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Computer Center Staffing Debacle Leads to Upgrades

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

By JOE STANGIO, Contributor

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

This was when the HCRC still had a full staff, mind you. Since then, the Henderson staff has dwindled considerably. Michael Lewis, who was hired to teach Computer Science and help bring computers into our education, has been fired. Frank Mangione, the System Administrator for the network, has quit. Stanislaw Mamonov, who once helped setup the multimedia classroom, develop web pages, and offer general technical support, has also quit. Even the secretary left. Michael Nicolas, Assistant to the Director, has been left to manage things mostly on his own. Among the multitude of his responsibilities, Nicolas sets up and maintains computer configurations for various departments on campus, prices and orders equipment, and establishes installation arrangements with the technical support staff.

When asked about the work that has been done in the past year,
As demands instead of requests was deliverer; McLane later explained in an Observer interview that "these demands are not something for us to discuss or go over with Leon. He should just ask how to implement them."

Before the demonstration began, its three organizers had estimated that at least thirty students would stand with them, since fourteen students had actually signed the list of demands and many others had been informed of the plans by word of mouth. Though many members of the Students of Color movement had attended the meeting and did not support the protest, McLane stated that she believed most students of color had stood about the plans before Firing Line began.

When the moment to begin the protest came, after an interesting debate, an almost-three-hour discussion frequently conferred with each other, they made no move to interfere with the debate. The students frequently confered with each other, they made no move to interfere with the debate. They would not be allowed to raise their voices to players to participants to participate in their organization, only some of the crowd responded enthusiastically. Mary Knisley, the director of the conservative Cultural Studies Research Council, suggested that any students who attempted to stop a debate on the topic of color, more faculty of color, and more students of color and radical white students would stand with them. The Wenches Reflection.

When his turn to speak next came, Botstein placed the podium and began to pontificate about civil liberties. Before he had completed a sentence, however, the still-standing protesters resumed their chant to "resist the color of have no choice."

A reduced Firing Line production manager approached the three protesters and attempted to speak with them for several minutes. "He told us to sit down, that we'd made our point," recalled Chou. "Other audience members yelled at us to 'Fucking shut up' and 'Go home.'"

The three standing protesters did not respond, but left their chant to "They say step back, we say fight back!"

After standing silent at the podium for some time, Botstein approached the moderator and ceded his time to "President Nadine Strossen. "My only option is to do whatever they thought was right to do and remove myself from the debate as an object of disruptive controversy," he explained in an Observer interview.

Although she vigorously defended civil liberties in each of her speeches, Strossen did not defend the actions of the three students who attempted to stop a debate on free speech by saying that they had no voice. "This is not free speech," Strossen quickly pointed out after the initial interruption, since demonstrations that prevent other people from speaking can be regulated with restraints that are, from a legal perspective, content-neutral.

References to the demonstration were made throughout the debate; all eight protesters resumed their chant to "resist the color of have no choice." A reduced Firing Line production manager attempted to speak with the protesters for several minutes. "He told us to sit down, that we'd made our point," recalled Chou. "Other audience members yelled at us to 'Fucking shut up' and 'Go home.'"

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Bard Community Reacts to the Firing Line Protest

Bardmians began discussing the protest as soon as the Firing Line camera stopped rolling. The reaction was one of fascination and alarm by some, some ecstatic, some perplexed. At a "Town Meeting" on April 8, organized by Mary Backlund and Jonathan Becker, about 100 students, a few administrators, and a lone professor discussed the specific events of the Firing Line protest and the general concerns of the Students of Color.

To preserve a snapshot of the reactions to the protest, the Observer interviewed 14 students, faculty members and administrators. We have preserved these views along with written heard at the Town Meeting.

Why the Protest Occurred

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

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

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

"I was a student protestor, I lead a strike in high school. However, they should have them if they want to accomplish these goals, at a certain point that responsibility becomes transferred onto the administration and the faculty. We're asking for a 100 percent commitment from the administration and faculty to work with us. Let's do it together. But what we've been hearing is, 'Oh, you want to do that? Okay. And it's back on you, it's back on you. And we can't do it anymore...I'm a sex. I'm tired.'" —Mary Massey

How Change Should Occur

"If we students take the responsibility and do things and work together to accomplish these goals, at a certain point that responsibility becomes transferred onto the administration and the faculty. We're asking for a 100 percent commitment from the administration and faculty to work with us. Let's do it together. But what we've been hearing is, 'Oh, you want to do that? Okay. And it's back on you, it's back on you. And we can't do it anymore...I'm a sex. I'm tired.'" —Mary Massey

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

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

"Individual attention is what can make a difference. We do have an interest in enhancing it, but we can't unless we have students willing to help us. We called this year about having an admissions group of students of color who would work to influence admission. We met and gathered here at the beginning of the year and all 25 students walked out. They had no interest in admissions. It was just starting to have no response." —Mary Backlund

"We're here for Bard because we want an education, not to solve all the problems with students of color on the phone." —Yaqin Chow

The Communication Gap

"Just because not everything turns out to be important at Bard. You ask people. 'Do you think there's racism at Bard?' No, but the problem doesn't occur in California. We have a problem here that we need to talk about. It is real balance." —Lisa Thompson

"I say, 'No one can really talk about what is important at Bard. If you ask people. 'Do you think there's racism at Bard?' No, but the problem doesn't occur in California. We have a problem here that we need to talk about. It is real balance.'" —Lisa Thompson

Factsoids

- It is illegal to require students to reveal their race or ethnicity on their application.
- The H.E.O.C. scholarship is only available to residents of New York State. Race and ethnicity are not considered in the reduction.
- Students of color from 30 different states signed fired.
- The Columbia Board reports that 28 percent of all U.S. High school graduates were students of color in 1996.
- Number of students who received disciplinary action as a result of events that occurred at Firing Line: 1
- Race: white.
- Crime: Non-Picking.
- Consequence: Fired as Peer Counselor.
- Number of people who have politely suggested that the Oberstar career part of this article: 4.

Broadcast Update

The Firing Line office in New York plans to show the broadcast program on April 8, the broadcast date. The broadcast will be the first ever in the coverage commercial channel. They'd like it out. Not us.

The final decision, however, rests with producer Warren Stedal.

PBS will begin airing the special edition of Firing Line on June 13. Although some are tentative, the program is titled, "A Review of the ACLU and Fallout from the Incident."
- New York: June 13 (11:30 p.m.).
- Chicago: June 14 (11:30 p.m.)
- Charlotte: June 15 (11:30 p.m.)
- Phoenix: June 15 (11:30 p.m.)
- Denver: June 15 (11:30 p.m.)
- Los Angeles: June 15 (11:30 p.m.)
- San Francisco: June 15 (11:30 p.m.)
- Atlanta: June 15 (11:30 p.m.)
- Miami: June 15 (11:30 p.m.)
- Washington, D.C.: June 16 (11:30 p.m.)

"We're here at Bard because we want an education, not to solve all the problems with students of color on the phone." —Yaqin Chow

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Computer Center Revamps

CONTINUED FROM PAGE 38A

Nicolas has stressed the important role of students in offering generous technical support. The efforts of Glenn Ludlow, Nick, Mike Lockwood, and Mike Ludlow have been recognized as essential to keeping the Computer Center afloat in a time of limited support. In addition, there were many other people who worked hard to make this work happen. The transition was a very efficient one. The pressure was on these machines to be networked for optimized efficiency. Lately, the setup at the Computer Center has not been the most efficient. Communicator, a couple word processing programs we have come to know and love (even when they don’t work). We are thankful that even the Macs don’t have enough memory and software so that improvements may be in place by the upcoming fall.

In the past three years we have seen some relatively remarkable changes in technological resources at Bard, as well as some basic limitations. In the fall of 1995, I learned that Bard had received a grant from IBM to install a multimedia classroom in the HCRC. The computers in the classroom were speedy for their time, and were loaded with great software such as Adobe Premiere and Photoshop. I marvelled at the possibilities, but was adored when I considered the likelihood of access to this precious new investment. Hap Tivey, who teaches cybergraphics in the multimedia classroom, lamented the fact that a room full of computers which had become obsolete before they were accessible. He commented that “those machines were excellent, but they’re not even on the net.” Thankfully, there’s been an effort to bring more powerful computers into the multimedia classroom in order to make this gear more accessible to students. Professor Tivey credits Stephen Shore from the Photography Department for pushing for this upgrade. Shore wanted the classroom to provide technology which would allow students to do serious digital imaging. Tivey is hoping that we’ll get at least one computer powerful enough to do animation and video editing.

Basically, students should expect to see a more “egalitarian” multimedia classroom. More students will be able to do more, and have better access (once they have passed some initial training). It will be more like a lab, or even a studio, than a sterile classroom. Lea Gilliams, Professor of Film and Electronic Media, emphasized that the classroom should be a comfortable environment, where students could enjoy working and display their work. As for the new equipment, the older students have been replaced with four or five newer, more powerful PCs along with ten screaming’ Macintosh G3s. Each platform will share the labor of the lab to provide basic computing facilities for the community in order to engage in day-to-day communicative activity. The new software will also include programs which would allow students to share the effort of the processing of digital audio. This new equipment will be beefy enough to handle the memory requirements of the most powerful programs. There will be more services available to students, as well as color printing. Altogether, these changes will enhance the productivity, accessibility, and enjoyment of the multimedia classroom resources.

This past fall we witnessed the next dramatic leap in computer resources at Bard when the second floor lab was outfitted with laser printers and a row of Power Macintosh workstations. Unfortunately, the Macs don’t have enough memory and the lab assistants (who will soon be trained in most of the lab software in order to offer more effective service) don’t have access to the print manager in order to clear the maximumRAM of the lab software in order to offer more effective service. The 1998 News will enable the college to offer user services, helpdesk support, and address any support issues as they arise.

One key, as Katz suggested, is to be responsive. He would like to see people become “more patient, more resourceful, and more confident with these technologies—but not indolent.” In order to meet the needs of the students, there needs to be a comprehensive system of support. It is only a matter of making the support available, but meeting students feel like there is an active interest in their input. Therefore, Katz recognizes that the model of effective action depends on the relationship between teachers and students. Katz hopes to “keep [out] focus towards the campus community, . . . do a good job of finding out what people want, do a good job of making experiments so that people feel some kind of ownership of computing on campus.” He believes that this can be done by being open to new ideas and being as open and flexible and responsive as we can be. Katz also states that he is very quickly—even the makeup of the students of Bard can change dramatically over a couple of years.” Katz reasoned that even if we have only 15 dollars, it will be well spent if we know the values for which it will be spent. This may be particularly true at Bard, where funding for computing seems disproportionately low in comparison with its tuition benefit and increased “marketability”. Hap Tivey mentioned that a nearby community college easily outweighs Bard in computing power, and is regarded as equally competitive colleges as “another league altogether.” It is certainly possible that the most promising campus may exist if our investments are made intelligently with regard to the shifting priorities of students. However, Tivey noted the simple fact that more students taking computer courses also means more students who want to use the equipment once they’re through the class. There need to be enough resources to meet the increasing demand, or else we face the inevitable “hunger.” Now that there will be more access to more powerful computers, we should know whether what we have will suffice...for now. One of the broader aims in this transition is to make computing more available as a resource for the community and for education in general. A key to this endeavor is to make it possible for students to have access to the Internet from their dorms. Katz expects that all dorms should be wired within two years and that the Toasters should be wired by next year. The goal is for the web to be a tool to become principal sources of information for all kinds of purposes. They would serve as avenues of communication for the community in order to engage in discussions, organize events and meetings, offer feedback about the computing services, etc. The recent use of the student leaders’ e-mail list to speak out about parking tickets and the “Firing Line Incident” shows that people are already interested in getting the word out by these means. However, many people don’t have computing power or aren’t connected if they do. In an effort to bring net access to everyone, there are plans to have networked terminals in dorms (Tewks has had hook-ups in the lounge) and in the new student center. This is a basic consideration to be addressed, since an extension of the community would require convenient access to anyone. An opportunity for extending our educational resources has been made possible through the acquisition of a Mellon Grant which we received about 3 or 4 years ago. This “upgrade” will encourage the use of information technologies in education by funding workshops, faculty grants, and software. More. An outstanding feature of this endeavor is the use of web-based coursework as a learning resource. Professor will get support for the development of web-based coursework as a learning resource. Professor will get support for the development of web-based coursework as a learning resource.
Interviewing Tivoli's Mayor Molinaro 

Communications Manager 

side the symbolism—is the Molinaro responsible for garnering the respect of his community. The aspect of his personality that can be most directly attributed to his success is what most people would consider his greatest disadvantage: his age. He has found a peculiar use for his youth. He uses it to disarm his detractors. People don't expect the level of intensity and commitment that Molinaro possesses from a 22-year-old. People of his age are supposed to be cynical, concerted, and selfish. People quickly realize that Molinaro doesn't fit this Gen X stereotype, and when the preconception crumbles they lose their annoyance and balance. This is when Molinaro flowers. In this personality he uses the words "get," "do," and "finish." Off balance, people quickly fall into a state of being wherein they are the only ones searching for a viable future campaign slogan, "Getting things done."

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

Marc has been successful in "getting things done." A few upcoming Tivoli projects include the construction of a dance/drama complex and a new fire station, a new police hall, a police station in Tivoli, closing the landfill, reclaiming the river-front, an eight million dollar downtown revitalization in conjunction with the Catskill Foundation, and a viability survey to find out if Tivoli qualifies for Metro North service. Along with the major projects there are some mundane ones; a new flag pole for the Veteran's Hall, Paving the town hall parking lot, refrigerating the opening hours of the Tivoli town park, and organizing the planting of $10,000 worth of trees to beautify the town.

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

Pictures of Marc shaking hands and chummying it up with the "right people"aken what Marc calls his "wall of shame." They include Governor George Pataki, Congresswoman Louise Slaughter, State Senator Steve Salard, Assemblyman Joel Reed, Attorney General Dennis Vacco, and Congressman Gerald Solomon. While he admits, "the pictures are photogenic," he also says, "the one with George Pataki, that was a crazy day. I had a meeting here in Tivoli and had to make an appearance in Albany the next day with only an hour and a half to switch in between. A State Trooper got me down there in eighteen minutes or so, I walked in, was introduced to George Pataki, he was a joke, and the next day the State Trooper got me back up here in time for the meeting."

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

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

He won the seat and found himself very comfortable in his new role. "It was one of the Village Board meetings that the former mayor of Tivoli, Lorraine Reed, announced that she was retiring. Over the course of the meeting Molinaro had announced their intent to run and after feeling around with the idea, and discussing it with his parents and the former mayor, Marc decided to run. His name was the ballot. "As luck would have it, nobody else was interested," he says of winning the election. In April of 1995 Marc Molinaro became the youngest Mayor in the United States of America at the age of nineteen.

As the mayor of Tivoli Marc Molinaro earns a salary of $6,000 per year. He figures he works between forty and fifty hours a week and can't remember the last time he had a weekend off. He gave up girlfriend at the time he was elected to the office of mayor and lives with his parents because they are his main political inspiration (not to mention $125 per week it saves him from the thrifty spender to the breaking point), "They're great, even though they are not intensely political they are my main advisors. I trust almost completely doing things out there first," Molinaro also finds inspiration in the political lives of Teddy Roosevelt, Franklin D. Roosevelt, and Ronald Reagan. These are his "Getting Things Done" role models. According to Molinaro, these three had "a vision of what they wanted and the will to get it done. There is something to that doesn't find too often these days."

One thing Molinaro doesn't quite seem to have figured out yet is the simplest question of all why does he want to be a politician? When I asked this question Marc faltered a bit, slippa off his political personality end, as if a TelePrompTer were somewhere in the room. "I was around with my eyes looking for an answer. He finally hedges the hesitant middle-of-the-road, tried-and-true, safe-and-sound answer of, "Because I want to make a difference politically."

And although whatever words he might come up with would be from the would-be-high school class president to the slick Senator of California has used this phrase at some point; and although this phrase can cause a cynical response that makes your eyes roll and physically disturbs you so much that you need to adjust your body position in your chair; and although such a naive and cliché response is simply ridiculous, it is a welcome thing that Marc Molinaro says. Because when Marc says this, it is not as the politicians or the "getting things done" guy, it is Marc Molinaro answering the question with a sincerity that is utterly disarming and all together honest. If his success rate and real hold up Mayor Molinaro should have the state of New York running within budget, legally, and accessed a happy medium for its residency by year 2010. Yet, as Andre the Giant has Hulk Hogan, Hulk Hogan has Musto' Denk, and in turn Randy Savage had Sting, so too does Marc Molinaro have Bard College.

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

Adversity brings out parts of people's characters that, for the most part, remain hidden because they remind us of that which isn't pleasing. Mayor Molinaro becomes visibly changed when he speaks of Bard College. For more than eight months Molinaro has attempted to organize some kind of forum in which Tivoli residents, Bard administration, Tivoli government, Bard faculty, and Bard students could discuss the problems that arise between communities like the scoping out of Bard students when there are problems in Tivoli. "When there are problems like noise and garbage in the residential neighborhood, they tend to blame Bard students. Most of the time that isn't true. Most of the time it is a resident or out-of-towner causing the problem. The more important thing is that Bard and Tivoli to communicate Molinaro says is the ongoing Tivoli Bay's rape investigation. "When the last rape occurred we didn't have any communication going on and we should have. Bard was busy dealing with it in its own way just as we were. It is just as much our fault as it is theirs. But Bard can't have that excuse."

Marc's body language says another story. He fidgets constantly in his chair when discussing Bard. His self assurance seems to go limp and after a few attempts to contact him repeatedly dodges direct looks and instead finds interest in the desk top, the wall, and something out the window. A pen becomes the most direct recipient of his latest agitation. He uncaps and recaps it with his thumb several times, chews on its end, taps the desktop, and alternates leaving it on the desk and picking it up all within the space of a minute. He responds to the bearing of a defeated man, just one that for the first time hasn't gotten things to go his way they thought they would. As any good politician has learned, a doubly scrutinized and overtly redirects the conversation and starts talking about the differences between college administrations and political administrations and them to the race, sex, and politics problems and then to daily issues. As he does so the pen gets put back in its container, he begins making eye contact with his audience and, just before his mom comes by the office over to tell him that lunch is ready, he learns back in his mayoral chair and starts looking relaxed.
Drug Raids, Militias, and Whorehouses: Wiles’ Glorious Past

Wiles spins nostalgic tales of a bygone era

BY NADIA CARRIE, Contributing

Professor Richard Wiles gave a lecture entitled “The Little Red Schoolhouse” in Black Lounge Tuesday night, accompanied with images of early American education and songs sung by children from the era. Wiles, who is a native of the United States, is currently a professor in the History Department at Bard. He said he chose to speak about the schoolhouse for his talk because he is interested in the town’s history.

The audience was filled with students, faculty, and community members who were eager to hear Wiles’ presentation. Many of those attending were familiar with Wiles’ previous talks on the topic, and were looking forward to hearing more.

The talk began with a brief introduction to the history of education in the United States, followed by a discussion of the role of the schoolhouse in American society. Wiles emphasized the importance of education in promoting social change and improving the country’s economy.

He also discussed the challenges faced by educators during the early days of education, including limited resources and the struggle to provide quality education for all children. Wiles highlighted the role of teachers in shaping the lives of their students, and the importance of supporting education as a means of promoting equality and opportunity.

Throughout the talk, Wiles used visual aids to illustrate his points, including photographs of early American schoolhouses and images of children engaged in educational activities.

The audience was engaged by Wiles’ presentation, and there were several questions from the audience at the end of the talk. Wiles was able to answer most of the questions, but he also encouraged those who had more specific inquiries to reach out to him via email or social media.

Overall, the “The Little Red Schoolhouse” talk was a informative and engaging exploration of the history of American education. Wiles’ knowledge and passion for the subject were evident in his delivery, and the audience was left with a deeper understanding of the role of education in shaping the country we know today.

Upcoming Events

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

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

May 22, Friday
Exhibition Opening and Reception: “Celebrating Fifty Years of Women at Bard.” Fisher Studio Arts Building. 5 p.m.

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

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

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

May 24, Sunday
Alumni/ae Memorial Service. Honoring (dear) departed former Bardians. Featuring musical accompaniment by a certain talented Bard student organist and the Bard Vocal Ensemble (have you ever heard the “Bard Antiphon”? here’s your chance). Chapel of the Holy Innocents. 9:30 a.m.

May 27, Wednesday
Hudson Valley Film Festival. This year’s is a celebration of the screenwriter. Featuring screenplay readings, screenings of short shorts, drive-in features, panel discussions, and other events. For more information, call (914) 473-0318. Through May 31. At various locations in Dutchess County.

June 7, Sunday
Art Closing: for the “Birth of Israel” Exhibition, a display of color photographs taken in the nascent Israeli between 1947 and 1952, 44 of which are by Martin Levin (who covered the War of Independence in Jerusalem for the United Press and was later the Time-Life correspondent in Israel for forty years) and 16 of which are by Chaim Gross (leading Israeli photographer). "If many of the same size). Gallery hours: Tuesday-Friday, 10 a.m.-5 p.m.; Saturday, 10 a.m.-3 p.m. For more information or directions, call (914) 471-2550. Barrett House Galleries, 55 Naxon Street, Poughkeepsie. 5-7 p.m.

June 1 and what is so rare as a day in June? Then, if ever, come perfect days.
--James Russell Lowell

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Security Guard Daugherty: Baddest Man in the Whole Damn Town

By ABIGAIL ROSENBERG, Opinion Editor

Bob "Bad Ass" Daugherty: Bullrider, Belly Gunner, Security Officer. And that's just for starters. Underneath that sweet, old exterior beats the heart of a rebel. In fact, it is his low, raspy voice that is indicative of his experiences which span 75 years and the world over. From Virginia to the Aleutian Islands to Brazil, Bob has seen and done just about everything and argues that some of the strangest situations have happened on Bard campus.

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

Riding around campus with him, Bob tells stories about the infamous Annandale Hotel, or Addy's, as most students know it. As we pass the small, cream-colored house at the triangle, Bob pointed at the building and said, "Ah, those were the days."

Bob remembers saying. It was the best landing of the "Flying Tigers." In June of '44, Bob was flying in a B24 bomber that had no name. He received a telegraph message that his child, Tamara, had been born. In Brazil, they bombed targets such as Budapest and Vienna (perhaps out of hatred for the sausages that he was fed), and lived in the Aleutians, and had ridiculous close calls. Returning from one mission, the landing gear would not function. The pilot gave the crew the option to parachute out or crash the plane down manually. "Hell, no. We don't wanna jump," Bob remembers saying. It was the best landing of the "Flying Tigers." In June of '44, Bob was flying in a B24 bomber that had no name. He received a telegraph message that his child, Tamara, had been born. In Brazil, they bombed targets such as Budapest and Vienna (perhaps out of hatred for the sausages that he was fed), and lived in the Aleutians, and had ridiculous close calls. Returning from one mission, the landing gear would not function. The pilot gave the crew the option to parachute out or crash the plane down manually. "Hell, no. We don't wanna jump," Bob remembers saying. It was the best landing of the "Flying Tigers."

As another mission, the plane's break line was cut, and they landed, their luck hadn't run out. The people's breath had been taken away. As they landed, Bob noticed that they were "getting damned, awful fast." Although the plane was still up, no one got out. The piece de resistance was when Bob's plane got shot down over Yugoslavia. As the crew jumped with their parachutes, they saw people on the ground, but didn't know if they were friends or enemies. As they landed, their luck remained with them and the people were friendly. "Even though we got shot at more in Italy than in the Aleutians," Italy wasn't that bad. All I can do is shake my head in disbelief. In my twenty-years the most dangerous thing I have done is smoke a beer past the owner of the Red Hook Lyceum whereas Bob was free-falling through the skies over Italy.

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

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

After nearly thirty years at Bard, he strikes out into new territory, heading for California.

By ROSALIE PURVIS, Contributing Writer

On Sunday, May 10, a small audience gathered in Olin Auditorium for a farewell performance of works by dancer-choreographer Albert Reid, who is retiring this year after three decades of teaching in the Drama/Dance department at Bard. If the concert was necessarily concise, given that Reid had no longer been teaching for the season, the evening was a success because it attracted a large crowd of fans of his innovative, musical work. However, the intimate setting of the auditorium, with no stage and the audience so close to the performers, made the audience so interested in dance, but I got the costume shop. It was very small, but very charming. It was actually quite elegant. It was a beautiful little stone pillars. She had been here for a long time. A girl who was terrified of making a dance. She was so good and we all wanted her to stay, but she retired this year after thirty years at Bard, he strikes out into new territory, heading for California. The others all stayed and graduated. There were about forty, minute, as if you were reading it naturally.

CONTINUED ON PAGE 11

THE BARD OBSERVER ARTS & ENTERTAINMENT TUESDAY, MAY 19, 1998

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Conjuring up a brilliant, knock-out Christmas concept for his last ever Observer article hasn’t been easy. Especially given the fact that I, like so many of my senior brethren, have been in an alcohol-induced stupor since Wednesday. April 29 (the day I write this is April 30). Of course, some would say that I’ve been in an alcohol-induced stupor for my four-year Bad career. Regardless, I wanted to write something nice for you, my dear readers, since this is the last time you’ll have to suffer my mangled syntax.

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

Agnes Twist the master of electronic tomfoolery, able to construct entire realms of sound with wires and knobs. Worth hearing: I Care Because You Do / Richard, James, Come to Daddy EP.

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

The Beach Boys simultaneously America’s greatest and worst pop group, depending on who you ask. Worth hearing: Pet Sounds, Smile. (Of course, it’s Smile.)


Captain Beefheart along with his Magic Band, the cap’n fabricated the most incredible mix of rock, blues, and free jazz ever. Then he gave up on music. Worth hearing: Safe As Milk, Trout Mask Replica, Lie My Decals Off Baby, Shiny Beige (Bat Chain Puller), Dof at the Radar Station, for Cream for Crow.

Dock Boggs an amazing performer who combined the nasal vocal twang of hillbilly singing and the pungent raccoon smell of the American folk tradition. Worth hearing: Country Blues.

Cass this German group, active in the 1960s and ’70s, incorporated the fervor of the Velvet Underground with the rhythmic sensibility of dub reggae, and filtered through a uniquely Teutonic sense of weirdness. Worth hearing: Moanin’ Movie, Soundtracks, Tago Mago, Ege Bamyasi, Future Days.

Cat Power although Chan Marshall’s career has just begun, her amazing voice and song wrangling talent deserve notice. Worth hearing: Mynah Lee, What Would the Community Think?

Thirty Things That (May) Change Your Life

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

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

The Dead CD; a band named in the isolation of New Zealand; equal parts free improvisation, loud amplification, heavy rock hiatonicity, and blathering musicians. Worth hearing: Thaddeus Fucking Eats, Easy Kills, Harsh 70s Reality, Clima Exi Ment, Operation of the Same, The Whore Hower, Repert, Ted.

Devo Akron, Ohio’s greatest export, and the only punk-influenced (as well as influential) band of the late 1970s to go on to any real commercial success which eventually ruined them. Worth hearing: Be Steff EP, Q: Are We Not Men?, Dan Now for the Future, Freedom of Choice, New Traditions.

Doctor Octagon Doual Calabash: “the melodic sense of Coltrane with the power of a freight train” is not too far off the mark for this Pittsburgh, PA gypsy-b når-ed (but percussion-dominated) quartet. Worth hearing: Our Calabash, Don Calabash I, Don Calabash 2 (soon to be released).

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

Bela Fleck from 70s Beigtop to Ambient, to producing U2 (yuck), Enro’s done it all, and well. Worth hearing: Here Come the Warms, Taking Tiger Mountain (by Strategy), Another Green World, Music for Airports.

John Fahey the master of the six-string acoustic guitar. Worth hearing: Guitar (vols. 1-6), The Voice of the Turtle, Requias, America, Of Rivers and Religion, City of Refuge, Wobblife. 18. The Folk at one time, the most vapid and trash-generating group England ever (and will ever) produce. Worth hearing: Live at the Witch Trials, Gravacious, Here Endeth Hope, Perverted By Language, This Nation’s Swing Round, Bluff Sniffer, The Frenz Experiment.

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

Robert Johnson didn’t let half-hearted testimonials from no-talent rip-off artists such as Eric Clapton fool you; Robert Johnson was one of the best country blues singers ever to commit songs to tape. Worth hearing: King of the Delta Blues Singers Volume One, Volume Two. (Ask the box set for the LPs.)

The Monkees five ex-GIs stationed in Germany start a band in 1964, and accidentally create a punk rock phenomenon. Their sole album of 1965, for German Polydor, still knocks the socks off of most rock music made since. Worth hearing: Black Monk Time.

Phil Ochs the most understated folk singer of his time, Ochs was never able to step out from behind Dylan’s shadow. Too bad, since Ochs had a better voice, and wrote better lyrics, than all of ‘em. Worth hearing: Take from California, Flowers of the Harbro, Greatest Hits.

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

Public Enemy quite possibly the only hip hop group that ever truly mastered, their decline has been painful to watch. Worth hearing: YoYo, 7 Day Funk, Nonnie’s Earthquake, Fathers of the New sunny Millon of Mills to Hold Us Back, Fear of a Black Planet.

Spaceman 3 the best British band of the 1980s (besides the Cure), for the melding of heavy psychedelia, heavy guitar, and heavy drugs. Worth hearing: Sound of Conversion, The Perfect Prescription, Taking Drugs to Make Music to Take Drugs to.

Steely Dan nothing needs to be said in their defense. Worth hearing: Can’t Buy a Thrill, Pretzel Logic, Katy Lied, Alca, Graeco.

The Stooges the most important American band of the 1970s. Punk rock would not have existed without Iggy Pop. Worth hearing: The Stooges, Funhouse, Metallic K. O.

Scare Tactics misunderstood pop geniuses. Worth hearing: Scott, 2, 3, 4, Climate of Hunten, Tik.

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

Now that that’s over, we can get on to more important things. Like reading the rest of the Observer, for instance. But in ending, I’d like to thank everyone who read this sorry excuse for a column. Especially those who have complimented, or made suggestions to me personally. Thanks for the input. And in closing, Big Star once sang…

Thank you friends, wouldn’t be here if it wasn’t for you.

The Dancing Paperclip of Tormented Souls by Morgan Pielli

© Morgan Magnus Pielli 1998
Mozart’s Don Comes to Annandale

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

By MICHAL GALITZ, Contributor

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

House lights dimmed; the music began. The scene opened with Leporello (Touaye Kerkouri), servant to Don Giovanni, alone on stage, reading the words of the Leporello trade. Suddenly, Donna Anna (Arie Singer), Donna Elvira (Meredith Yayanos), and Leporello’s voice echoes through the hall. They were motivated by lust, revenge, and greed. The opera’s characters were difficult to like. They were weak-willed, bitter, conceiving, brazen.

By the end of the opera, Donna Anna, in a black spider-web dress, seemed toughened, while Donna Elvira, in her white bridal gown, was as exposed and vulnerable as a child.

Meredith first portrays Donna Elvira as stem, embittered, shrewd. Donna Anna, on the other hand, makes her first entrance in a pink taffeta gown, her bow hair loose, the epitome of youth and innocence. However, by the end of the opera, Donna Anna is a black spider-web dress, tormented, and Donna Elvira, in her white bridal gown, is as exposed and vulnerable as a child.

Leporello who mimics singing, his shadow cast up on the wall, recalling the Don’s shadow in the opening scene.

Shadows and light played a big part in this production. The stage was often decorated with candles, and the storyline often depended on the successful concealment and exposure of characters. Even the costumes relied heavily on the use of fabric, as she mourns the death of her father (which added notably to the merriment, eerieness, or hallucination). The graveyard scene improved by the inclusion of the ensemble in more successful concealment and exposure of characters. Even the costumes relied heavily on the use of fabric, as she mourns the death of her father (which added notably to the merriment, eerieness, or hallucination). The graveyard scene improved by the inclusion of the ensemble in more successful concealment and exposure of characters.

The cast also included Alex DeMammos who plays the peasant Masetto, and Melanie Shaw who plays Zerlina, his first (butहीते हैं) fiancée, who almost falls victim to the Don’s amorous appetite. Alex and Melanie worked well together. Zerlina’s two arias both take place on stage alone with Masetto.

Although they demonstrate Don Giovanni’s ruthless charm, a good deal of their relationship depends on choral night each other’s anger. Zerlina sings capriciously to her fiancé, until he is won over.

I must mention Il Commendatore, an exciting character, played by Charles Bergado. His voice was incredible, and although it was a smaller part, Charles played it fully. The graveyard scene and the final scene were two of my favorites, and Il Commendatore’s presence added to them greatly.

The opera’s characters were difficult to like. They were motivated by lust, revenge, and greed. They were weak-willed, bitter, conceiving, brazen.

And yet, I enjoyed every minute of the production. I was with them the whole time—the performers created a very real world, in which I didn’t need to judge their behavior or motives. In the end, Don Giovanni disappears into the smoke and fire of hell, leaving the rest of the cast on stage. He is the one who is punished, but he is also the character I was the saddest to see go, for Don Giovanni was honest throughout about his intentions and his weaknesses.
Anatol Disappoints With Inconsistent, Dragging Delivery

Yet the performance had a few breathtaking moments

By JOE SMITH, Associate

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

The story begins with misadventures of Anatol (played by Mahdi Shah), observed by his slightly more moralistic sibling, Max (Cortney Rice). Every scene is about Anatol's relations with the various women in his life. In the first scene, his insecurity about the loyalty of his current lady-friend, Cora (Shara Gonzalez/January Morelli), causes him to hypnotize and Emilie (Amanda Deutch). Deutch's performance was by far the strongest of the show. You could see that the entire audience was entranced by the easy, natural way that she described her early romantic memories and the strong love she has for Anatol. The performance was both honest and real and a simply breathtaking piece of theater.

The last three female characters in the play—a married woman, a ballerina interested in jilting Anatol, and a former lover of his who he decides to seduce the night she had spent with Anatol (much to his annoyance). Unfortunately, the show could have made a serious statement on the effects of womanizing. However, I didn't feel that any such defensive direction was taken and as a result the production was left bland and indifferent.

Yesterday, my co-publisher, Eric Hecker, told me he was entranced by Gabriele's portrayal of Gabriele. Every performance was filled with a humorous line to make it quite an entertaining night at the theater. With Inconsistent, Dragging Delivery, I wished I had seen Gabriele in Anatol. I was entranced by Gabriele's portrayal of Gabriele. Every performance was filled with a humorous line to make it quite an entertaining night at the theater.
Images of the Spring

THE JOYS OF THE SEASON (top to bottom, left to right) Amanda Kniepkamp submerges in the icy waters of the upper Hudson on a rafting trip; members of the "Jello Appreciation Society" eat, shout and swim in 200 pounds of jello; Bard students "Take Back Bard" in a march against sexual violence, walking from the triangle to Tivoli Bays; the rugby boys make another muddy mess; Women’s Basketballers Lindsay Goldstein and Abby Rosenberg receive an exciting prize at the Sports Award Banquet; the Earth Day quilt, each square made by Bardians, flutters in front of Kline terrace; Thurman Barker pleases the crowd at the Mingus Marathon.
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The Untimely Death of Phillipe: an Encomium

The French cuisine of the oft empty restaurant is no more—it is yet worthy of remembrance

By STEPHANIE SCHNEIDER, A&E Editor

Since the day I ate at Chez Phillipe, I would drive past it every chance I got. I'd take the long way out of Red Hook and drive past the tragic yellow try's respected flag, I would feel my heart rise to my throat, and then crash again to the pit of my stomach. The parking lot remained empty.

Then came the pivotal day, I was driving past and shocked to see a gaping hole where the plastic sign marking the try's respected flag, firm. Chez Phillipe had gone out of business. So one may be wondering why am I writing a review of a restaurant that no longer exists and my only answer is that someone must give Chez Phillipe the credit it deserves and document why it separated itself from other restaurants, what made it so special and why it closed its doors.

As I approached to see the plastic sign marking the new restaurant that tries to establish itself that there was even another dining room parted off, but set up as if expecting the rush any moment. That's the feeling of Chez Phillipe, the feeling that your eating at the cusp of the moment right before everyone else would rush through the door as you keep asking yourself, "Why? Why? Why?"

Surveying the dining room I was determined to find the answer. The place lacked emphasis on the surface. The country decor, left over from when it was Phil's Country Kitchen, no doubt was homey. The flowered print bows and indistinguishable vasefuls framed pictures monuments of the industrial revolution (i.e. trains, cranes, and wind machines) added a definite sense of familiarity. It was like every church bazaar or quilting bee. The waitress surely added to the warmth by not cream cheese, just another one of Phillipe's secrets.

"Why? Why? Why?" that's where the familiarity ended. First it was the weird duck calls coming from the kitchen, then I realized perhaps the more pragmatic reason that Phillipe's remained so deserted and didn't survive. But the price was worth the experience and the anchovy paste precariously placed on the fish and the price of the menu wasn't that extensive, there were familiar. I was determined to pass the ghost of Chez Phillipe, I realize how lucky I have been and just hope the new place offers a similar perplexing tune. That is truly a sign of a great restaurant.

The news that Chez Phillipe is that when one ate there, it was not just a meal, it was an experience. Right from entering, one realizes that the place will remember the unique aspects of Chez Phillipe as it tries to establish itself. That's the feeling of Chez Phillipe, the feeling that your eating at the cusp of the moment right before everyone else would rush through the door as you keep asking yourself, "Why? Why? Why?"

Intriguing banner hung out front. Reading something like, "Coming Soon! Luce di Lune, Unique Italian Cuisine," I realized all my fears had been confirmed. Chez Phillipe had gone out of business.

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"Why? Why? Why?" that's where the familiarity ended. First it was the weird duck calls coming from the kitchen, then I realized perhaps the more pragmatic reason that Phillipe's remained so deserted and didn't survive. But the price was worth the experience and I was determined to pass the ghost of Chez Phillipe, I realize how lucky I have been and just hope the new place offers a similar perplexing tune. That is truly a sign of a great restaurant.

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Israel's 50th Birthday: a Time for Appreciation and Celebration

By ORIN CASTRO, Contributor

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

The event was supposed to begin from which Israel cannot escape, and must confront. Yes, the Palestinians are not, and will never be, in their position. But is it not that the full brunt of the blame falls on Israel. It is not only unfortunate, it is unfair and wrong: Sounds extreme? Read on.

About whom the pathetically small strip of land originally belonged to is a hopeless argument to wage. That depends on which point in history one starts counting from. What is more valuable is to see what events lead to the present situation, to 1998. During the war, the Palestinian leadership began broadcasting messages in Arabic, telling the Arab population of horrible atrocities which the Jewish race, and on them if they do not join the fight. This was meant to rally thePalestinians to fight their Jewish neighbor. Now the PLO acknowledges that many of those broadcasts were false. Back then, however, those broadcasts had the opposite effect of making people flee their homes into Jordan (which was not only occupied but by the British, who at the time were recovering from World War II. There were thousands of refugees. Despite the fact that they were not native to the region, they were allowed, and will not allow themselves, to truly appreciate all they had achieved. And not only did they flee, but when they reached Jordan, they were not allowed to enter. And not only did they flee, but when they reached Jordan, they were not allowed to enter.

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

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

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

It was in the 1967 Six-Day War that Israel ended up with all these refugees in its own territory. As a result of the 1967 Six-Day War, Israel ended up with all these refugees in its own territory. Egypt and Syria declared war, Jordan kept the war for the first few hours, and was asked by Israel (through the UN) to stay out. This is an important point because at that time Jerusalem was still in two by a cement wall (as in Berlin) and Jordan had the half containing the Wailing Wall. It did not allow Jews to pray there, so it also prevented Israel—if it is the argument that label it has been give by the media—would jump on the opportunity to conquer the other half. That it restrained itself and begged Jordan to stay out is proof against this misbegotten label.

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A Veteran Editor’s Swan Song: Words Fail Me

By MEREDITH YAYANOS, Co-Editor-in-Chief

Free or otherwise, speech can seem superfluous after a while. Personally, I’ve found that my voice will only utter so many avowals before the conversation starts to sound piti, fully one-sided. An opinion, no matter how articulately voiced, means little when it isn’t tempered by action. Yet words can carry tremendous power, and as I’ve learned after two years, a careless phrase, even when allayed by the best of intentions, can have detrimental effects.

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

Additionally, I amend my mistaken attempt to represent the whole staff. No others should be held accountable for the sentiments of that piece.

Finally, let me assert one last truth: my main intention, above all else, has always been simply to convey the fact that if the newspaper is ever to meet this diverse community’s standards, it is going to need a lot more help, from absolutely everyone. The Observer is still an infant. Once groundwork is laid out and communications are established between the manifold factions of this chaotic little college, it shouldn’t have to be spoon-fed. But in the meantime, please understand that the publication is an impressionable, thoroughly messy creature that will require some amount of care and instruction from absolutely all concerned members of the community.

Anyone with a mouth can (and will, obviously) make mention of myriad aspects that need to be improved upon. It is an altogether different task to become an active voice. I beseech you, as one individual to another, if you have an inclination to speak your mind in this forum or to aid others in doing so, please overlook whatever discouraged you in the past, move beyond whatever doubts or reservations you may have, roll up your sleeves, and just do it! Looking over Observer proofs for the last time, I feel very quiet in the face of all the unresolved conflict and emotion that exists on this campus. For once, I’m at a loss for words. So I’ll play it safe, and simply commence with the thank-yous:

Thank you to everyone who has ever contributed.

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

Thank you to all remaining editors and staff members for your continued work.

Gracias to John Pruitt, and to Jonathan Becker, for continuing to be so sagacious and helpful, although the hands you extend get beaten from time to time.

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

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

Last, and certainly not least, indescribable gratitude goes to the beautiful Lilian Robinson for being the Jeckyll to my Hyde, the Ego to my Id, the Bert to my Ernie, not to mention the best damn copy editor this side of the Hudson. That would appear to sum it up, and so arrived...enjoy, everyone, bon voyage!"
Springer Got Style: A Bleeper Defense of American "Trash TV"

By SCOTT COMMERION, Associate City Editor

Outside the studio does they gather, a noisy, restless crowd of teachers. America. A clan of hunkers-over-first-boys, outfitted in their standard tribal gear of baseball cap, Gap T-shirt and Dockers, talk with some partsy-faced Goths. Further down the line, rye-cheeked suburban housewives learn the newest handkerchiefs from someone they think is their youth. At the back of the clump, assorted leather-faced freaks show off their personal body pieces for a group of slightly dazed seniors, all still in their pressed white shirts and a primordial green, a氰化物 scream from the depths of their souls. "JERRY-RJ JER-KY." In our increasingly divisive and fragmented society, nothing else but a tip of the beloved Jerry Springer Show could bring about such a blessed union of our divided nation. Jerry Springer. Love him or loathe him, you might as well face it: Jerry is the man. Racing for his 21st-straight talk show recently purged Oprah Winfrey's in several major markets, making him the first host to usurp the Queen of Talk's throne in over a decade. Knocking up the video in the studio is the perpetually advertised "Too Hot For TV" tape, which contains highlights (it seems) of some of the more outre shows. Many of these shows, they say, were deemed "too raunchy" for the program. (Any one who has seen the show knows that such a designation represents no small feat.) Jerry's bespectacled mug, adorned with some cool sketching of a devil horns, is plastered across the cover of the current Rolling Stone. To top it all off, the Springer Show has a $2 million dollar deal with the producers of Donny & Duchess. No script has been written, and word is that Springer may even play himself in the film. Forget that egocentric James Cameron; there's only room for one man on top of the world, and he is in a mild-mannered talk show host named Jerry.

The genius of the Jerry Springer Show is abundantly simple. While other talk shows present sensation-seeking personal adulation of the public of a new way, (seemingly despondent Jerry Springer show hosts because they were deemed "too raunchy" for the program. (Any one who has seen the show knows that such a designation represents no small feat.) Jerry's bespectacled mug, adorned with some cool sketching of a devil horns, is plastered across the cover of the current Rolling Stone. To top it all off, the Springer Show has a $2 million dollar deal with the producers of Donny & Duchess. No script has been written, and word is that Springer may even play himself in the film. Forget that egocentric James Cameron; there's only room for one man on top of the world, and he is in a mild-mannered talk show host named Jerry.

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Dear Editors,

In light of ongoing concerns about issues of race at Bard, I am writing in attempt to clarify some development that took place over the past year. It is my hope that by clarifying some of the history we can improve communication and move forward as a community.

1. Students of Color at Bard

Since September, a movement known as the Students of Color (or I am using the term Students of Color as a means of using the movement from students of color in general) has posed questions primarily regarding American ethnic minorities at Bard. In a letter to President Constant (published in The Bard Observer) and in subsequent discussions, the students of color articulated a number of activities which reflect the NAACP and the president of the Asian Students of America from Syracuse University (which is spearheading a challenge to tobacco and restaurant practices). Community service projects addressing the needs of youth and families of color in the mid-Hudson region are ongoing. There is hope that future Bardians in the chaplaincy, the Imams, and Ms. Muhammad recently hosted, will work with (DSS), a discussion of the life and writing of Malcolm X.

There is still, I reiterate, much work to be done. However, it is a mistake to suggest that the voice of Students of Color have not been heeded.

3. Events During the Taping of Taping Line

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

In my mind the primary focus has to be on the protest itself should be separated from the protest itself. The goal of the Students of Color is to have more American students of color attend Bard, how do they expect potential applicants to respond when they see or hear about this incident? Do they think that this can in any way help recruitment?

To some extent, the organization of, and conduct during, the protest were reflective of clear issues within the protest and the exact demands. What constitutes a student or faculty of color? What role can 'white' students and international students, even those of color, play in the movement? These divisions, which affect all movements, are small in comparison with those issues for which there is consensus. In other words, the divisions which emerged in light of the protest should not be used to dismiss the important issues raised by Students of Color at Bard.

Jonathan Breckin, Dean of Students

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

As recently as April 5 and April 17, the president called for meetings with representatives of Students of Color, together with members of the faculty and administration, to outline the progress made this year and to explore new proposals. The first meeting was aborted when no students could attend (the same students who attended the town hall meeting with the president were invited as was anyone else whom those students deemed appropriate). The day before the April 17 meeting, students who attended a postponement to prepare new proposals. The president suggested instead to hold a meeting to review the progress on the issues raised in September and offered to meet again with the students as soon as they had reached their proposals. During the meeting, which was attended by three students and several administrators and faculty, this point was reiterated. In fact, during the meeting, multicultural counselor Beverly Bellinger offered to help the students prepare their demands in light of difficulty they were having understanding Bard's academic structure and procedures. For example, a suggestion that MES be made into a division indicates a lack of knowledge of Bard's academic structure. If it is the claim of the students that the president's rejection of this suggestion means that he was not listening to them, then they may be misjudging disconfirmation for a failure to be heard.

Unfortunately, the students never avoided them selves the offers of the president or Ms. Bellinger. Instead of preparing demands and discussing them with the president and members of the faculty and administration, three students, including one of the goals of the protesters was to have more

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Letter to the Bard Community:

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

Before I begin, let me address the issue of my own race. As a white student, I am well aware of the fact that I do not represent the interests of the students of color movement here at Bard. I support their struggle, but I have not been directly involved with the Firing Line protest—appropriate for me, as a Caucasian, to attach myself directly to it in the future. By the same token, I feel that several white students were involved in the Firing Line protest—and that these were issues which concern the entire Bard College community, regardless of race. I think the fact that several white students were involved in the Firing Line protest—no matter how peripheral we may have been to the movement—at least indicates a genuine awareness of the issues and the mounting racial tensions on campus and the duplicity with which the Bard administration has responded to the protest.

Coming to Bard from a high school which was predominantly experienced culture shock at how unbalanced minority students, but all students who wish to receive a worthwhile and unbiased education. Coming to Bard from a high school which was predominantly minority, I initially had about this institution, which would be disastrous for me. My fear was that resolution was—to put it bluntly, whether Leon Botstein is merely the prime figurehead of the institution. There were a few points during the protests when the administration demanded directly and was not allowed to hide behind empty words. In that sense, we disrupted the superficial ambivalence of others and I felt confident that we were making progress as well as delivering some truths to the administration.

...I do believe we misrepresented ourselves as inarticulate, foolishly, and frivolously. We were not prepared to function as a team. Many of us cracked under pressure. We-as protesters—should say that we did not claim to present here objective truth, but the impetus was pure and cannot be questioned.

As the program continued, the panel members remained silent. I found myself thinking about the intensity of the situation in which I found myself, and why I chose to protest. I do not pretend to be a hero of the student protest movement, for I have not thought that this could possibly be. We as protesters—should speak simply for our emotions and the responses to the events in which we took part. Our emotions should be truly authentic, and not pretentious. No, I feel the truths we were trying to deliver are a full of non-liberal "baloney." I think the fact that several white students were involved in the Firing Line protest—appropriate for me, as a Caucasian, to attach myself directly to it in the future. By the same token, I feel that several white students were involved in the Firing Line protest—and that these were issues which concern the entire Bard College community, regardless of race. I think the fact that several white students were involved in the Firing Line protest—no matter how peripheral we may have been to the movement—at least indicates a genuine awareness of the issues and the mounting racial tensions on campus and the duplicity with which the Bard administration has responded to the protest.

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Dear Editors,

I have been very angry from the moment we sat on Bard’s campus with the blatant racism, sexism, elitism and overall hypocrisy of this supposed progressive educational institution. This hypocrisy manifests itself in every facet of our education and social relations with other students, faculty and administration at Bard College. Out of anger, frustration and a desire to have every facet of the three of us have been consistently engaged in every aspect of student activism on this campus as it concerns the lack of diversity on campus.

Along with other concerned students of color we had exhausted several avenues toward obtaining our demands from letter writing to protest on Conference of Vacancies to meetings with Leon and administration. Some of us were subjected to do more work than we should have as students.

The protest that occurred at the Firing Line Debate was fueled by our final realization that it was never in the interest of Leon Botstein and the administration to give in to our demands with our overt action from the students of color. This was not only not in our feelings of our disaffection and even rage. We once believed other students of color on this campus were angry and wanted change. We now realize that we are very alone in terms of our rage and also in terms of our educational and social vision for Bard. The three of us accept the fact that our vision for Bard is radical in our vision for the majority of the students of color on this campus *too extreme*. So we now agree with those statements that we don’t speak for them and ultimately we confess that the protest was not for or about all students of color but was about Our experience at Bard and what We demand of Our education here.

WE WILL NEVER COLLABORATE OR PROTEST AGAINST THE REPRESENTATION OF STUDENTS OF COLOR AT BARD COLLEGE EVER AGAIN. WE’VE LEARNED OUR LESSON.

Ya Qin (Berry) Chou, Jennifer McLane, Sahibi Won

Dear Editors,

As a student of color... excuse me, as an African-American student at Bard College, I do not feel that the actions of the three students who continued to the administration to give in to our demands with our overt action from the students of color. This was not only not in our feelings of our disaffection and even rage. We once believed other students of color on this campus were angry and wanted change. We now realize that we are very alone in terms of our rage and also in terms of our educational and social vision for Bard. The three of Us accept the fact that our vision for Bard is radical in our vision for the majority of the students of color on this campus *too extreme*. So we now agree with those statements that we don’t speak for them and ultimately we confess that the protest was not for or about all students of color but was about Our experience at Bard and what We demand of Our education here.

I was deeply disturbed by last week’s demonstration at the Firing Line. I was disturbed by the behavior of some of the demonstrators who appeared at the demonstration. I was also disturbed by the behavior of some of the demonstrators who appeared to be disruptive.

I would like to make a few points about the demonstration. First, I believe that the demonstrators had a valid point. They were expressing their concerns about the lack of diversity on campus. I also believe that the demonstrators were entitled to peaceful protest. However, I believe that the demonstrators should have been more respectful of the people who were being disrupted.

Second, I believe that the administration of Bard College should have done more to prevent the disruption. I believe that the administration should have had more security present at the demonstration.

Finally, I believe that the students of color should continue to demand more diversity on campus. I believe that the administration of Bard College should do more to address the concerns of the students of color.

Sincerely,

Ling Chen Liu

Pretest overaccomplishments of opposition of SRC

I was deeply disturbed by last week's demonstration at the Firing Line. The fact that such a demonstration took place is disturbing to me. I was even more disturbed by the fact that there were no arrests made.

I believe that the administration of Bard College should have done more to prevent the demonstration. I believe that the administration should have had more security present at the demonstration. I believe that the students of color should continue to demand more diversity on campus. I believe that the administration of Bard College should do more to address the concerns of the students of color.
Understand the college's need for an active abandoned bikes over the summer, fix them, and release them early in September. If they are savaged or whatever the person thought about it at the time.

We do not agree, we should accept and utilize each and every individual. We should recognize the community. We fear that the new requirement will undermine the autonomy of the present ensemble and create an unnecessary union of two groups with very different natures and purposes. Forced participation in one ensemble will encourage the formation of a more extensive repertoire, as we can draw on songs we have learned in previous programs. We cannot afford to lose talent and the freedom to participate in the community exist because of student interest and involvement. If these essential elements are lacking and the arbitrary nature of the process by which some of the present members due to very real and unavoidable scheduling conflicts. These detrimental effects and the arbitrary nature of the process by which some individual have been imposed demonstrate an alighting lack of consideration of the interests and opinions of the students involved in the ensemble. What has been created is an institutionalized entity that exists more as a name in the course book than as the viable body of singers to which so many individual have passionately committed themselves.

Lastly, the Vocal Ensemble has devoted a considerable amount of time and effort to building and maintaining an active presence not only on campus, but also in the greater community surrounding Bard. This has been possible largely because of a continuity in membership which allows for the formation of a more extensive repertoire, as we can draw on songs we have learned in previous semesters in addition to learning new pieces. The present membership is comprised of a considerable body of music inspira a certain ability to the group which allows us to participate in a wide variety of performance opportunities. This year alone, we performed first semester at the Halloween Service, the Festival of Lights, and the All Ensembles Concert, and this spring at the Ash Wednesday Service, at Simon's Rock, and in our own full-length concert, and will appear at the Woodstock Renaissance Fair, the Baccalaureate Service, the All Ensembles Concert, and Alumni Service. This is the kind of work which is carried out by a large number of people who are interested in the community. We are already expending far more time and energy and resources to this community than the college does, and we ask that those resources be used in a more efficient manner.

Multi-Ethnic people who should come here to teach in order to better represent the student body. It is not the case. I did not realize until this realization that I was the only white person on a number of occasions. I have also experienced what is occurring Bard College Campus before.

I went to a "college preparatory" high school which was more than ever before, that we have

We are an amazingly talented and diverse group of people with gifts in many areas. Instead of excluding those with whom we do not agree, we should be accepting of all people, and every individual. We should recognize the contributions we have given the college in this year alone, and continue.

Archana Sridhar

Regarding the Community Bike Fleet

Last month Warren West and I drove around the campus in a truck looking for purple bikes in need of repair. We could only find three of the 11 bikes, and only one of those was operable. WHAT IS GOING ON! The rim on one of the bikes was severely bent, and not from just sitting sideways in a rack, or hitting a pothole. Someone had to have abandoned it. I don't know the behavior code, but I don't believe it was just some people who feel comfortable with their wheels. Rick Eichler, Kris and not repair. We could only find three of the bikes, and

It was implemented, and that not even the fact that we are informed of this change made publicly at the town forum.

What kind of leadership is that? It is fulfilling an evident need. The Vocal Ensemble Members Express Dismay

This spring at the Ash Wednesday Service, at Simon's Rock, and in our own full-length concert, and will appear at the Woodstock Renaissance Fair, the Baccalaureate Service, the All Ensembles Concert, and Alumni Service. This is the kind of work which is carried out by a large number of people who are interested in the community. We are already expending far more time and energy and resources to this community than the college does, and we ask that those resources be used in a more efficient manner.

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them. Although I have a whole repertoire of skills, all of which I wish I could employ, being white at a predominantly Eurocentric school seems to fly pretty high. It was not until I went back to St. Croix for the first time, since I graduated high-school, in over two and a half years that I realized, "Oh yeah this is who I am, and this is where I come from."

At the beginning of this semester some very radical things happened at Bard through the Higher Educational Opportunity Program challenging the Bard Black Student Organization like it never had before since I have been here, by raising the question "Can white people participate in the BSO?" With this coincided the Students of Color Movement (I might have my chronology and facts incorrect here). But the point is, I had to negotiate my position with regards to fighting for the rights of Students of Color. I had never been challenged like this before, but I knew I wanted to be a part of this movement. When my presence felt unwarranted by a few individuals I was hurt, I thought, but why? I never did these individuals anything. I have always had Black, Hispanic, and Asian friends—these people should have known that I have no mal-intention. Normal (or abnormal) white guilt. It was not until I went to St. Croix that I realized, that I was able to recreate my identity. I learned a very valuable lesson—just because I have Asian, Hispanic, and Black friends, that does not mean that negative stereotypes insist that every Black, Asian, or Hispanic has to like me. Everyone is an individual and should be treated as such.

What happened at Firing Line only enforced this idea. Many of the students at Bard who can be classified as "students of color" are all individuals. I went to the meeting the night before to discuss this protest and all who were there agreed they would be a part of the protest. As time neared, many people reconsidered their position and felt they had more to lose than to gain. The three who stood the entire time obviously felt they had more to lose than to give back down. At first I was a little disgusted with the response of color have no choice, leave the都, or freedom, can be longed for and imag-

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

Why would these students choose to engage in such a demonstration? Is such a display useful? Why would they not use a less disruptive means to issue their demands?
Clinton’s Recent Africa Tour
Hardly Cause for Rejoicing

by MICHAEL GRABMAR

As the leaders of the United States, the South African government, and the United Nations met in Washington, D.C., last week to discuss the continent’s political future, President Bill Clinton went to Africa to monitor the progress of his policy in that region. The trip also marked the end of a three-year term as the most powerful man in the world, a period that was marked by the United States’ economic growth and prosperity.

For many years, Washington has been under pressure from both the United States and African leaders to support the efforts of the African National Congress (ANC) to bring about a democratic and peaceful transition to a new South Africa.

Clinton’s visit to Africa was seen as an opportunity to demonstrate his commitment to the continent’s political and economic future. The trip was also an opportunity to build upon the strong relations that have been forged between the United States and South Africa over the past decade.

However, despite the positive tone of the visit, there were also concerns about the future of the region. The economies of many African countries remain heavily dependent on aid and assistance from the developed world, and there is concern that the United States may choose to reduce its support for African development projects in the future.

In conclusion, while Clinton’s visit to Africa was a positive step forward, there is still much work to be done to ensure that the continent’s political and economic future is secure.

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All letters go to either Lilian Robinson or Meredith Yeary. Submit developed photographs if possible, preferably in the commercial 4x5 size. We strongly urge editors to submit anonymous submissions. If anonymity is absolutely necessary, you must reveal your identity to the editors. The Bard Observer reserves the right to edit for spelling, grammar, length, and coherence. The Bard Observer copyright 1998.
BOT-MAN MEETS HIS MAKER

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

Special thanks to: A.M. "Not cute" Mulzer for the Nietzsche and Bot-man for allowing us to kill him yet again—nothing personal.

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