Gates’s creation was providing “meta-narrative” of the history of black peoples, to which Gates responded that he saw no problem with such a concept. Another student suggested that the encyclopedia glossed over the issue of racism, while a third pointed out that the history was an icon of 

type, neglecting the folk history of black peoples.

Generally, Gates responded with droll advocacy for what the encyclopedia does include, rather than apologizing for what he acknowledged as inevitable limitations. “Seattle people say I’m not afrocentric enough... the great thing about capitalism is, I can say make your own goddamned CD-ROM!”

Encarta Africana will soon be installed in the library and sold at the bookstore. The retail price is $49.95, and includes a $20 value. The encyclopedia will also be published in print form later in the year. Further information about the encyclopedia, including sample “pages,” can be found at www.Africana.com.

Tivoli Mayoral Race

CONTINUED FROM PAGE ONE

to meet the candidates. Both candidates are con-

cerned with issues—quality of life, youth-oriented programs, community togetherness, but their approaches are slightly divergent.

Tivoli’s population is relatively eclectic. There are the permanent residents, the Bard students, and the weekend New Yorkers, all of whose interests differ. As in Molinario’s platform in the 1997 election, in which he again ran unopposed, he is focusing on “bringing the community together.” This includes finding ways in which all residents can have an active role in the community.

Currently, Molinario is working on setting up a college forum, in which students can voice their ideas and grievances to the Mayor, Planning Commission, and other facets of the Tivoli govern-

ment. The mayor also maintains an open door poli-
cy so that anyone can enter his office and talk with him at any time.

Tim Voell, if elected, hopes to continue in the same manner. He would like to see an increase in community-oriented events such as theTivoli Art Fair and Community Day. This summer, he wants to have a Saturday night outdoor movie series in the park behind the water-tower, and monthly potluck dinners. Events like these are not only low-cost, but they are also a better forum for people getting together on a more regular basis, and being validated for the person making decisions for the village,” says Tim.

Another issue which both candidates have ad-

ressed is the increased youth population in Tivoli and their needs. Molinario has formed a Tivoli Youth Committee and praises the success of events such as the annual Halloween party which drew over 250 kids last year. Tim would like to establish either a day care center or afternoon pro-
gram that would benefit both youths and their parents alike. With the youth population rising, there may also be potential to open a school in Tivoli, which, Tim says, would build a real sense of pride in the village.

The future development of the Hudson river-front is also a concern. Currently, Cornell, not the village, owns the property on the other side of the tracks. Since Cornell is required by the federal government to close all railroad crossings, access to the river may be closed off. Molinario wants to acquire and develop a small piece of the river-front in order to prevent a loss of access to the water by Tivoli residents.

Although Tim also wants to access the river into the village, he thinks that the park-like development that Molinario is suggesting may be a waste of resources considering the existence of nature parks like Cummert Park and Tivoli Bay.

The issue most important to Bard students is, obviously, the police. Life in Tivoli this semester has been accompanied by the strangely felt police pres-

ence, as the cops crack down on under-age drinking, public drinking, and "disorderly conduct."

"To be honest," Marc said, "the police are a blight tool, but they don’t address a problem, they simply make a solution." He admits that he has failed to find a sufficient solution that works for everyone. Tim Voell says that, if elected, he will consider reinstating the position of Town Constable, which has been out of use for some time. Rather than use the police, he would like to employ a constable to "walk the lawn," who would be familiar to everyone and serve as a "reminder for how quiet, not drive drunkers, without any of the negative aspects that come with the police presence."

As for complaints that the police in Tivoli specifically target Bard students, Molinario says that there is no such agenda.

"For complaints that the police in Tivoli specifically target Bard students, Molinario says that there is no such agenda. He meets with the deputy-sheriff every Friday and has accompanied the police on their patrols many times. Although he does not yet consider police harassment a major problem, he is open to hearing any complaints that need to be voiced.

"In terms of Bard students being targeted, I think that is more the result of the fact that after eleven o’clock at night the police are here, seventy-five per-

cent of the people who are out are Bard students," Tim said. Though the police problem is very com-

plaintless, both candidates are willing to work with students to find a solution.
Relocation of Arts Center to New Site Now Likely

By David Potter Miller

BARD COLLEGE has announced plans to seriously consider an alternative site for the Frank Gehry-designed Bard Performing Arts Center (PAC). The move represents an attempt to hasten the completion of the project by avoiding the inevitable legal hassles associated with the original proposed site near the Swillik River, against which neighboring Montgomery Place had mounted a fierce campaign.

Following December's public hearings in review of the Draft Environmental Impact Statement commissioned by Bard, the Red Hook Planning Board issued a lengthy memorandum requesting that the college provide detailed analyses of several alternative sites and of the cumulative Impact Analysis Board taking into account all future projects planned for the Avery Bluffs area.

According to Jim Brudvig, associate vice president for administration and finance, Bard would have needed to work extensively to build an "artistic case" for approval in "providing the planning board" against a threatened lawsuit from Historic Hudson Valley, the owner of Montgomery Place. This alone would have set the project back months, but Brudvig worried that further legal maneuvers on the part of Historic Hudson Valley could delay construction indefinitely.

The college was only willing to explore alternative sites which would require minimal redesign. A site to the north of West Main, on a grassy area presently used as overflow parking for the Bard Music Festival each August, was found to be acceptable. Gehry visited the site and voiced his approval. Only the foundation work will be significantly altered, he said, as this is relatively relatively shaped, calling for excavation. The foundation work will be placed on the opposite side, and minor adjustments may be made to some facilities on the first floor.

The building is to look almost exactly the same. Although the Planning Board encouraged a move to the Manor site, the college’s decision would be contingent upon the Board’s ability to promise and facilitate a rapid approval to begin construction, said Brudvig. "It is more important to have the building somewhere than not at all," he said. "[But] I’m not fully committed to moving it until I know the community is behind [the new site]."

The Planning Board expressed concern about the

if construction were indeed to begin in August, the facility would be ready to open by the beginning of the 2001/2002 academic year.

the replacement of the Avery building, could add as much as $10 million to the building’s original $20 million price tag. Only $13 million dollars have officially been raised thus far, leaving the college with significant fundraising work to do. President Leon Botstein spoke to the Observer on a cellular telephone as he hurried to a Manhattan meet-

ing with possible donors.

"It’s not easy to start from scratch," Botstein said, referring to the complete relocation of all drama/dance facilities, “but we may get a better deal.” He added that the Avery facilities are currently in need of renovation anyway, and that moving the drama/dance department would enable Avery to be converted into additional space for the music department.

Botstein still believes that Bard could eventually win a battle over the original site—which at the December public hearing he declared to be the only site at which the building would ever see completion—but that the fight would be lengthy and extensive.

"[Montgomery Place] has declared war on any facility near the Swillik," he said. "We’re not in the business of fighting wars."

The money and time saved by not engaging in the legal battle would offset the effect of the $10 million discrepancy between the estimated costs of the two sites, he added.

Botstein said that an anonymous group of donors had agreed to pay for the remaining cost of the project (although he said that he would prefer to continue trying to fund the entire project with smaller contributions). This philanthropic offer, however, may not be forever extendable, making the new, relatively obstacle-free site more attractive.

He admitted that the new site is "a little more distant, a little more inconvenient. It’s not an ideal solution, but it may be the only viable solution." While others might suggest that the new plan isolates drama/dance from the rest of the campus, he extols "residual benefits" of this new arrangement as a chance to integrate the campus as a whole, with all sections being utilized for learning and performance as well for residence. More shuttle transportation would necessarily be added, and the additional lighting installed for the expanded parking facilities would address the safety concerns of the Manor area.

But both Brudvig and Botstein are quick to point out that this relocation is far from certain.

"There will be no deal unless we can break ground in August," Botstein said, which would require the completion of the Planning Board, as well as the approval of Bard’s Board of Trustees for the extra cost of the new plan.

If construction were indeed to begin in August, the facility would be ready to open by the beginning of the 2001/2002 academic year. If significant obstacles were to arise in the new plan, the college would continue to fight for the original site on the edge of the Swillik River.

Brudvig notes that representatives of Historic Hudson Valley have approached him to offer their help in getting the new site, at the furthest point of the campus from the Swillik River, rapidly approved.

Botstein, however, continues to resist the "war of egos and wills," that opponents of the original site waged against the project.

"They have done the college great harm, and my efforts have not been borne [of] their desperation to destroy a very important project for the campus and the community," he said. "Let’s hope that they [will now] leave us alone.

Campus Robberies

By Captain Lewis

On the evenings of January 30/31 and February 16/17, two robberies were committed on Bard campus, by what the authorities believe to be a group of four smallmalls. In both cases, the assailants achieved entrance to the dorms (South Hall first, and then Robinson) by entresses that were propped open, and entered the two students’ unlocked rooms after being directed by other residents. The assailants carried baseball bats and threatened the two students with physical harm before robbing them, though no one was injured. The administration has expressed particular concern about the ease with which the assailants reached their victims.

Currently, Bard Security is working with the State Police to solving the case.

Though the details released do not confirm whether the attacks were random or targeted, it is rumored that the assailants asked where on campus they could purchase drugs before proceeding to the victim’s rooms. Whenever the case may be, Dean of Students Jonathan Becker is imploring campus residents to follow strict security measures, such as locking their rooms, refraining from propping doors, and allowing no strangers into their dorms. In the meantime, the suspects on campus are in jail security immediately, or if they have information that could help the investigation, to call the State Police at 876-4049, and ask for Inspector Savoie.

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* * *

* (The Poughkeepsie Journal)

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From the Observer Archives
Speaking with Huey P. Newton

Editor's Note: The following is excerpted from an interview with Huey P. Newton conducted by John Bucaro and David Feinstein of the Black Panther Party on August 21, 1970 in New Haven, Connecticut. It was subsequently published in the September 1970 issue of the Black Observer for Black America. Huey Newton was one of the original founders of the Black Panther Party, which was formed in 1966. He spent most of his life in prison on charges of murder, but, as a result of the force of the Free Huey movement, he was charged and tried. Huey died in 1989.

Liberation News Service: Do you think there's a revolutionary potential for youths today, or do you think it's a kind of sidenote?

Huey: Well, I think that the drug culture and the deep-out movement in the consciousness transformation stage, that I think the youths will drop out and then they'll start dropping in again after they see they can't find any peace by separating. I think that the youth movement at this time is another manifestation of the separatist idea that many black nationalists preached just a few years ago. The youth drug culture is another manifestation of this—you know, like "we'll get out of the whole thing."

But we're starting to find out that we can't separate, because imperialism won't allow us to separate. Imperialism won't allow us to separate countries so 12 to 15 million people away to live in peace, and they've already separated even on a geographical level. If imperialism were to separate those countries he's 15 million miles away it surely won't let a group of people right here in North America separate. We won't find any salvation until we are rid of the small ruling clique within this country. Then there won't be any need to separate at all anyway—matter of fact the whole concept of nationalism will be settled.

Right now the Black Panther Party supports all nationalistic wars of independence, because we feel that these countries haven't exploited anyone, and they are nationalistic on a self-defense basis. They have a right to independence. But we view them as no more than liberation territories or a base to operate from in order to destroy imperialism.

After imperialism is destroyed, then there won't be any need for nationalism, so we won't support it. At this point we take a stand that we think blacks within this country have a moral right to separate. The revolutionary nationalist idea is a moral thing. After so many years of abuse we have a right to do this. On the other hand I feel the Party feels that this has beset our obligation upon us. And that obligation is to transform the whole society, as a matter of fact, the whole world.

Because if this society is moved, then the whole world will be transformed. We have a moral right I don't think the political strategy is correct. Because if we dealt we serve as the vanguard in this transformation then someone else will. So the Party accepts this role as the vanguard—not with any arrogance, but we feel that history has bestowed this task upon us. In many ways, it's a natural thing that Black Americans are the vanguard of the revolution. Because our history was destroyed. We were kidnapped from the Mother Country, brought here, and our national attitude was destroyed by slavery.

The people are looking for salvation not from the past but lies always in the future. So we're perceivable by necessity—a very pragmatic people. You're less likely to have ethnocentric notions when your history has been destroyed. So we end up being a very dynamic people. We end up being a people that's been dispersed all over the world, so therefore we're international by our very heritage. Because we're not hung up on this national chauvinism, not really historically, because after the break, by slavery again, it's only natural that we'll be internationalist and it will be easier for us to give up these chauvinistic ideas of nationalism.

Charles Garoy (Huey's lawyer): Huey, why do you tell them something about the difference between revolutionary suicide and revolutionary suicide.

Huey... at this point in history... the people in general and the blacks in particular have little alternative. We can choose between revolutionary suicide and revolutionary suicide. What I mean by revolutionary suicide is what is used by a reactionary set of conditions. When a corrupt regime strips a man of all dignity and crush his human qualities and then uses his suicide to reactionary suicide. If he does nothing he gets killed by that reactionary set of conditions. It's a spiritual kind of death, it's something as much as he's doing nothing to stop it. And I'm contending that he has an obligation to preserve his soul, so it's not going to be easy to say revolution.

On the other hand I think that we all have to realize that the enemy that we're fighting is very strong, very powerful, and our individual chances of surviving are very slim. So when we take action, when we take our destiny in our own hands and try to change those reactionary conditions by going in a head-on conflict with those forces, then this is edging on suicide. I call it revolutionary suicide because there's a small chance that we'll actually succeed, I mean individually succeed. We know that the people will eventually win. But as far as each of us we have no guarantee that we will succeed. And matter of fact I believe that our chances are so slight that we can call this revolutionary suicide. Because it's a freedom of choice, and that we're taking action to live, really, and to change those conditions that are about to kill us.

I think that this is sort of symbolic, actually. It shows that we're being destroyed, but it also shows a redemption. Because in the new world, people will only live to love each other anyway, you see. We won't be concerned about those material things and so forth. I'm contending that what sustains the revolutionaryist is the love that he has for the people and this motivates him to destroy those things that have stripped everything else away, so it's a destruction and a redemption.
For the past two years, attempts have been made to set up a server devoted exclusively to providing web space for students. Students had previously proposed that a server, funded by the Vice-President's Fund, be networked on the CIS 2 Warp operating system. This system was chosen to avoid providing superuser access to the administration. Under the operating system endorsed by the administration, the college would lose its exclusive control over the network. The college had demanded exclusive administrative privileges on a student-designated server, but former Information Resources Director Boozre Gitman refused to grant students this degree of control. Other points of contention, related to common issues and student authority in general, revived the approval process for a student-run server.

However, with Dave Maxwell as the current director of information technology, we will now see the student server become a reality. The server, a new Sun SPARC, has been purchased with funds allocated as an allowance for all the student who made the previous request. Fortunately, the purchase will not affect the amount of the current student's fund. Ben Erganian, webmaster for the Inside server, is coordinating the installation of the machine. Students can speak with Maxwell if they want to participate in networking the server.

As a student-controlled community resource, the server will provide many services. The ability to publish on the web may gradually but dramatically change the character of the Bard community. Such an open and accessible medium as web publishing may provide students to express and share the way that information is distributed on Bard campus. Indeed, the right to web publishing is extremely important in expanding the ability of students to share their work and ideas with not only each other, but with anyone else in the world.

Maxwell adds that one of his priorities is to "open the web publishing channel for the entire community." He cited the online version of The Bard Observer as an example of the progress already made towards getting students' work published on the web. Inside Bard has also featured a web project by student Laura Cali Tyler, which documented her experiences with Judy Pfaff in Brazil. The Bard Book System, a database of books created by Stanislaw Gopalakrishnan and Usha Jayewarden, has also been linked on the Inside server. Though recent applications for student web publishing have been large-scale projects, students from all levels of experience are encouraged to become active web publishers.

As an open server for publishing lends itself to the evolving conventions regarding content. Students will be able to distribute any files or information they choose, without being subject to evaluation or censorship by the college.

At the end of last semester, you might have noticed a disclaimer appearing before the Observer site, preparing the viewer for content which "[does not necessarily reflect the views or policies of Bard College or its officers and faculty]." Indicating that the college was ready to allow students to take responsibility for their work, the disclaimer was a harbinger of greater expressive freedoms for the Bard community. It is a gesture which places students on their own ground. The administration's reluctance to provide this kind of disclaimer is perplexing. Many colleges like Bard have long ago recognized the value of supporting the work of their students. For example, Maxwell took a survey of 40 "Tier 1" liberal arts schools and found that Bard was one of two out of ten who have a student web server. Thankfully, the college has finally approved a technology which will put Bard in the same league as its competitors.

Maxwell took a survey of 40 "Tier 1" liberal arts schools and found that Bard was one of two that do not have a student web server. These guidelines were modeled after those used at other colleges, and were adopted specifically for the Bard community. To avoid redundancy and political friction, Maxwell tried to keep the guidelines, and their corresponding punitive measures, consistent with those that already exist. As he explained, "If you trash somebody's room, there is already a process to address those issues. I didn't need to create a new one if you trash someone's "email account." Maxwell is confident that there should be few major difficulties or problems. Disagreements will be resolved on an individual basis. But if a controversy were to erupt, the dispute would be settled by the Student, Judicial Board and the administration.

The web publishing guidelines can be viewed from the Inside Bard homepage (http://inside.bard.edu/cccc/guidelines.html). Basically, you cannot use the site for illegal or commercial purposes. Additionally, there are a few requirements which apply to the construction of every student's site. Students must refrain from using Bard logos or any images that might make the page appear to be an official document. The page author must also identify himself or herself and provide his or her email address, so as to assure that the author is responsible for the content of his or her page.

Maxwell plans to make getting started simple. Students will be able to create a web directory for themselves by typing in a special command when they type to Bard. The command will create a personal web address, which will look like this:

http://students.bard.edu/~yourname

At that point, students will be able to use an FTP (File Transfer Protocol) program such as WSFTP or Fetch to transfer HTML (HyperText Markup Language) files to their web directory. Maxwell is in the process of hiring an instructor to get students running their own sites as quickly as possible.

It will be interesting to see how the Bard community reacts to web publishing. There are certainly many practical advantages to publishing on the web. It is a great way to make important information, such as a résumé or a portfolio, easily accessible. It will also be an effective way for clubs and organizations to provide information to students. There are many creative possibilities to be explored with web publishing on the server.

The success of a student server depends on how diversely it is used. The student community will determine how usefully this resource is integrated into life at Bard. With a diversity of participants in the experience, the value of such a resource in the community may become very significant.

However, it is impossible to predict the way students will choose to use the site. One might expect that the student server could complement the kind of community "presence" generated with the resurrection of the radio station. It is likely that The Bard Observer will be at the center of these changes, adapting dynamically to respond to new demands.

1 Gauk speak:
If you have ever been to Bard, you have a UNIX user shell account. This means that you have a directory on the Bard server named after your email address. When you log in to Bard, you are accessing this disk space. Only you have privileges to read, write, and execute files from this directory. Unless you change permissions on your files, only the superuser can alter, add to, or delete these files.

Who is this all powerful superuser? You are.

In the UNIX networking environment, there is always a root directory from which all others are derived. Only the "root," usually the system administrator, has access privileges to that directory and control over all directories branching from it. Root gives you superpowers and root takes away.

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Latin American Music
Resonates on the Hudson

By Jane Corver

Far from the world of thick German Romanticism, Viennese Classicism, and all the other European classical traditions that have formed the bulk of our Western musical canon, the Latin American music scene has flourished independently of its neighbors to the north. Occasionally a composer of comparable virtuosity and approachability, like Villa-Lobos or Ernesto Nazareth, will breach the icy tower of the classical tradition and make a place in the repertoire. In general, however, the music of Latin America has remained a poorly explored genre of classical music literature.

It was therefore pleasing to see a concert celebrating the music of Latin America, by the Bard Music Department. The concert, which illuminated a handful of South American and Central American composers of varying degrees of notoriety, was held on Wednesday, February 4, in Blum Hall. It placed the well-known composers Villa-Lobos and Ginastera side by side with Álba Potes and Osvaldo Sadori, composers who, in spite of talent almost tantamount to the former two, have not yet found a firm place in the western repertoire.

Thanks to a grant from the Brazilian Ministry of Culture, the sepanguanarian Lucarás, one of the last and most respected of the Brazilian national composers, was in attendance. Wednesday night to hear three of his own compositions. In addition, he delivered a few short talks during the course of the concert. In one of these, he gave a brief history of Brazilian music beginning during the country’s colonisation. In another, he spoke of his late teacher and colleague, Camargo Guarnieri. Lucarás’s discography is legionary, humprous, and extremely well informed, evincing a strong knowledge of the musical culture in which he has lived and to which he has made an impressive contribution.

A few days prior to the concert, I had the opportunity to talk briefly with Mr. Lucarás and his wife. His wife, a pianist who played the Villa-Lobos concert in Paris shortly after its composition, has also performed extensively in Brazil. I asked Mr. Lucarás if he was still composing vividly, to which he responded that he had just finished a concerto for Maribe and chamber ensemble, and is now at work on another piece. He emphasized the need for composers to always keep busy and not fall out of practice. He said that even when there is a lack of inspiration, he prefers doing counterpoint exercises rather than nothing at all. His favorite instrument is the human voice. Yet in spite of this, he does not compose operas, citing a lack of decent librettos in the Portuguese language.

The performances of the evening all kept with the spirit of the music. Bartók and Jean Tavernier’s performance of “Paysage” for two pianos, by William Bolcom (the only American on the program), was a suave rendition of a rather subtle piece. The style of the piece seemed to owe more than a little to the tangos of Ennio Pace. Mr. Tavernier’s playing was then joined by Urutu Sato Moussboulou for the remainder of the first half. In the second and last piece, “Choros” by Agustín Barrios, the floor was surrendered to guitarist Greg Dinger. While all the performances themselves were enjoyable and spirited, the short talks Ms. Moussboulou gave prior to her solo pieces attempt to give the audience something to think about when she was playing, were a little awkward and beside the point. The talks were over quickly however, and her playing was exceptional enough to make up for her attempts to say something about the music that the music itself made clear.

After this lengthy first half, there was an intermission during which a whole array of Latin American treats were served, prepared by the generous Davie Tyler. While the help of some fans and punch, a group of devoted audience members returned to the tropical temperatures of Blum Hall for the second and more fun half of the concert. The second half consisted of mostly student performers, half of which were guitarists of comparable talent, playing selections from the vast Latin American guitar repertories. Among the new guitar performances was another piece by Osvaldo Lucarás called “Pomoca.” This sweet song-like piece, for flute and piano, was beautifully performed by Barbara Smith and Jun-Dai Bates, respectively. Vitorino Erni Wason, accompanied by Bart Mort, played a light tango piece called “Flora Colombiana” by Antonio Maria Valencia. Eric Myers gave an intense and athletic performance of Alberto Ginastera’s “Suite de Danzas Criollass.” The concert concluded, as many concerts at Bard conclude, with a jazz piece; this one by the Brazilian Antonio Carlos Jobim.

After the concert, there was a trivia contest of three questions about Latin American music. The questions were posed in Blum the week before for all to see and discuss, and there was the promise that prizes would be given out. Most of what this writer knows about Latin American music he learned hunchfed over the Crosses Encyclopedia in the library in a voracious attempt to bring home the gold, so to speak. But also, I departed before this event took place, feeling a need to work off some of the fast I took in an intermission, and to allow my mind to process the lengthy two-and-a-half-hour concert. After spending such a length of time immersed in the rhythms and periury energy of the south, returning to Beethoven and his neighbors on the other continent felt like a culture shock.
Cinderella: Dark Tale Meets English Liveliness

Victorian Studies and Liza Shipley bring pantomime to life with help of bawdy cast, including Registrar Peter Gadby

BY LISA COHN

DO YOU BELIEVE IN CHOCOLATE? Did your parents neglect you as a child? Do you mite the perpetual joy that goes hand in hand with a good fairy tale? Are your free-loving politically-correct-racially-diverse-homeless-Marxist-Statist-heroin-addled friends beginning to seem a bit boring? If you answered “yes” to any of these questions, last weekend’s show of pure pantomime brilliance, by Liza Shipley and her crew dressing troops of loud-mouthed anarchists, would have been the perfect cure for your sexual.

Fearing the typical meretricious melodrama of high school plays, and knowing nothing at all about pantomime, I was reluctant to accept the task of reviewing this play. Much to my surprise, I found the art of pantomime to be the most difficult of the theater arts, the goal of which is to parody the cheaply-dollars-invested of which I was so scared. Originating in the Victorian Era, pantomime has continued to flower to this day. Though loosely based on children’s fairy tales, pantomime is generally not predictable, due to its characteristic free interpretation of the script and gender role mix-ups. It is this free structure, replete with last minute add-ons, that exempted pantomime from censorship instituted by the Victorian Parliament. Peter Gadby, who steals into the play as a brain-chopping “Mazer-Drome,” defines the madness of pantomime as, “A fairy tale done in a stupid way, with stupid jokes, that little kids find funny, and their parents find vulgar. The whole thing is cheaply: people in skinny costumes telling cheap jokes.”

So how did all this silliness and history weave its way into Bard College? Well, for Liza Shipley, it seemed sensible. As a Victorian Studies major, Liza had been nurturing the idea of such a play for years, saying that pantomime would be the “ultimate thing she could do for her department. With help from friends Ann Singer, Scott Gendel, Jeff Bery, Gordana Bojovski, Amy Russell, and choreographer Noel Brandini, Liza successfully turned her classmates into a bunch of foul-mouthed, snarling, Englishmen who warble their way into your heart.

The wonderfully clashing personalities who argue across the stage drive this version of Cinderella. The evil step sisters, Tulip (Emily Liechty), and Snowdrop (Amy Russell), while stammering and snarling fiercely, construct a sinister plot against their good sister Cinderella. James McGlone plays a very pensive Cinderella; there is no place in this world for poor Cindy. In his (I mean her) gaze, somewhere between bedroom eyes and a boy kicking the Toth for the first time, that makes her intriguing. One of the finest characters was the Pastry Godmother, played by Barrie Cooghegan. This celestial being thrusts in and out of the scene like a dart swirling around an elevator. Looking past Berni’s grey aura one finds a true comic as he reaches the satirical heights of a Jesse Jackson, battles through the Jeff Foxworthy, and finally ends his speech in a very dignified Nate Dog. Behind this powerful and puckered fairy, you can find a whole gaggle of like-minded spirits. Armed with furrowed glances and sour grins, the throng of cutthroat fairies resembles a band of high school party crashers who end up pissing in the water cooler. In this fairy wonderland gone mad, the only true stability is Diana Child’s character Bottom. Armed with her virtu and natural allure, she battles through the many levels of absurdity and finds herself on top as the true gem of the play. In her chrysanthemums that makes her stand out from the rest of those flowers as they really cried about.

It would be an understatement to say that this play lacks a dull moment; put to the music of MC Hammer, Sespe Douggy Dogg, and the B-52’s, it appears to all of the sexes. Without a drama department regular, we will still find an impressive group of actors who do justice to Alan Brown’s original. One leaves the play feeling as if a sepia tint, filled with humor, English good times, and yes, David Bowie, has been emblazoned on their feet.

FILM REVIEW

The tenure or not tenure row over at Upstate Films was comically timely. I had just finished reading Gender Outline, a book by Kate Bornstein, that deals with various aspects of the gender and transgender experience. The book made me reconsider my assumptions about the world and its system of gender polarity. After having read the book, I felt as though I could freely change the system, rather than be manipulated and shaped by it. These were some of the lefty, empowered, and sadly rather naive thoughts that were on my mind when I arrived at the theater.

The documentary traces the events leading up to the brutal and promulgated executions of Brandon Teena and two of his friends, interviews with Teena friends, and lovers, occasional diary entries, and recorded conversations from the context of the movie. The footage accompanies the contrast between Brandon’s transgender experience and that of the white, hetero-erotic, middle-class communities that surrounded him. It consists mostly of expediency landscapes set to ironic country songs. By the third scene of rolling grass, birdly-bodied grocery stalls, and plebeian country music about wanting a real man, I was bored and annoyed. I found myself wishing that they had stuck to their otherwise stark format of interviews and recorded text. The interviews were particularly well done, painting portraits of the speakers through their own words rather than trying to manipulate them to reveal their ignorance, anger, etc.

The documentary successfully weaves degeneration into a morbid or sensual account of the complex and tragic series of events. I left the theater disturbed by the violence I had just witnessed on screen, but I was also disgusted by the effects of the filmmakers. I felt that they misrepresented themselves to a certain degree by portraying to tell the Brandon Teena story. Not writing exactly when and what the experience of transgenesis itself meant to Brandon. Rather, they concentrated on preventing the restrictive atmos-phere of ignorance and intolerance that oppressed and finally destroyed (and continues to destroy) people’s lives. While these images and interviews are disturbing, they certainly aren’t meant to scare anyone who reads the newspaper. I would have been more interested if the professional and consummation approach that distinguished this film were applied to an exploration of the transgender experience itself.

The Brandon Teena story is most powerful as a cautionary tale (for TIs, Tis, guys, lesbians, and anyone else who is the object of prejudice) and an eye-opener for the mostly privileged and educated straight people who will view it. In the end, how- ever, I don’t find this film will prevent any crimes or open people’s minds. This film is simply a documentation of the latest vi-olence that explodes in our faces and sniffs our breath, the ob- jection that never seems to go away.—Summer Duddy
MISS LORELEI HEARTS

Lonelyhearts Gets the Valentine’s Blues

POST-VALENTINE’S DAY DEPRESSION. Miss Lonelyhearts has the answer to your lover's love problems. Did you know that in the three days following Valentine’s Day more prescriptions are written than any other time of the year? Miss Lonelyhearts guarantees no side effects. (Wears: Box 609).

Dear Miss Lonelyhearts,

After attending a few dances alone this Autumn, I have been considering inviting an attractive and charming man to accompany me to the next one. However, I know nothing of the etiquettes of attending a dance with someone. Am I allowed to dance with other people? Should we meet there, or walk there together? Who pays to get in? And, most importantly, how can one gracefully ask another person to go with them? Please help.

Yours,
Confused in Cruger

Dear Confused,

Does this attractive and charming man have a cousin? Or better yet, a twin brother? Attractive and charming, huh? My advice to you is to immediately send his phone number to Box 609. Then tip your shoes together three times and say: "There are no men at Cruger. There are no men at Cruger. Spin around fifty times and when you regain your equilibrium you will remember nothing of this attractive and charming person. Ready? Set? Go...

Okay, but seriously. I got a spend some more time in Cruger Village. I would really recommend a visit, especially during the festival season. But don’t let this discourage you. There is never anything wrong with breaking new ground. First off, there is no graceful way to ask someone to dance. Flowers help. You may want to try and ask over the phone, as this is potentially less painful if you are rejected. But that won’t happen. Keep the faith baby. It might help if you integrate the dance into a larger evening’s excursion, like dinner, a movie, a walk, or a cup of coffee. You can also lessen the strain by starting off the night doing something with a group, and then branching out. (Just don’t invite any of your attractive friends who have been unattached for over three months. They have no loyalties. It is a lot less threatening to invite him along to do something with you and your friends then calling him up and fast talking him into go in a dance with you. But if you have the balls, more power to you. When he says “yes,” remember to still your cries of joy and keep your cool.

A few words on etiquette. Yes, you can dance with other people, but remember, so can he. If you think this will weird you out then you are probably too attached to him already. Try to walk there together, and if you are following my aforementioned advice, this should not be a problem. You each pay for yourself, unless he offers to pay for you. If he does, politely thank him and try to make a conscious effort to buy a cup of coffee later. You can offer to pay, but I think it’s just easier going Dutch. He will probably feel the same way, but if he is living proof that chivalry is still alive, send his phone number and come check in to Box 609, tip your heels together three times and . . .

The age-old debate about whether to spit or swallow has plagued couples for thousands of years.

Dear Miss Lonelyhearts,

I am not sure that I have a problem giving tweed. It’s just that I don’t enjoy hot spew swimming down my throat. In fact, the mere thought of swallowing triggers my gag reflex. I’ve been with my current boyfriend for over a year now, and I care about him a great deal. No matter how many times I tell him that I refuse to swallow, he asks every time. His latest maneuver is to tell me that if I loved him, I would swallow. This makes me feel guilty, yet angry at the same time. He keeps probing, and won’t listen to reason. I think it may be one of the major factors hurting our relationship. Should I just suck up (and deal) or spit in his eye?

Yours,
Rebelliously Swallowing

Dear Swallowing,

Where does your boyfriend get off? While it is true that if you love your boyfriend, you should love all of him, he should never guilt trip you with this fact. Quite frankly, his response to your refusal triggers my gag reflex. A good response to him might be to say: "If you loved me, you wouldn’t want me to do something that makes me want to puke." But since I don’t think you should sink to his level, let’s think of another solution.

The age-old debate about whether to spit or swallow has plagued couples for thousands of years. There is even evidence of fallatio in ancient Egyptian hieroglyphs. However, as history shows us, a definite solution has never been reached. Cauls is fairly in the 1200s believed that serum contained a purifying substance which lengthened one’s life, and swallowing boracic acid as popular as drinking holy water. Yet around the same time period in Australia, there is evidence that people thought spitting was harmful if ingested, and caused death in excessive amounts. At one point, when the spitters were in the majority, there was talk of digging deep with tasteful cups attached to the headboards.

Now that you are a little more familiar with cum history, it is important for you to realize YOU ARE NOT ALONE. This will become your mantra. Repeat it to yourself often. Wherever you feel that swallowing guilt coming on, YOU ARE NOT ALONE. There are others out there like you, and although I personally am not one of them, I suppose I can understand some of your revulsion. In fact, you are lucky. I know a girl once who refused to give head at all because she felt like she would suffocate. Also, my sister’s friend was plagued by asthma attacks every time her boyfriend would ask her to take a puff. Needless to say, she started carrying around inhalers more than she did. So look on the bright side, (and you might want to point this out to your jockstrap, oops—I mean lonely boyfriends) at least you don’t mind going down on him.

So, I’ve compiled a list to aid you in your attempts, if you do decide to suck up (and deal):

1) Do you think of cum as "hot spew." This visual image will leave you feeling you are swallowing tadpoles. Find something you enjoy drinking, like a milkshake, and just think about that whenever you are swallowing.

2) If you have a problem with the taste, tell him to lay off all processed food and fruits. Also, a little bird told me that vegetarians always taste better, but this has yet to be scientifically proven.

3) If you are overwhelmed by the amount, make sure your chin is raised away from your chest as though you were resting it on an apple. (Feel free to experiment with real apple). This will open your throat and it will be much easier to swallow.

This is similar to the method used while choking beer, so feel free to practice. So whatever you decide to do, just remember that you shouldn’t have to do anything that makes you uncomfortable and/or nauseous. And if he still won’t let up, remind him that there are plenty of guys out there who don’t mind at all if you don’t swallow.
The Rise of Auteurism in 70s Soul Music

By Scott Shaw

In this piece, I report the rise of auteurism in soul as an emergence of personal styles and visions in the 70s that coalesced into an artistic trend that overcame many of the genre's restrictive rules and conventions in favor of individual self-expression.

Popular music began with the development of a largely singles-based market. The emphasis was on the 45—an easily disposable church of music that delivered a condensed musical experience in under three minutes. For fans willing to spend more on the product, labels would often arrange substantial material around the one or two songs of noise which were receiving airplay on the radio. Albums as a whole were rarely complete, and the sound has only recently come from performers like the Beatles, Beach Boys, and Bob Dylan, sought to assert their artistic identities and subtly preserve the predominant role of albums as vehicles for singles. They accomplished this by producing two sides of vinyl with good material and a unified concept. Albums gracefully evolved into cohesive statements that reflected the artistic development of the performers. By the late-60s the rock market recognized the artistic merits of both singles and albums.

Despite the progress made by rock performers in the 60s in gaining artistic freedom, recording artists in other genres took a bit longer to follow the trend. Soul and R&B music in the 60s, though featuring such stalwarts as James Brown, Otis Redding, and Isaac Hayes, couldn’t boast a widespread artistic upheaval within the genre. The two soul powerhouses of the 60s were the Memphis-based Stax/Volt label and the Detroit-based Motown label, both of which were run under the tight supervision of their respective founders, J. Stax and Berry Gordy. Both labels were managed in an assembly-line fashion, with professional songwriters delivering song after song based on a formula that worked, producers whose arrangements and styles would flush out the music, and singers with enough talent and charisma to bring the singles to life. Though similar in approach, the two labels had very distinctive sounds, and it was no secret that Gordy’s more poppy Motown had greater crossover market success. Gordy’s “Motown Hit Machine” built a vice-like grip over the pop and R&B charts alike. It was a system that worked and was very rarely subverted; even the most successful writers and producers had to submit their work to weekly quality control meetings requiring approval of many of their creations would be compromised.

Marvin Gaye had been with Motown throughout its successful 60s era, performing such classics as “Can I Get a Witness?,” “How Sweet It Is (To Be Loved By You),” and “I Heard It Through the Grapevine.” By the end of the decade, Gaye had grown frustrated with the unreliability of his recorded material in the face of the social and political changes that were sweeping the nation. Spending most of 1970 in seclusion, Gaye returned to Motown with a self-produced album in which he wrote and arranged all the material. Undoubtedly the most ambitious work to be presented to Motown, Gordy initially refused to release What’s Going On because of the album’s intense political tone and obvious artistic aspiration. After much resistance Gordy reluctantly released the album in 1971, and the most remarkable средне in soul music was made. The major critical and commercial success of What’s Going On (which yielded three top-ten hits) established Marvin Gaye as the forebear of soul music development and opened the door for similar artists to assert control of their own work. The success and deification of Gaye’s conceptual masterpiece was repeated in 1973 on a more personal level with Let’s Get It On. A backlash against sexual desire inspired by his fascination with a teenage neighbor of age 13. Stevie Wonder was regarded as a major talent in soul, but when Motown agreed to give him full artistic control of his work, the public was able to fully appreciate his greatness. Wonder released Talking Book in 1972, a highly influential collection that showcased the breadth of his songwriting and imaginative abilities. The album delivered two No. 1 singles (“Superstition” and “You Are the Sunshine of My Life”), but Talking Book’s success shifted Wonder from the upscale with its follow-up, Innervisions. Less personal and more political in approach, the album was again produced by Stevie and featured a collection of sickeningly mature compositions, earning them “Higher Ground” and “Living for the City,” making apparent the maturity of Wonder’s muse and assured his landmark status in music. An amazing album that addresses major socio-political concerns while building on previous innovations in the genre, Innervisions is a powerful and insightful work and one of the best albums soul has to offer.

Elsewhere in America, Curtis Mayfield was also rising as a soul auteur. The leader of the Impressions during the 60s, Mayfield had been one of the first soul performers to write most of his own material. His work assisted other local singers helped to craft the Chicago soul sound. Mayfield split from the Impressions at the end of the decade, releasing his first solo album, Curtis, in 1970. With this powerful album, Mayfield helped introduce groundbreaking and pioneering commentary to soul music. Curtis was a major contributor, Sly and the Family Stone. Also noticeably were the pronounced funk elements of the work, which would come into prominence on his third solo effort, Superfly. The soundtrack to the 1972 blaxploitation film of the same name, the album saw Mayfield describing ghettos life with a fervor and realism that was unusual in his recorded music work. Conceived with the browsing and successes of lower-class urban culture, Mayfield constructed a work that is held together thematically as much as it is musically. Unfortunately Curtis Mayfield could never quite equal the impact and standards set by Curtis and Superfly. But he went on to have several hits over the ensuing decades.

The last major contribution to the rising level of auteurism in soul is Al Green. Considering that previous artists were almost completely independent in crafting the albums mentioned above, including Al Green may be a bit unfair in light of the collaborative relationship he had with his producer, Willie Mitchell, who was responsible for the lush horn and string arrangements that helped make Green’s work transcendent. Nevertheless, the sound’s central element was unquestionably Green’s vocal style, rooted in gospel, punctuated by alternately slight and forceful walls and horns, and capable of some of the most enchanting vocal inflections in deep soul. Along with Mitchell’s immediate production, Green made some of the most compelling soul music ever released. Released in 1972, I'm Still in Love With You is Green’s first masterpiece, the album in which he truly comes into his own. By this time the Green/Mitchell sound had gotten into an uncontrollable sexy and romantic force. The confidence and mastery of the work is evident in its intricate songcraft and subtle ambition. Green’s version of Knox Knatterton’s “Try the Good Times” is his first big approach to country music, and it is joined by Roy Orbinson’s “Pretty Woman” as the two songs on the album that refine Green’s simmering knack for incorporating others’ material. Despite the album’s achievements, Green managed to top I'm Still in Love With You with its 1973 follow-up, Call Me. The album featured three top-ten hits in “Here I Am (Come and Take Me),” “You Oughta Be With Me,” and its title track; but no track on the seemingly flawless work is wasted. Green’s country-soul hybrid peaks with moving interpretations of Hank Williams’ “I’m So Lonesome I Could Cry” and Willie Nelson’s “Funny How Time Slips Away,” and the album’s magnificent closer, “Jesus Is Waiting.” Forebodes the return to gospel music Green would make at the end of his career.

Between the years of 1970 and 1973, established members of the soul community managed to gain control of their work and consequently indulge their artistic inclinations. What resulted was one of the most fruitful periods in soul, with no less than eight superb albums produced. Though the “classic” sound of 60s and 70s soul is irreplaceable, the forward movement of the work of the aforementioned artists continues to resonate, and is most immediately recognizable in the widespread critical and commercial success of Lauren Hill.
Perspectives on Alice's 8-Fitted Agony

By Deon Ller

LAST SEMESTER'S ALICE: an agony in eight fits was no novel adaptation of Alice's Adventures in Wonderland. This "unprovocationaly created" note-play did not fail itself to sarcastic commentary on the human condition. Each chiling, clever, and cruelly amusing span seasoned the human aspect under direction: unway substitution, confident manipulations, overwhelming bewilderment, cold analysis, and frenetic struggle. Lewis Carroll's continued fascination with wonder, the evoking of intrigue via the observed and unknown, inspired the performance. The entropic motion from the comfortable and understood to the lack of "order" and "sense" we constantly experience was intricately upon into each facet of this production. Further, this meaninglessly articulate "agony" mythologically alternated from a fluid, squid-tipped viewpoint to a stark, precise captivation.

Alice, conceived by Julia O'Brien and supported by writers Seth Cottam, David Homan, and Zach Yowell, was an energizing and enhancing reality to the academic throning of last term. The presentation oriented around time crunching and focus shifting, both processes which are particularly elevated during finals' weeks. Each "fit," or episode, opened and impacted the audience's various channels of perceptions.

Senior Devon Ludlow, entirely clad in white, appeared, grabbed a few suitcases, and hurried by the audience, who were still chanting and cleaning sets. The White Rabbit beckoned the audience into the center of the stage space. A landing surrounded us, rising into a staircase with three exits on one side and a steeply inclined platform over the door through which we entered. In the top corner of the room two green lights accompanied the sound machine of Lewis Strole, whose scale punctuated the performance. Lewis manipulated the vibrations of Klainenes scrap together, of a plastic-wrap free raving, and a myriad of assorted sound effects ranging from eerie to hectic. Five Alters waited for us on the wall, as dead brown leaves fell from above on the still live of mannequinated actors. The first agony, Bone White and Dark as Must begin... The White Rabbit sweeps away the leaves with a broom, paying attention to amusing the blue-clad heap of people more than just actual efficiency. White disposes a stack of political party hats, waving out of our view temporarily. The quintet of Alters surround the smallest of their own and secure her tall's future, her children, and her additions. Leading the dissection is a dry auctioneer, played by Evan Briggs, who emphasizes Alice's many short-comings and cought when the subject of sex artes, for the sake of self-certainty. The ensemble gathers under her large skirt as she collapses into a pool of tears. Anne Godfrey's monologue progresses from the quiet, if not sweetly pleasing, sub-conscious of "Eat me, drink me, please, sir" to a hor- tile accusation of entrapment and a sarcastic recanting of her previous proclamation.

C.J. Evertsonn twilcheitng portrays Bill the Lizard being interrogated by two cows. Meanwhile, Caitlin McDannough-Thayer is smothered in a thin, light-blue manta and tilted to the platform above the door, causing one of several audience revolutions. After shying addressing, "(You're probably wondering what the orange thing, has?)" Caitlin denies the horrors of interior living, decorated or otherwise. Somewhat she'll be a valid "homeowner," she asserts while struggling with her wrapping. Fusilely thrashing against the wall, the White Rabbit briefly appears from behind and leaves through a trap door. The entropic experience transforms her into another Alice, played by an exuberant Kaia Dawn Hendrick. Alice goes to the next fit. Advice from a Caterpillar, in which Alice offers some advice on the web of pretending and believing that com- prises social celebration. "You'll get used to it, say it a few times and you'll see the disconnection," she says, ending with the advice "Try the door!"

The next episode, Leave it to Cawser, presents a bleak depiction of humanist through his mock-stability. Alice swims in her room, surrounded by a scattered assembly of unripened nuclear relatives: a mother and little sister jiggling a pet in hand, a little brother cheerfully swinging a baseball bat from side to side, and the frantic father downing coffee from his mug. Unconscionable to one another, their behavior portrays a stereotyped and disturbing familial situation-comedy. The dialogue enacts: "Turns that frozen upside down!" sister says at the warm against burnt oatmeal. Brother asks his ex during Algebra Day as sister comments, "I hate math, its so hard." Targeting our various pseudo-comforts and role-playing, the "characters" often try to measure each other out. Alice, knowing they were never assumed to begin with, only permitted a Low-fat, High-octane, semi- secured existence. "You must've got knocked up!" they conclude from her absence.

She falls and from between her legs pops Mandy Cawseig. The play segues into Navigating Madness. Mandy escapses through a taxi driven by Devon's Hire, who rather ignores her direction. She is dropped off, descends to anonymity, and is left alone to fearfully dance along. She encounters Cherise Cat, a 6-person Sarkey Dragon with a flaunting orange coat. Although intimidated, Alice has advanced in her isolated rebellion and imitates the least in a dualistic choreography of stooping and posing.

A Mad Tea Party finds Alice on the job search. The hastily assembled regiment of cups, saucers, accountant bureaus and chairs are the set up into which Alice, Corday Rice strides, looking for employment. A chaunistic chenoss first ask her to fetch cream from the fridge for their coffee, requiring her to bend over in front of their keen. She struggles to maintain a calm decorum as they alternately patronize and ignore her. They request aperusome performance and degrade quickly into a camp-fire raucous with innuendos of sexual harassment. The fit ends in an exchange of brutal jokes about women.

Our very skilful White Rabbit, portrayed by Evan's enthusiastic animator "Boo" introduces the final fit. In The Red Realm Alice finds her Groove. He presents his circus, assuming not only the role of corpulent popper, but also that of the ringmaster of this charic- tic bazaar of tricksters. Caitlin's Queen of Hearts answers Alice as she wander amongst each of the con- trolling and jugglers, the lightning suspiciously including the center of the room with its front of observers. She drops a few contemporary clips ("I is... avant gardé") and suspects that the scene may be "played out." Alice reminds herself to stay as far away as possible" and asks why these grotesque charlatrans tell. The butterfly Queen raises her poohed arms and shrieks "They are performing... for themselves!" The ensemble screams and flamboyantly collapses, leaving more other than any natural technication, the White Rabbit, who removes his hat and slowly awakes the stairs softly loveing. "What a long sleep you've had, Alice."

Each of the five performances I attended rose into a soaring eva- tion, compelled and connected by the direct sub/ultra conscious tap we had each received. A thorough illustration of identity degradation and a personal yet detached glimpse of our terrifyingly standardized daily doings. Unaccomodating the algos, Alice activated a mobile, responsive element to the distinctively human process of wandering, wondering and generating sense. Having tried with the human mind with the same prowess that it played with metaphor, juxtaposi- tion and attentive seren, the performance's numerous focus shifts and sense of timelessness through a fluctuating evolution of con- sience was made directly relevant and provided ephemeral escape from what we often refer to as our lives.
Observer Redesigns, Wants New Writers

To the Community:

Embarking on the semester, the Observer editors have initiated a fresh design and writing program. Visually, we seek a more fluid, readable presentation, while our writing and editing process ardently strives for a suitable balance of breadth and depth, delivered in diverse, yet concise styles. We are currently accepting applications from talented writers and designers. A transitory meeting will be held this Thursday at 7 p.m. in the Observer Office located in the Tewksbury basement (Rm. 84).

We also invite all members of the community to submit relevant work and information direct all such to PO. Box 609. Please note the following restrictions pertaining to submissions:

Formatting: All Observer stories MUST BE submitted in the following way. Failure to follow these guidelines may result in severe sparking.

1. Submit all stories in a Macintosh compatible format (save PC files as .txt files) on a disk labeled your name and the name of the file (no other files on the disk, \% drive). Text must be spell-checked and double spaced. Include one print-out (hard copy) with disk.

2. All stories must begin with the following tag-line

Name: Joe Baroco
Section: News
Story: Computer center improvements
Suggested Headline: Henderson Wires Campus
Suggested Subheadline: Backed by private supporters, computer center initiates email revolution
Due Date: 3/14/99

PHOTOS OF THE MONTH

New Orleans, Land of Dreams
Letters

To the Community,

Over the past four weeks our campus has had the privilege of hosting Dr. Henry Louis Gates Jr., Bobby Seale, David Hilliard, and Do. Wyatt Tee Walker. None of these events would have occurred without the determination, diligence, and focus of students, faculty, staff, and community members. I want to draw special attention to the students. These events were made possible by students that decided to move from talk to action and dedicated hours ironing out details and securing support to bring these men to our campus.

Without their efforts, those that participated in these events would not have had the opportunity to explore issues of African American history, social movements for Black justice or the evolution of African American music with these great minds. The sheer numbers of people that come from within Bard and from outside, Indicate a thirst for continuing these types of events and broadening our intellectual discourse to arenas of political action, given room for the development of "enlightening history," and tolerating opposing viewpoints.

Over the past few days, several people have asked me how I think students felt about these events. I have no idea—only since will tell the true impact of these events. However, I do know that some students were disappointed that they could not directly hear or see the events. I know that other students were frustrated, digusted, and disappointed about what they heard or saw. I know that some students challenged what was said and used their frustration to seek more information. All in all, I hope the students, faculty, staff and local community that experienced one or more of these events received something of value, because there are more to come.

Sincerely,

Nicole Woods
Assistant Dean of Students
Director of Multicultural Affairs.
Questions Raised by Gates's Presentation

By Yancey McGill

"THEY CANNOT REPRESENT THEMSELVES, they must be represented." In many ways, these famous lines from Mark's Eighteenth Brumaire epitomize what we commonly refer to today as the "politics of representation." The repressive implications of these words now force us to examine the forms of inequality and domination which can emerge within supposedly emancipatory projects and to ask "who speaks thus?" and "for whom?"

By now, Gates, Jr., himself deployed this quote from Marx in the introduction to his now canonical collection Race, Writing and Difference as a metonymy for the violence and "indigency of speaking for others." With this in mind, how should the recent discussion between Henry Gates and Leon Botstein of the Enlarged Africanism be interpreted? Some exceptionally important and difficult issues are raised by this project, such as the contradictory position of the public intellectual in an academic context, the logic of translation and its complex relationship between knowledge, power and identity. Obviously these issues will have no ultimate resolution but they do demand serious reflection and dialogue. My remarks are intended to contribute to such a dialogue. They are not intended to attack, insult or silence. However, I realize that for some this distinction may not prove a viable one.

I encountered Gates's presentation with a fundamental ambivalence. No one will doubt the truth of the assertion that the hegemonic forms of historical knowledge in our society are deeply eucratic. From school textbooks to public museums and libraries to university syllabi, the experiences, memories and histories of those who are other than the normative position of the white bourgeois male have been sidelined and marginalized from official canons of historical and cultural value. Despite the accomplishments of the critical multicultural project and the "inclusionary" takeover of liberals and conservatives, this fundamental exclusion remains. There is a serious void. This much is indubitable. However, the forms of defining, negotiating and "filling in" such a space are highly contested. It is into this immensely complex discussion that Gates seeks to intervene with all of his moral and intellectual power. Some have appropriated the "postmodern" tools which he helped to develop in order to problematize the "color line" and suggest that maybe it is the very epistemological foundations of western representation itself (transcendentality, subjectivity, and its correlate "scientific objectivity," "human nature," and "world history"); that, by their very nature, produce and naturalize forms of exclusion and subordination. The encyclopedia embodies this Enlightenment project par excellence, satisfying the desire of "Man" to bring all of reality under its voyeuristic and totalizing gaze. It is no coincidence that this mastery of the world through its reduction to a manageable grid of clear and distinct elements is the logic of both the commodity form and Western imperialism. How should those who are critical of contemporary social relations and the representational systems which legitimate and organize them come to terms with a supra-ideological form such as the encyclopedia? Many have suggested a rethinking of representation itself in terms of multivocality, anti-monism, incommensurability and self-creativity; in the words of Lyotard "a war on totality," Gates, ten years ago might have associated with such an anti-epistemological position, has responded instead with a counter-encyclopaedia of "Black Experience."

This raises the question of whether the form of the encyclopedia necessarily retains its sinister humanistic implications even as it is deployed in divergent socio-historical contexts by differently situated actors. Is it inherently "ideological"? Indeed, might it also be harnessed for critical and emancipatory projects and enable new forms of agency and identity to emerge? The latter suggestion is tempting, but as Gramsci admonished us, optimism of the will must always be tempered by pessimism of the intellect.

On the one hand, the value and importance of Gates's intervention in official culture is beyond doubt. His attempt to assemble and restore dignity to suppressed voices and experiences and to bring these into visibility in schools, homes, libraries and public spaces is laudable. Nevertheless, the problem remains that the vehicle for this goal participates in the style of knowledge of the very culture which marginalized black voices in the first place. In this regard, the project is less a rupture with western representational systems, which are predicated on exclusion, and more an attempt at inclusion within them. Is "inclusion" excessively a flawed goal? I do not think so, although the mechanisms by which this is pursued must remain subject to constant critical scrutiny and must never be allowed to hypostatize or arrive at "closure." A question to keep in mind is whether Enlarged Africanism, despite its obvious benefits, will ultimately entail some of the same power relations as the hegemonic culture to which it has such an ambiguous relationship of simultaneous opposition and complicity.

When the problem of "nationalism" was presented to him, Gates did step into an obligatory exchange with Brinton about the inescapable logical fallacy of "fixing," "inclusion" and "exclusion." Although three presences are obviously of very high import, he contained them in a discourse of dubious critical rigor about the "obvious impossibility of including everything," regretting to move beyond this into a more complex discussion of the controversial assumptions at the center of the Encyclopedia. This was an interesting rhetorical strategy in which by distancing himself from the obvious falsity of "absolute knowledge" or "perfect correspondence," he depicts the will to totalize as absurd and utterly other than his own seemingly innocuous project, thereby representing his own totalizing impulse. Although he claimed that "multiple ideological perspectives were included," he conceded that "Farrakhan didn't get a very good entry." Someone wonders how other complex and unsettling figures in contemporary black politics were managed; for example: Angela Davis, Mumia Abu-Jalal or even Tupac Shakur. What becomes of those who devote from Gates's normative criteria for "positive black images"? In a startling disavowal of his enormous advantage in terms of both economic and symbolic capital, Gates joked, "If you don't like it, well then make your own goddamn encyclopedia!"

When asked how he would negotiate the inevitable contradictions which would emerge of a project of such ambition and scope, Gates responded, unperturbed: "Well, maybe meta-narratives aren't all that bad." On one level such a gesture can be interpreted as something of a playful rebuff to a "stifling," "pretentious," or "ritualistic" academicism. However, it may also signal an enduring refusal to deal self-critically with a very grave political question: Who is he to speak for "Africa," "Our History," "Our Tradition"? Who is the "We"?

What are these categories meant to refer to and what forms of hegemony, contestation and inequality do they suppress and contain in the name of an essential unity? It is possible that he has created an African-american-centric narrative which masquerades under a universalistic guise? And how is the specter of Dullahi monitorized as a form of intellectual pedagogy and legitimation? Very crudely said: Whatever happened to the "politics of representation" he and so many others worked for so long to democratize and interrogate in Western discursive practice? What is the ideological mechanism which enables his own position as a middle-class African-American literature professor to dissolve into a kind of primal identification with all people of "African" descent regardless of historical, cultural, religious, and socio-economic differences? (In an instructive instance, Gates remarked jokingly in reference to a quasi-ethnographic image of some North African travelers, "that's me on the camel.") Are the page-long reductions of entire nations and excoriating, objectifying images of African "natives" exempt from critique? Does he imagine himself to have transcended the complex dialectic of truth and power? Of course he does not, although it seemed quite evident to me in his presentation that he wants to be interpreted as having accomplished just that. Indeed, Gates himself described the Encyclopedia as "really very humanistic." Symptomatic of this
humanism were his simultaneous disavowal and "embrace" of difference. On the one hand, the trajectory of "black experience" is mapped out for a universal black subject to identify with. (Hence his frequent use of the pronoun "we," and the possessive "our"). On the other, Gates was emphatic about the fact that there are "35 million black people in the U.S. and 35 million ways to be black." My initial reaction to this was to silently denote it as so much "retrograde bourgeois individualism." Yet before resorting to such belligerent language, perhaps it is wise to consider the historical refusal of "individuality" to people of color in the binary schemes structuring western identity: "We" are a group of infinitely unique and autonomous beings united by precisely the antiessentialism of this condition. "They" are an immense mass of unconscious bodied, enslaved to tradition and "herd mentality." Gates, in his justifiable passionate interrogations of these racist terms, ultimately overemphasizes the possibility for anyone to be "unique," at the expense of an acknowledgment of the concrete, historical axes of difference and inequality which constitute multiple forms of black subjectivity. Rather than questioning both racist assumptions and the bourgeoisie mythology of the autonomous subject, he simply refuses the latter and embraces the former. He includes African-Americans in the discourse of the West. Again, an illustration of Gates ambiguous, contradictory relation to what Audre Lorde called "the masters tools." Even with this complexity in mind, I still remain troubled by Gates' remark, especially when considered in the context of his enthusiasm for capital- lar and the entrepreneurial spirit.

Perhaps Gayatri Spivak's term "strategic essentialism" is appropriate to invoke here. Gates is obviously well aware of the problematic status of the African essence he conjures up in the narrative of the Encyclopedia. However, the strategic political function that such an imagined unity can serve in the public sphere is evidently assumed to outweigh the costs of a more uncertain and self-critical project. As I have already suggested, it should be recognized that for many communities of reception the Encyclopedia may prove empowering and valuable. The question remains on whose terms such empowerment will occur. Might the genuine empowerment for some simultaneously constitute a form of disempowerment for others? In any event, I can't imagine that all of those for whom the Encyclopedia claims to speak will receive his words passively or unconditionally. Although I am at odds with many of his philosophical assumptions, I refer to the Afrocentric theorist Melosi Kate Amos to illustrate the kind of contention that such a project can possibly provoke and which Gates himself would like to disavow. Indeed, in his presentation Gates assured the audience that he and Dr. Amos were "great friends." Yet according to Amos (quoting in The New York Times): "What we have here is a commercial product for the white buyers...It is a project that is flawed, because the people who created it, even though they have strong credentials in white academe, do not understand the African world." The meaning of Africa is a much less stable affair than Gates was willing to acknowledge.

The ethics of essentialism loaded large at several points in Gates' presentation, such as when he offered a defense of none other than former chairman of the Joint Chiefs of Staff and author of My American Journey, Colin Powell. In whose interest is it to invoke the "proof" for neocorporate assertions about the American dream? (i.e., that everyone does have equal access to upward mobility, even black people, if only they would "get motivated" and break their "cycle of dependency"). Should an agent of the apparatus which helps to maintain American global hegemony and is a hero of the devoting assault on life be lauded as "advancing the cause"? Is not the apology for Powell as a "positive image" of a "successful" black man exactly at issue? What are the political consequences of such "strategic" alliances for attempts at constructing a more just society? Has "the left," plural and contested as it may be, lost a fellow in Ms. Gates?

The answer, at least as indicated by his recent performance at Bard, seems to be increasingly in the affirmative. Lending strongly to this impression was, among other things, his insistence on the mandatory demands of public cultural work and the profit motive at play. How do the requirements of "marketability" constrain and discipline the images and kinds of questions a "product" can present and explore? This was a question left painstakingly examined. Although it would be premature to assert that these spaces could ever be separated absolutely, Gates' consistent avowal of capital's insatiable interjection. Even those of us who reject old Marxist explanations of power still understand contemporary capitalist relations as one determinant among others in structuring and reproducing domination. Gates' enthusiasm for the "information superhighway" frighteningly resembled the rhetoric of many contemporary neoliberal gurus who strive for free-trade, consumer choice and technological innovation with the talks of human freedom. Although new communication technologies do have radical potential for forging transnational and even postnational forms of solidarity, identity and political reification, they by no means guarantee the kind of intersubjective resolution the pundits of the "global village" imagine. Serious questions of accessibility and material resources persist, even in the U.S. As is so frequently overlooked, "globalization" is a highly uneven and in many cases fatal process particularly for the people of the African Diaspora, enmeshed as it is with persistent forms of racism. To participate uncritically in its vocabulary, as did Gates, amounts in my opinion to a concession to capitalism's market. Capital is impersonal and its circulation which Gates desired for the Encyclopedia was only possible through collaboration with a corporation like Microsoft. However this does not warrant a cheerful celebration of the market. It requires sober reflection on the ethic of the interpretation of what Steve Jobs "speaking the truth to power" and private greed.

Where do we draw the line between intellectual and entrepreneur? It was difficult to discern last week. Ultimately, one might question whether Gates will be more valuable to the struggle against racism and inequality as a center liberal whose voice will circulate at large in the bourgeois public sphere than as a radical on the academic margins. But maybe these spaces of reception are too narrowly conceived. Indeed there is a struggle against racism or a project of cultural empowerment? Do those not occur on multiple fronts and in many dimensions? Is there such a thing as the "American public sphere," or might not heterogenous publics engage differently with Gates' project?

Obviously it would be insensitive and alienating for Gates to deliver dictates about "subject-positionality" or "metacentrizms" in public. This is not what is demanded of him when he is described as "universal." Although it requires a certain degree of linguistic agility and economy (which I strenuously lack) to translate these ideas into shaggy dog stories of discussion, it is not impossible. I feel as if Gates could have accomplished this, but neglected to do so in the process of preserving the illusion of resolution and harmony. He evidently believes there to be a virtue in such closure. Whether or not this is the case remains to be decided by those in whose name Gates claims to speak.

In closing I should say that for obvious reasons I was hesitant about writing this article. Especially as I am so concerned with the problem of "positionality." It is probably necessary to locate myself as a middle-class white college student. I make this digression because I can already anticipate a very important and challenging critique which could be launched against my remarks, predicted pretentiously on my own admission. "Who is he to question what Our Tradition or Our Identity con- sist of?" "Why, just as those who have been historically silenced begin to speak for themselves, does the very project of speaking itself fall under suspicion by those in privileged positions?" "What power relation does that entail?" These kinds of questions are provocative and difficult to negotiate. They put me in an uncomfortable position. But perhaps sometimes it is good to be made uncomfortable and uncertain about one's own speech.
BOT-MAN:

ABSURD DREAMS OF 1999

Bot-Man, Volume 3, Issue 4, 1999

Editor’s Note: Bot-Man recently traveled to England, where he and Levine-Boy lugged in contemplation of Mardi’s car ulm the British Museum. After enjoying fish and chips, they took a bus tour to Stone Henge. As they entered the psychic sphere of the ancient monument, Bot-Man drifted off, entering a realm of mystery in which past and present meld. As images of his adventures panned by, secrets of Bo-Man’s inner world unfolded, revealing a hidden pattern...

Written & created by Chris Van Dyke, John Holowach; Copyright 1999 Holowach/Van Dyke; Drawn by Chris Van Dyke