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—Matthew T. Apple

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Towards a geometry of nature

Benoit Mandelbrot's Distinguished Scientist Lecture

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

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

The eye as a tool

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

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

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

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

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

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

"All I know is that I was on the ground, and all I could think about was, oh my god, I'm paralyzed...I remember my friend Dave...he was beside me and he was holding my hand and saying, 'Monica, it's going to be okay.' All I could say was—you know, it was like a movie, because it was so horrible—and I just looked at him and I was crying and I said, 'It's all over, it's all over...it's all over...It's not going to be okay.'

"The pain was excruciating...I knew the bones were broken in my back, I knew it...I felt so heavy, I couldn't even hold myself up. I felt like I was a project or something, people were looking at me like I was something to look at...I felt them just staring at me...I was on the ground, helpless.

"I knew my shirt had rips and it was scraped all down my left side, and people said, 'Oh my god, she's bleeding.' And one of the guys from [BEMS or Red Hook Emergency Medical Squad] said, 'Turn her over and I said, 'No, don't turn her over. It hurts too much.' They said, 'No, she's just in shock, she's okay.' And I said, 'What are you talking about, I'm just in shock, I'm okay.'"
The Bard Observer

Security and Annandale Road

"We recognize the problem and are taking whatever immediate actions we can," affirmed acting Director of Safety and Security, Kim Squillace, concerning safety conditions on Annandale Road. Recently, a student on roller-blades was seriously injured there by a automobile driven by a student (see article on page 2).

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

A more likely possibility is that signs and crosswalks will be put in place. According to Squillace, the College plans to ask the county to install painted cross-walks across from the Stevenson Gymnasium and at the bottom of the hill beneath Kline. Squillace would also like to “see a Thoroughfare” signs installed at both ends of Annandale Road that run through Bard.

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

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

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

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

Classifieds & personals

Monica Lehmann has been transferred from the Student Health Center to the Hospital in the morning of September 12th to begin physical therapy and strength conditioning. She had high hopes for a quick recovery, since she will be working with the same doctor who helped singer Gloria Estefan recover from a broken back. Lehmann expects to return to Bard for the spring semester, probably with a wheelchair and crutches for support.

As parting advice for students who are walking Annandale Road, which does not have sidewalks, Lehmann warned, "Pedestrians better be extra careful, because nobody else is doing anything."
Ah, deKline, that intimate hole in the wall in the basement of the Old Gym...how many upperclassmen have wasted several hours there, reclining in the dimly lit cafe, entirely student-run, watching couples share pints of Ben and Jerry’s reading magazines, or just absorbing the bohemian atmosphere with friends? Well, now deKline is moving from the Old Gym, where it has been housed since 1990, to the coffee shop.

DeKline has a rather interesting history. In September of 1990, students Josh Kaufman and Amy Fenwick submitted a proposal to Shelley Morgan, Dean of Students. She approved the plan to establish a cafe/convenience store in the basement of the Old Gym. Its purpose was to operate between the hours of 8 p.m. and 2 a.m., with extended hours during midterms, finals, movies and other events at the student center.

The store, named deKline, was not set up to be in competition with the coffee shop. It would only serve prepackaged food such as candy, ice cream and soft drinks. Prepared food, such as grilled items would have required different facilities, and conflicted with the food service.

Fenwick and Kaufman had planned to add a cable TV lounge, which was their main incentive for establishing the store at the time. Cable was never installed, due to the convocation fund, in hopes of improving the entertainment on campus.

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

DeKline’s philosophy has remained the same over the past three years, despite a great deal of growth. It should remain the same old cafe, even in its new location.

Last spring Ralph Rogers, then Director of Food Service at Bard, approached managers Tami Sloan and Shawn Taylor about moving deKline to the coffee shop. They negotiated with him, eventually reaching satisfactory stipulations. Sloan and Taylor wanted to maintain the student-run aspect of deKline, which Woods Food Service was willing to offer.

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

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

Every night, one member of Woods Food Service will work at deKline, along with two shifts of two students. Jobs are not work study, and workers become Woods employees, which offers a beginning salary of $5.00 per hour. A pay scale is being implemented, so that people with experience at deKline and managers earn more than beginners. Applications have been taken, and the deKline staff is so backlogged that they do not encourage more people to look for work there. Perhaps they will be hiring later, but that is dependent on the amount of business. Certain business aspects of the move are still up in the air. For example, when there was a price overlap between deKline and coffee shop rates, originally the deKline price was to prevail, but negotiations are still taking place to iron out conflicts. “Both sides are giving,” said Taylor.

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

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

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

The Big Day

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

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

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

The More Things Change

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

Friday night’s opening is planned to be a big party, with give-aways and entertainment. Any groups interested in playing deKline’s grand opening should contact Shawn Taylor as soon as possible. So, if you don’t mind that the renovation will not be absolutely complete, stop by deKline Friday and support your fellow students.

It will be a night of good food, and entertainment, and as the weeks go by, the evolution of deKline should become complete.
Let us forget the motorcycle, witchcraft and sailing clubs for a moment and openly admit that the poster ad for "the inimitable Gabor & Zoltan show" is the most intriguing one around campus. What could this be about? Who are these guys?

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

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

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

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

Bognar thinks that "working on this publication is more educational and exciting than taking any course at Bard..."

Both Bognar and Bruckner grew up in Hungary when it was still under the sway of communist party rule. They seem to share a displeasure with people who consider intelligent discourse a thing to be manipulated or to be merely displayed in a superficial form.

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

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

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

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

"Line in the sand"

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

"There is no editorial involvement in exchange for money," says Bognar, and while the Journal would like advertisers, "we don't want to see BeWay advertising here."

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

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

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

"Future is now"

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

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

The first "inimitable" issue of the Journal this fall should appear in two to three weeks...

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**The Elusiveness of Freedom: The African American Novel**

Series of Four Lectures by Prof. Constance Berkley

*Begin with...* **"Charles Chesnutt: Early Innovator"**

Wed., Sept. 22

Olin 102, 7pm

Presented by the Bard L&L Department
On August 30, Bard students participated in the yearly ritual of Financial Clearance Day. They all visited familiar college institutions in the Olin Building, such as Woods Food Service, Security, and, of course, Student Accounts. Some, however, ventured into rooms assigned to a less well-known organization.

In a scene more reminiscent of high school than what returning Bardians are used to finding here, the Bard Annual was taking pictures for this year’s official Sketchbook.

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

Last year’s format, in which the Sketchbook staff wrote a description of each of the school’s divisions, will change. This time, the blood, sweat, and tears of Bard students will be on display in excerpts from their coursework.

A range of materials from Freshman Seminar papers to Senior Projects, music scores to lab reports, fiction stories to movie stills and play scripts to foreign language translations will all be considered for inclusion. Staff member Kelly Messerle sees the Academics section as an “effort to broaden people’s horizons.” She hopes it will give an attractive picture of the level of Bard academics to alumni and prospective students, but perhaps more importantly it will show students her some interesting work going on in other divisions that they may not know about. Dunn agrees, saying, “There’s so much that happens here that you completely miss.”

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

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

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

Along with other students committed to her idea, Dunn worked through the spring and summer of 1992 to organize and prepare for production of a 1992-93 Annual. As the actual writing of the Sketchbook began in the fall, the Annual staff approached “almost every administrator” to ask for help with production costs. Dunn praised the members of the Sketchbook organization for working very hard on the project despite doubts that it would ever become a reality. The staff also canvassed for advertisements to help offset production costs.

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

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

## Budgets old and new

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Dead Goat Notes

Write your own friggin’ disclaimer here.

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

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

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

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

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

“Take a number, lady.”

“I want two pounds of history.”

“Imported or domestic?”

Note that the word “history” can easily be replaced with “philosophy,” “literature,” “religion,” “art history,” “MIT,” and even “Math.” In fact, I saw a former literature major in New York with a sign that said “Will read for food.” I felt so bad. I gave her a sandwich in exchange for a dramatic reading of Finnegans’ Wake. Her voice wobbled at about page 500, so I only gave her half.

Some think that graduate school is the answer here. Heck, if you can’t get a job with a PhD, you might get a job with an MA or a Masters. Where do you think that his-

“History majors think that maybe you’ll open a history store and sell bits of history.”

And even if you do, there’s a good chance that in 1996 President Bush I will fire you and hang up a big sign on the White House that says “No Works Needed Apply.”

The answer here is creativity, folks. Government service, with all of its perks like pensions, health benefits, corruption, and stealing, is just a bit too unreliable. But you can still apply your savvy for political studies, combined with a love of travel and a desire to meet new, exotic people. The basic facts in the Political Studies Quarterly are a bit short in want ads, but the ones in Soldier of Fortune never are.

“Soldier of Fortune is the only way to get an historical perspective like “Post-Cold War Economy of Former Uzbeckistan.” Soldier of Fortune is a true soldier of fortune who ads for pamphlets like “Post-Cold War Economy of Former Uzbeckistan.”

“Soldier of Fortune comes out every month! Visit exciting places like Angola, Kampuchea (Former Cambodia), Former USSR, and even “Math.” In fact, I saw a former literature major in New York with a sign that said “Will read for food.” I felt so bad. I gave her a sandwich in exchange for a dramatic reading of Finnegans’ Wake. Her voice wobbled at about page 500, so I only gave her half.

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unbark love

Fiction by Sean O'Neill

Nadine Seefeldt's best friend is Minh.

"Come in," says Minh.

She opens the door. Minh is dressed in black, as usual, and is practicing her sustaining ritual.

"Can I watch?" asks Nadine.

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

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

"I discovered how in life he was a stockbroker," says Minh.

"I love you, Minh."

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

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

"You," says Minh, picking up the scattered lettuce.

The two stroll toward Kline.

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

"Success is everything," says Nadine.

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

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

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

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

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

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

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

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

"Excuse me," says Nadine, "time for another meal at Kline."

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

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

Nadine walks to the other rack to pick up her takeout. A young man reaches for it also. They both pull on it, back and forth. They raise their heads, and their eyes meet. Fate has brought them here. He, tall, thin, and wearing a black dress in black and white, with his dreamy, vaguely anorexic face looking down at her. Then he could see the scattered drops of grape juice from her stomach.

"She's losing her appetite."

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

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

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

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

"That will do it."

"What is love, Minh?"

"Phenylethylamine."

"What?" says Nadine.

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

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

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

"I have to know whether he feels the same way I do about me as I do about him."

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

"Yes, Minh. Thank you."
The Music Department finds a new home in (formerly) Blum Gallery

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

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

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

In the future, Professor Hammond hopes that the facility will draw "more and better music students to Bard." In the meantime, however, the Music Department's move will extend benefits far beyond the immediate circle of the department: Annandale House will be used as studio space for art majors, thus eliminating the difficulty that the Art Department has had in past years of trying to accommodate its students. Students involved with the Music Department echo Hammond's sentiments. Brian Patterson observed that, in past years, "students' biggest concern was whether or not they had a piano to play on and whether or not that piano was 40 or 50 years old." Chris Smith, another student, perceived that the new facility will offer both students and faculty "more space to work in." This is exactly what Hammond also sees as being one of the main advantages of the improved resources.

"We have a first-rate faculty here, and this will give them the chance to function, to teach, to coach. It will enable us to turn them loose and allow them to do their best," Hammond added.

Alumni dance concert preview

This Saturday, September 17th, at 8:00 p.m., the Bard Drama/Dance Department launches the fall 1993 semester with the Alumni Dance Concert. Students from Western European and Eastern European traditions will team up with their professional dance colleagues to bring an evening of exploratory dance to the community. Aside from pure and unadulterated entertainment, the show promises to bolster the confidence of those Bard artists who can foresee a brighter future than starvation and poverty. Every time the sun sets, the art world has never cooled its soldiers, but a Bard degree could be the making of impervious armor. Take a gander at these promising blocs:

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

Susan Christensen—In the years following her graduation in 1985, Ms. Christensen has toured throughout the United States, India and Eastern Europe. Currently, she is a member of both Company Appels and the LorellenGreen Dance Company. Her work has been presented at the Knitting Factory, Ceres Gallery, The Downtown Dance Festival and the Greenwich Music House.

Kaitlyn Granada—Graduating with honors in 1985, Ms. Granada went on to perform with many independent choreographers in both Pennsylvania and New York, including the South Street Dance Company and Sunny Speaking. This fall, she begins her fourth season touring with Zero Movement Company.

Rob Kistos—After receiving his Bachelors in 1990, Mr. Kistos went to grad school to work with the Berkshire Ballet and Ko-Motion Movement Theater. Now in New York City, he performs with the Ginta Garba Dance Company and Jimi Bremner. Mr. Kistos is also the drummer for a Brooklyn-based alternative band called "The Hounds."

David Parker—Introduced to Modern Dance by professors Reid and Paskoff, Mr. Parker has been choreographing his own work since 1990, using rhythm and mass to catalyze motion.

In collaboration with dancers, musicians and choreographers from New York and the world, these artists have returned to their alma mater to strut, to leap and to stretch their stuff at the Bard Theater. With pieces titled "Salad Days," "Black Jello" and "Introducing Calm," the evening promises to be a festival of silence and sound in the true Bard tradition.
After two years and (at last count) three lawsuits, the media-commentary music experimentalist group known as Negativland have finally released a new album. If you have been following the goings-on of the group over the past two years, you can appreciate the irony in the title, Free. For those of you who don't understand any of the above, here's a brief history of the band's highs and lows.

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

The band went on to make more albums, usually concerned with the so-called harmony of suburbia and middle-class life (especially the album *A Big 10-8 Place*, which included a free bag of lawn clippings in every album). Their first underground success came with the album *Escape from Nolite*, a far-reaching parody of the pop music biz; as well as a venture into the dangers of unrye noise. One cut on the album, "Christianity Is Stupid," became the touchstone to a large-scale media prank that supposedly linked the band to the slaying of a midwest fundamentalist family by their rebellious teenage son, David Brom. The media ate up the hoax, which was perpetrated by Negativland, to prove a point about media manipulation. Negativland's final action in regard to the prank was the creation of their most successful work to date (in terms of achieving their artistic goals), *Helter Stupid*, a commentary on the power media has in our lives, and the supposed power music has in teens' lives. It made the media embarrassed and upset, but to Negativland, it was good art. If that weren't enough, Negativland went on to turn the music scene on its ear with its 1990 single, entitled *U2*. At this point, Negativland had signed a contract with the indie label SST records, founded by former Black Flag guitarist Greg Ginn. The single was a truly hilarious rendition of U2's song, "I Still Haven't Found What I'm Looking For." An ironically-voiced David Willis intoned the lyrics (with running commentary) over a loop of people humming the melody, while in the background one can hear an out-take of Casey Kasem swearing and wondering who the hell U2 is ("This is bullshit...these guys are from England [sic] and who gives a shit?"). The single was released only ten days before Island records sent their lawyers after Negativland and SST. They sued for the appearance of the title "U2" on the cover of the album, the unauthorized use of the lyrics, the unauthorized use of the tune, and ordered that all existing copies of the album, and any tapes used in recording it, be destroyed. Island won, demanding that SST buy back all the copies of U2 from those who bought them, and destroy those waiting to be bought. They also demanded that the defendants repay their legal fees, in excess of 80,000. In addition, rights to the single were handed over to Island. It should be noted that Island acted separately from the group U2, and they did handle Island records not to press for payment of legal fees. After the lawsuit was settled, Ginn told Negativland that he expected the group to pay for all the damages SST incurred from the action; that includes all the costs, both technical and legal, for both SST and Island Records. Ginn estimated that total to be around 90,000. Negativland assumed that they and SST might pay off the fees and damages 50/50. SST knew what they were doing when they agreed to release the single, they reasoned, and as a result, they tried to make several counter-offers along those lines. SST refused to even bargain with the group, and their decision to stick Negativland with the bill stood fast. As the fines flew, Negativland became more and more disillusioned with SST, and finally sent them a letter informing them that they were leaving, going back to self-production on their own Seeland label. Their next action was the release of a limited edition magazine chronicling the whole hebing—feats, press releases and all—entitled *The Letter U and the Numerals 2*. Negativland became the underdog in the music biz, and everyone loves an underdog.

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

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

So, now we have a new Negativland album that has nothing to do with U2. But, even though there is nothing about the situation explicitly mentioned anywhere on the album, you can feel how it has affected the group. The playful sense of mischief and fun from earlier albums like *Escape from Nolite* is gone, replaced by a dour and upsetting sense of loss. Most of the cuts are supported by ominous and downcast repetition of guitar chords or keyboards. What lyrics there are are mostly about disappointment and self-deception.

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

Negativland are also specialists at poking acrimonious fun at the haitastic fringe, and this album's cuts are especially cutting. *View to the Sun* utilizes a sample of a home-made letter-recording to satirize the use of religion to those who are lonely. "Make some room/for everyone and blind yourself/ with a view to the sun." In another religious parody, "I Am God," concentrating this time on provoking the extreme Christian right, a pantheist proclaims the universality of love and comfort, while violent slogans and threats ("I'm Jesus Frosks can be heard in the background. Negativland has the last laugh, of course, ending the track with the words: Nothing, vio-lence, vio-lence, agnostic reason pronouncing: "No cathedral or monastery; no donations or so-

continued on page 11
Stephen Doby's new novel weaves together the inane and the absurd

Reading Stephen Dobyn's new book, *The Wrestler's Crude Study*, one is strangely reminded of those recent beer commercials in which seemingly unrelated things (such as Wiener dogs and drag racing) are juxtaposed against one another, through the sheer power of the beer itself, to create a new and more entertaining spectacle for the viewer. Dobyn's new book, through its outlandish use of forced marriages between the profound and the inane, the serious and the absurd and high and low culture, stands as a remarkable and entertaining example of what one might term contemporary post-modern fiction. The story itself revolves around professional wrestler Michael Marraduke, otherwise known as Manduk, the Magnificent, and his search for his fiancé, Rose White. Along the way, however, Michael must undergo a trial after trial, ranging from gang-warfare style encounters between rival Gnostic sects to doing battle with insane professional wrestlers who have "refused to give up their gimmick." Ultimately, Michael's quest will lead him to question the very nature by which he defines himself.

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

Of great importance to the story is Michael's mentor, trainer and wrestling philosopher, Primus Muldoon. Muldoon defines himself as a "director of wrestling" and trains his student for wrestling. In this role, Muldoon seems to be training Michael as a "agrant to the chimeras," a wrestler, in the process of making wrestling and self-definition known as "the Gimmeck." Although Muldoon remains largely within the background of the central narrative, one finds the character repeatedly stepping forward and engaging in soliloquy so as to address the reader directly and engage in philosophical theorizing.

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

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

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**Stephen King's *Needful Things***

Those of you who were concerned about where multi-millionaire Stephen King's next car payment was coming from will be relieved to find that *Needful Things*, yet another film adaptation of one of his bestselling novels, has been released into theaters for your viewing pleasure. Of course, Stephen King movies are nothing new. They've been around since the 70's and are likely to stay around for some time to come. Lately, television adaptations of his novels such as *It* and *The Tommyknockers* have become popular, and in the late '80's there was even an attempt to turn *Carrie* into a Broadway musical. Some of these films, such as *The Shining* and the aforementioned *Carrie*, have gone on to become horror classics. Others such as *Maximum Overdrive* and *Car's Eye* have been wisely forgotten or blocked out in the minds of the few moviegoers who were unfortunate enough to see them in the first place.

This latest film, *Needful Things*, directed by Fraser Heston, is certainly not one of the worst King films, but it is far from the best. The story of a mysterious old man (Max Von Sydow) who opens an antique store in the sleepy town of Castle Rock, Maine, is more of a black comedy than a horror film. The story revolves around Von Sydow's manipulations of the poor simple living tourists. He magically comes up with items that they must have and then has them pay vicious tricks on each other as payment. A big ruckus naturally follows as hell breaks loose in what was formally deemed a "nice place to grow and live." While certainly not very scary, the film is one of the less unpleasant King films. The storyline features child suicide, two mentally ill women attempting to stab one another, a priest and a Baptist minister attempting to kill each other, a husband's murder of his innocent wife, a grotesque arthritis attack, and even the murder of a beloved pet. Despite all of this violence, the film fails to be all frightening. Perhaps the reason for this is that the cause of all of this has been retelling so as to address the reader directly and engage in philosophical theorizing.

"...more of a black comedy than a horror film."

Not having read the book, it is difficult for me to evaluate whether this is just not a very interesting story or the filmmaker failed to do justice. Whatever the reason, *Needful Things* just goes on and on. And after a while the amusement of watching priests stab holes in people's tires wears awfully thin. We expect more from *Satan*, and from Stephen King.
In Women’s tennis, their first match was no tea party, either. Winning only two of the nine matches, and only five sets overall, an inexperienced Bard team was defeated by the New Jersey Institute of Technology Lady Bronc team. In an inexplicable fit of pessimism, coach Fred Feldman was quoted in the Daily Freeman as saying, “It’s about what I expected.” That name again is Fred Feldman, F.E.L.D.M.A.N. Not G.L.M.A.N. Mr. Feldman’s address can be obtained from the kind folks at the Stevenson Gymnasium. Oh, yeah. Laurie Cury played an integral part in Bard’s victories, winning her singles match 6-0, 6-0, and then combining with Hau Tu in doubles for a 6-3, 6-4 victory.

**Intramurals and Recreational Stuff**

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

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

Finally, the newly revised aerobics schedule remix has been released by the all-knowing at Stevenson. The infamous Step Workout is now appearing Mondays and Wednesdays from 0:15-6:30 p.m. Step Workouts will be thrown in with other exercise techniques as well. There’s the stretch & step (not to be confused with shake & bake), with emphasis on the warm up for the muscles and joints (Tuesday and Thursday, 9:30-10:45 a.m.). There’s the up and down step, which combines step and floor aerobic exercises (Wednesday and Friday, 6:30-7:45 p.m.). Intermediate step, featuring fewer power moves (Thursday, 5:15 p.m.-6:30 p.m.). In addition to these step aerobics, there’s a hi/lo aerobics and a body sculpting combo which takes place Wednesdays and Fridays from 6:30-7:45 p.m., and a body sculpting limbering workout, which takes place Tuesday and Thursday from 6:30-7:30 p.m. On Saturday, the intense circuit workout, incorporating lots of exercises, takes place from 4:00 to 5:00 p.m. On Sunday, the lord’s day of rest and football, a lo-impact aerobic workout will take place from 4:00 to 5:00 p.m. No sweat!

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**Sports Schedule**

**Men’s Soccer**

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

**Women’s Soccer**

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

**Women’s Tennis**

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

**Women’s Volleyball**

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

**Cross Country**

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

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**SOCCER MATCH**

**Thurs., Sept. 16, 4:00pm**

Dutchess County Fairgrounds

*It’s free!!*

Bard College (Men’s Team) vs. SARPRISSA ’72 (Men’s Costa Rica Team)
Aufwiedersehen to you
by Matthew Apple

I've spent the last three years of my life writing a page or two each week for the Bard Observer. During the last two years, I have had the privilege of enjoying a wide variety of lively and meaningful times. I have been involved in a number of projects, and I have been driven by the desire to make the Observer a valuable platform to express my thoughts and opinions. However, the Observer is also a daunting and challenging task, and I am not sure if I can continue with it.

But enough about the Observer. The truth is that I have decided to move on and focus on other things in my life. It has been a difficult decision, but I believe it is the right one for me.

Bonjour!
by Joanna C. Breton

It's a good thing we're not running that one as space of the week, it wouldn't fit in the little box, Matthew and I don't always get along in fact, we hardly ever got along when it came to the paper, but he did accomplish a lot for the Observer that will certainly make my job easier and I am grateful for it. I must also thank him for his help and advice and for putting up with me.

So it's done. The run of the issue is finally done. I've been waiting for this day ever since I began as a staff writer. As insane as that may sound, I'm serious. I'm looking forward to any job I like being in charge!

I'm now at being in charge of the paper at last, but I already have some strong ideas of what my job should entail. Besides cleaning up around the office, I plan to make it my responsibility to improve the public image of the Observer while, at the same time, maintaining the number and quality of the things printed in it. I would like to contribute more to the community, and to see the community take more interest in its newspaper.

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

Negativland rolls on
by Matthew Apple

I met Monica Lehmann in July, when she first arrived at Bard for the HSOP summer program. Through the extent of my contact with her was a ride to the Rhinecliff train station, I knew that she was a fantastic dancer, possibly headed for a career in dancing. When I talked to her last weekend, she was bright and energetic as ever, but I could see the tracks of tears on her cheeks, brought on from the hopeless feeling of being bedridden and unable to move. When Monica returns to Bard, it will be with a wheelchair and a walker. She will have to learn how to walk all over again and will have to cope with intense physical and mental pain, living with the knowledge that she may never again dance the way she once could.

Why did this tragedy happen to her? Like Monica, I can't place all the blame on the driver of the car. Roads around Bard are dangerous, and, through drivers do have the unswerving belief that Annadale Road is an extension of the Taconic State Parkway, it is the very nature of the roads that creates so many accidents. The parked cars in front of the Chapel make driving, walking, bicycling or crawling past Kline extremely dangerous. When walking up to North Campus, one must cross the road twice merely to see around the blind curves. A few years ago Shelley Morgan urged students to walk behind Stevenson Gymnasium to reach North Campus. Of course, there aren't any lights there (and there still aren't). This left Bard with three choices: install more lights where they are desperately needed, install sidewalks like normal, same colleagues have, or do nothing.

Bard has obviously chosen the cheapest non-solution: number three.

What will it take to force Bard's administration into action? Monica Lehmann was virtually crippled, but she could have been paralyzed or even killed. Does someone have to be killed before Bard actually proves that it "cares" about the safety of its students? Or will it take an expensive lawsuit (or donation) to make Bard change its tactics? Bard must have spent tons of money on all the "re-seeding" it did around campus—and that was to prove that Bard is beautiful to the Olin Foundation, from which President Botstein is hoping to extort 2.5 million dollars for an "Olin Annex" for his precious little orchestra. Money does talk, doesn't it.

Since I have been at Bard, and probably since the beginning of time, students have constantly protested the administration to build sidewalks. I'm doing asking Bard to put in sidewalks. I demand that Bard pay for sidewalks to be built. And I amand that Bard install lighting behind the Gym, so students can finally walk behind the Gymnasium to the Annex for his precious little orchestra. Money does talk, doesn't it.

I should remind you that Negativland is always an acquired taste. That being said, understand that this album is as good as an introduction as any other, and it's a little easier on the patience than their earlier works. In keeping with the group's public domain ideas about ownership of music, Free is not copyrighted. This means you could get a dub of the album from someone, send a note about it to the band, and they'd give you their blessing. However, I strongly urge you to buy the album and give those folks some money. I'll be a long time before they see any profit from the album, and it's only ten dollars for a CD. If you're interested in ordering a copy, send your address to Negativland, No Copyright 1993, Owned in Perpetuity by Negativland.

THE BARD OBSERVER
September 15, 1993

Editorial
On the road to nowhere
by Matthew Apple

I met Monica Lehmann in July, when she first arrived at Bard for the HSOP summer program. Through the extent of my contact with her was a ride to the Rhinecliff train station, I knew that she was a fantastic dancer, possibly headed for a career in dancing. When I talked to her last weekend, she was bright and energetic as ever, but I could see the tracks of tears on her cheeks, brought on from the hopeless feeling of being bedridden and unable to move. When Monica returns to Bard, it will be with a wheelchair and a walker. She will have to learn how to walk all over again and will have to cope with intense physical and mental pain, living with the knowledge that she may never again dance the way she once could.

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

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

Nature is Fractal

"Fractals are shapes that are very, very irregular and the computer is the proper tool to view them," explained Mandelbrot. As Bloch helped to explain in his pre-lecture, fractals are objects which are so "wild" that they cannot be expressed in whole number dimensions. For example, a geometrical line exists in one dimension while a cube exists in three. However, a fractal (such as the deceptively simple Koch curve) can be proven to exist in something like 1.26186 dimensions.

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

In the physical world, self-similarity can only extend to a finite limit where the progressively smaller pieces no longer seem similar to the original. Mathematical concepts, on the other hand, have infinite complexity and self-similarity; no matter how close you get, there is always another level of intricacy that looks like the original.

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

Islands and Continents

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

Mandelbrot described how in 1917, two French mathematicians (Fatou and Julia) completely exhausted the mathematical tools of their time to investigate the iteration of complex numbers. They could go no further than written formulas in their analysis of the graphs of so-called "imaginary" numbers repeatedly placed into a simple formula. The conclusions they arrived at separately involved concepts called Julia sets, where the

I have a feeling for what the eye can tell us. Pictures say to me, 'Here is an interesting phenomena—explain me!'

—Dr. Mandelbrot

use fractals to create vivid computer images of mountains and oceans, resulting in beautiful hand-made mathematical landscapes. Music is also essentially fractal in its construction. Mandelbrot even described a computer-generated song which received the "compliment" that it was not noise, but bad music. Modern artists further reveal an understanding of the natural fractal quality, creating art with intricate and chaotic qualities of nature. However, the most important use of fractal geometry is its implications for the physical sciences.

In no sense, the implementation of computers confirms the importance of visual observation for the scientist and mathematician. "We must use the eye as a tool for making conjectures," said Mandelbrot. "I have a feeling for what the eye can tell us. Pictures say to me, 'Here is an interesting phenomena—explain me!'"

On another level, the example of the Mandelbrot set shows how simple formulas can lead to infinitely complex solutions. According to Euclid, simple formulas lead to simple shapes. In fractal geometry, that distinction is reversed: a basic equation results in a massively convoluted object. For Mandelbrot, the entire purpose of science is to find these simple formulas that might lie beneath the complexities of nature.

"Nature can be reduced to simple laws," claims Mandelbrot, and fractal geometry strengthens the hope that those laws and indeed available for discovery.

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

**WEDNESDAY. SEPTEMBER 15**

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

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

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

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

**THURSDAY. SEPTEMBER 16**

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

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

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

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

**FRIDAY. SEPTEMBER 17**

* Professor Don Levi will give a lecture entitled "That to Philosophy is to Learn How not to Fear Death." **Olin 102, 4p.**

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

**SATURDAY. SEPTEMBER 18**

* Panel Discussion on multiculturalism and higher education with Sarah Willie, Joy James, Robert Ku and Lourdes Alvarez. **Olin Auditorium 10a-11p.**

* Student-Led Workshops on Multiculturalism. Topics to be announced. **Olin 202, 203, 204, 2:30-5:30p.**

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**SATURDAY. SEPTEMBER 18**

* Bard Alumni Dance Concert. Participants include Arthur Aviles '67, Susan Christensen '89, Susan Hamburger '90, Rob Kitsos '90 and David Parker '79. **Dance Studio Theatre, Avery Arts Center 8p.**

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

**SUNDAY. SEPTEMBER 19**

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

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

* Community Eucharist. **Bard Chapel, 7p.**

**MONDAY. SEPTEMBER 20**

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

**TUESDAY. SEPTEMBER 21**

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

**WEDNESDAY. SEPTEMBER 22**

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

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

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**SHUTTLE VAN SCHEDULE**

**FRIDAY:**

- Rhinecliff:
  - Leave at 4:20p. for the 4:53p. train
  - Leave at 5:20p. for the 5:53p. train
  - Leave at 7:10p. for the 7:43p. train

- Poughkeepsie:
  - Leave at 5:30p. for the 6:15p. train
  - Leave at 7:45p. for the 8:30p. train
  - Leave at 10p. for the 10:45p. train

**SATURDAY:**

- Rhinecliff Train Station, Rhinebeck, and Red Hook:
  - Leave at 10a., return at 2p.

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

**SUNDAY:**

- Church: Leave at 9, return at 10:30a. for St. John's (Barrytown) and St. Christopher's (Red Hook)
  - Meet 7:15p and 9:30p trains.

- Poughkeepsie:
  - Meet the 6:40p, 8:40p and 10:40p trains

Meet all Shuttles behind Kline Commons