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One day, Bot-Man goes to the Botanical and finds...

\[\text{A PARKING TICKET!}\]

\[\text{THE PRESIDENT'S RESPONSE IS SILENT...}\]

\[\text{I DID NOT, AT ANY TIME, DRINK TEA WITH THAT MAN, AND THEREFORE COULD NOT HAVE PARKED ILLEGALLY OR OTHERWISE.}\]

\[\text{BUT THEORETICALLY, IF I DID, IT WOULD STILL BE RESTRICTED TO TICKET MEB.}\]

\[\text{I DID IT. BUT IT'S SORRY.}\]

\[\text{OKAY, I DID IT, BUT IT'S SORRY.}\]

\[\text{SO... I'D LIKE YOU ALL TO MEET MY NEW HEAD OF SECURITY WHO WILL BE REPLACING MR. BROCK AND TROUDON'S URLs - MONICA!}\]

\[\text{THE END}\]

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

Special thanks to Fred "Da Man" Oobz and Adolfs "Wacky" Mekas, who most likely have impeccable parking records unblemished by tickets; Bob Brock for being the center of something that we know nothing about, but still can milk for humor value; nudists and other naked people everywhere; and, of course, lovable, chafe-able interns everywhere.
Proposed Performing Arts Center Building Sights Angers Neighbors

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

By David Patrick Miller

The chosen site of a proposed Performing Arts Center is being called into question by the owners of neighboring Montgomery Place, who are displeased by the proposed location of the building site near the Sawkill River, which forms the border between the two properties. Claiming that the building would disturb the visual continuity of their natural landscape, they are voicing their concerns to the Planning Board of Red Hook and vying for media attention in attempts to force Bard to relocate the building.

The $25 million Bard College Performing Arts Center project will provide a venue for major dramatic, music, and dance events and will also serve as a lecture hall of more than twice Olin's capacity. It is scheduled to open in the spring or summer of 2001, if Bard has its way. Associate Vice President for Finance and Administration Jim Brudvig recently described the proposed facility as "essential to the long-term health of the institution." Brudvig has worked extensively on the project and is in charge of pushing the designs through the regulatory approval process of the town of Red Hook. He sees the Center as a great asset to Bard on campus. (The Stevenson Gym, by comparison, is barely attracting cultural events for which one might expect a facility "on campus."

At a meeting of Red Hook and environmentalists, they pressed Bard to relocate the building. "We're concerned with the whole placement of the building," said Geoff Carter, Director of Preservation at Montgomery Place, who has raised objections about the visual impact that the proposed structure will have on the region. Carter worries that the concrete rear wall of the fly tower would create an eyesore.

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Performing Arts Center's Proposed Building Site
Opposed by Neighboring Montgomery Place

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imposing presence over the Sawkill River and Montgomery Place's North Woods Trail System. He contends that it may also be visible from their farm areas and historic, 1804 mansion, as well as from the Blithewood-Kingston Bridge and from the Hudson River itself.

Historic Hudson Valley voiced its concerns for the first time at a meeting to deliberate Red Hook Planning Board Hearing in mid-June of 1998, according to Buevog, who commented that weather balloons from a smoke tower, to house air-conditioning equipment, and significant impact on the whole region, and a permanent

Gehry says he was surprised by the controversy, given that the building needed to be placed in relation to the existing facilities. It's a functional height, "he said. The Observer "It's as lean and mean as it has to be.

Carter insists that other locations would be equally feasible, indicating that Montgomery Place is otherwise majority in favor of the project. He suggests it be relocated to the other side of Blithewood Road, that it connect to the other side of Avery, or that it be constructed in the same ravine as the Ravine Houses. Any relocation of the building would be phenomenally expensive, however, and might prove aesthetically inferior from the front. Buevog notes that only half of the necessary $23 million has been raised thus far, and that Bard is not a particularly wealthy institution.

Buevog is adamant about moving forward with the project and confident that once it is approved by the two necessary Red Hook committees, there will be no further grounds for legal opposition.

“Our obligation is to students, present and future,” Buevog stressed, noting that the Performing Arts Center would for the first time give the college and its students access to professional facilities. Gehry agreed to hire an independent planning firm to make sure that it is "as lean and mean as it has to be.

Carter, who notes that Montgomery Place has hired its own team of advisors, is "alarmed [because] the initial indications are that it is going to have a very severe and significant impact on the whole region, and a permanent one.

"They’re wrong," said President Leon Botstein. "We’re going to great lengths to prove they’re wrong.

Buevog contends that the Environmental Impact Statement will dispel doubts about the Performing Arts Center, and that its release will lead to swift approval by the Planning Board of Red Hook and by the town’s Zoning Board of Appeals, who must waive certain footing restrictions on the height of the building.

Botstein lauds the proposed Center as a symbol of Bard’s commitment to making great contemporary art. "Noting that most new buildings are paid for by single individuals who request specific architects, and that the Performing Arts Center is being funded by a variety of donors, Botstein says the College wished to make use of its freedom of choice by enlisting one of the world’s very best architects, as it had previously done in the case of the Robert Venturi-designed Stevenson Library. Santa Monica-based architect Gehry, best known for the recently opened Guggenheim Museum in Bilbao, Spain, seemed an obvious choice. Gehry’s building in Bilbao has turned that city into an attractive destination for tourists and has become a veritable Mecca for pilgrims of architecture.

While the architect was a choice, the site of the building and its location adjacent to the Forging Blum Institute and Avery Center for the Arts were dictated by necessity, Botstein stressed. After the completion of the main hall, the Blum and Avery buildings are subject to a lengthy article in the Performing Arts Center.

In October, there will be a conference on war crimes. The conference will be organized by the Farb Center.

"The Bard conference will bring together the world’s foremost experts on the subject to debate the legacy of Nuremberg and to examine current and future movements of uncomplying and judging war criminals in the light of an international system of justice," said Maguire.

"The conference is free and open to the public. For further information, call Patricia Hansen-Stern at 758-7404.

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Earth Coalition Planning Several Events, Initiatives

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

By Amy Foster

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

This semester the Earth Coalition has plans to create a Student Action Resource Center. Such a project involves students as the force behind all Bard action clubs and organizations in disseminating student action-oriented resources. The Resource Center would provide petitions, letter-writing materials and addresses, information about up-and-coming conferences and workshops, and relevant books and publications. The Center will be located in the basement of the Old Gym, in the room next to the pool room. Look for posted signs in the next few weeks for office hours of the various action clubs. Currently, the Earth Coalition and SEAC are sharing the space, but the organizers are welcoming at least two other Bard action organizations who are interested in providing the student body with educational resources materials.

In addition, the Earth Coalition will be building a solar oven for the Bard community. Solar ovens provide alternative sources of heat for cooking. The Earth Coalition plans to make the oven available to bake pies of solar cookies.

Other projects EC has in mind this semester include testing Bard's tap water (what is in that stuff anyway?), hosting a trip to Manhattan's Earth Day Conference in Rochester, New York. Also look for up-and-coming Campus Clean Up which is open to all those who want to help clean up our campus.

For more information about Earth Coalition or one of the projects we have planned for this semester, please come to our weekly meetings on Thursday at 5:30 in the Kline Committee Room.

Proposed Northern Dutchess Hospital Merger Officially Fails

Administrative conflict will keep Rhinebeck hospital a secular institution

By Bruce McShane

On May 23, Crox River HealthCare, the coalition born of Kingston Hospital and Rhinebeck's Northern Dutchess Hospital, officially dissolved. This would be a long time coming and a half a year and a half of negotiations whose success would have meant a financial merger between the two hospitals.

On February 20, 1997 after budget-balancing setbacks in federal funding, the proposed hospital merger was loudly acclaimed by the two boards of directors as an imperative that must be followed to save the grave financial situation faced by both hospitals. This seemed to be a reasonable plan; however, when plans were announced for a third hospital to join Crox River, the coalition crumbled apart. The third affiliate was to be Kingston Hospital, a Catholic institution located within walking distance of Kingston Hospital. While geographically the union made sense, the coalition would also have meant that all three partners would operate under the auspices of the Church that funded them.

The coalition had negotiated a new contract to attract physicians to the region, had signed up a mutual agreement to operate a medical-middle-class hospital near the center of the region, and their proposal was accepted by the state. This would affect the advertising of the merger.

In a press release dated July 24, 1997, the number of issues on which the merger failed were stated: "...too much contact between the corporate culture differences, too much friction between the hospitals..."

The proposed Northern Dutchess Hospital merger officially failed as a project. Consequently, it had not been a "success," as the "Firing Line".files, rading an Observer interview, the president learned for the first time that the office of the Secretary of Residential Life's hand-picked Peer Counselors intentionally, and continually picked to rework throughout the hospital. Selecting a seat directly in the camera's line of sight, the elimination of the student's finger were broadcast throughout the nation. He was fired.

Firing Line Episode Airs Unedited

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

The public reaction to witnessing a protest in the midst of a debate on free speech was rather varied. Some elderly individuals wrote to Bennett demanding to know why he hadn't swiftly discipli­ined the student. Some alumni wrote to him that he was pleased that Bard students still call León by his first name. A gentleman from Maryland wrote to chaste Bard students for their lack of manners (see Letters to the Editor).

William F. Buckley and other pro­gram executives did not view the inter­ruption of the filming as catastrophic; however, according to Botstein, they believe that it was merely "part of the things that happen on college campuses. It was unpleasant, unfortunate, and wrong, but in a larger scheme, not important."

In the smaller scheme of things, however, many of the demands made by the students have been met by the college. Their cause was not the result of the protest, Dean of Students Jonathan "Jack" Steinberg told the "Firing Line," but because of his "ongoing efforts" by the administration to address the concerns raised by the Students of Color.

The search committee for the MES position, chaired by Myra Armstead, has already begun its task; this committee's failure to fill the position last year was a primary source of frustration for Students of Color. Between last year's new hiring and the return of professors from sabbat­age or leaves, minority representation in the faculty was bolstered; out of 233 faculty members, 23 identified themselves as "black, Asian or Hispanic," with another eight "two-race students." The Dean of Student's Office has hired a Director of Multi-cultural Affairs, Nicole Woods, who has been at work setting up an L&T orientation on diversity issues, coordinating monthly discussion groups, and making contacts with many students of color on campus, including two of the students who participated in the protest (the third transferred). "My position is not limited to the duties defined by, their demands," Woods said. "But the issues framed by their demands definitely do play a role."

Botstein did not watch the episode of "Firing Line" (he never watches television programs in which he partici­pates). Consequently, he had not been aware of the editors' decision to air the "Firing Line" files, reading an Observer interview, the president learned for the first time that the Office of the Secretary of Residential Life's hand-picked Peer Counselors intentionally, and continually picked to rework throughout the hospital. Selecting a seat directly in the camera's line of sight, the elimination of the student's finger were broadcast throughout the nation. He was fired.

Title: President at Harvard

October 5, 1983

Mr. George A. Slade
Chairman of the Board
Harvard University
Cambridge, Massachusetts

Dear Mr. Slade:

This week, the Harvard community is being asked to write letters to President James B. Conover to support and protect his tenure at the University. These letters will be presented in the December 2 issue of the Harvard Crimson.

I am writing to show my support for President Conover and to express my concern that the President has been subjected to a negative, unfair, and uncivil summer campaign by a small number of Harvard students. I believe that President Conover has acted in the best interests of Harvard University and its students, and that he needs to be protected from unwarranted attacks.

I am especially concerned that the President's ill treatment has been accompanied by the promulgation of a disinformation campaign that seeks to deflect serious issues from public debate. This campaign is not only in bad taste, but also counterproductive. It is my hope that the Harvard community will come together to support President Conover.

Sincerely,

[Your Name]
Molina, plans for Boot-This include using money earned from bumper sticker sales to create a "slush fund" from which ticketed students can receive $1 towards their fine. Another bumper sticker is being planned; a fundraising party is also a possibility.

The Student Planning Committee recently allocated Boot-This $75.75 out of the convocation fund for operating expenses. "We believe their idea was good in helping students pay for tickets. We also really like the idea that they are attempting to keep security from booting any car that they want. But, we don't necessarily agree with the stickers," said Planning Committee member Jeremy Thomas.

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

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

According to Brudvig, several parking improvement measures are currently under consideration, including the reconstruction of the Fisher (Proctor) lot, making room more efficient and the area reserved for off-campus students.

Despite these improvements, it has been argued that the problem lies not with the parking space availability and ticketing procedures, but with the students themselves. According to Brudvig, only 28 percent of the tickets received last academic year were appealed, yet 80 percent of those appeals were granted. "The major problem with parking is that students don't know how to park," said Owen Moldow. According to Brock, there is sufficient space for parking on campus, but not in the places that students most desire. "What [students are] saying is there aren't enough close parking spaces," said Brock.

Wherever the fault lies, there is a consensus that the problem exists and needs to be solved. Molina feels that Boot-This Productions might be an impetus for change. "One part of really loving a school is acknowledging its bad points," said Molina. "I see the great things about Bard and I also see the things that are truly fucked up. I want to make it better."

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**Student Convocation Fund**

**Budget Allotments, Fall 1998**

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**TOTAL: 167962.27 629667.75**
In the middle of my interview with David Maswick, as if to prove my point about administrative accessibility, a student appeared unexpectedly at his office door with an Enthusiast question. Though she was determined, this kind of visit is the norm at a new movement at Bard—a movement of students using advanced technology to advance their work. There is a sense of favor in this practice at the Henderson Computer Center this year, and that is evident in a virtual center for this movement. As an eager facilitator and enthusiastically approachable fellow, Maswick brings a bit of life to a job that has been written off as being unusable. Since we at Bard are far from having fully explored the most limited means for enhancing and inventing different models of education through technology, Skidmore finds in his position an exciting opportunity to assist in the realization of new potentials as an everyday practice.

Although Bard presents a unique challenge in its need for a complete technological upgrade, Maswick seems to have enough experience under his belt to take the task. Before he had anything to do with computers, Maswick was a musician (with a video on MTV in the early '80s no less). Once his music career began to wane, he shifted focus and started working as a producer in the music industry. Through his production work, he became increasingly familiar with computers. Gradually, computers became his exclusive passion. Soon after, he became a Novell network technician. He works with PCs and making network connections, and makes the move back to the music business. Maswick anticipates that the Toasters and the music industry are undecided. This is part of an initiative to ensure that computer-access is not limited to the Henderson building (even though it is being planned to provide computer-access in the new space). Once the initiative is in place, Maswick anticipates that the Toasters and the music industry will be fully connected to an Ethernet network.

With respect to network work, Maswick was a musician (with a video on MTV in the early '80s no less). Once his music career began to wane, he shifted focus and started working as a producer in the music industry. Through his production work, he became increasingly familiar with computers. Gradually, computers became his exclusive passion. Soon after, he became a Novell network technician. He works with PCs and making network connections, and makes the move back to the music business. Maswick anticipates that the Toasters and the music industry are undecided. This is part of an initiative to ensure that computer-access is not limited to the Henderson building (even though it is being planned to provide computer-access in the new space). Once the initiative is in place, Maswick anticipates that the Toasters and the music industry will be fully connected to an Ethernet network.

As for making information technologies most accessible, Maswick has covered some important ground in his short time at Bard. The multimedia classroom on the first floor of Henderson, to the right, is now open to the public until midnight the Friday after the commencement. Students will also be hired to offer software support for each dorm. These new lines will provide a fast Ethernet connection, which means that as many as 160 megabytes (an amount of data equivalent to about 70 floppy disks) can pass through the fiber optic lines per second of transmission.

These improvements suggest new directions for life at Bard. One can imagine a very different Bard culture in the near future, influenced by these changes and the different possibilities they create, changing the way in which students share their work, organize their social activities, and interact with the "outside world". Students and faculty have yet to define how information technologies should be incorporated into the curriculum, but this is the time to make suggestions, offer feedback, and even lend a hand. Entering into the world of technology, the Bard culture is on the verge of a transformation. The "land of the free" is on the verge of a transformation, and the act isn't nearly as interesting as the many discussions, exchanges, and inventions generated in the process.
Beard and Circus: Budget Forum '98
Another partriamentary morass of drunken debate

By Leigh Jenco

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

Before the forum degenerated into a mass of ceaseless banter over the budget, made tedious by the participants' obvious ignorance of parliamentary procedure, committee reports were given and elections were held.

Mark Todd, Treasurer of the Student Association, announced that the committee had labored over 18 hours to craft this semester's budget and caused by the Planning Board, to clubs whose accounts were already overdrawn.

Four hostile amendments to the proposed budget were submitted to the Central Committee. The first was a gabled request by a representative of Club Demy which, after thousands of amendments to the student's budget, requested $150 from the Medieval Studies Society in order to finance truck-smashing equipment. An amusing hostile amendment, submitted by Dan Ragnone, proposed changing their request from $150 to $150, but was quickly dismissed by Chairwoman Mathieson as "dilatory." Club Demy's eventual overwhelming defeat was likely caused by the provocation that they had posted the evening before attacking other clubs; during the lengthy debate, Mehran Mustafa cited their sign that read "The ISO should go back to where they came from," as proof of the Destroyer's unfriendly intentions.

The second amendment, a request to transfer $500 from the Emergency Fund to the Russian-Eurasian Studies Club in order to bring a troop of Georgian dancers, failed. A third hostile amendment, proposed by the crew of Bard's new radio station, passed, giving the radio station $300 from the Emergency Fund. Finally, a fourth amendment, requested $75 from the Emergency Fund to be used for Bard's Sound System; the forum-goers, foregoes of debate, quickly passed the amendment with a 2/3 vote.

After these long and tedious hours, the valiant students finally voted to ratify the entire amended budget, and the forum adjourned at 11:00. The next forum will be held on October 7 at 7:00 Rooms. Be there.

Green Party's Kovel Asks Voters: Why Not

By S. B. enon & Jared Goldstein

In eight years, Professor Joel Kovel has been advocating to run for electon on the Green Party ticket as a candidate for the Senate. Kovel has been running in opposition to "business as usual," the corporate-dominated Democratic candidate Charles E. Schumer, a congressman from Brooklyn.

"The fakc is that the Green Party is a grassroots democratic movement. It's a grassroots movement that emphasizes ecological responsibility, nonviolence, democratization of the media, universal health care, and, of course, the end of corporate influence over the political process. Although these issues consistently resonate with American voters in opinion polls, General believe we are ignorantly ignored by the two major, corporate-funded parties. The Green Party is the only party that is truly viable in many parts of the country, especially in Germany, where they currently hold 15 percent of the seats in the Bundestag, the nation's parliamentary body. The Green Party in Germany were officially founded in 1980, inspired by the success of the environmental movement, and today the Green Party has ballot status in some states. More than 50 percent elected Green officials in Germany, and in New York City, where the Green Party is known to many as a Grand Old Party."
The New Calling of WXBC

By Michael Naugle

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

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

The most frequently employed argument against the disbursement of an additional $300 to the Station was garnered in $900 in the original application that suggests that this is the first incensation of the Radio Station, which, for the most part, has remained off-air. In fact, in the past few years, several thousand dollars have been budgeted for the Radio Station to no avail.

Last semester, these freshmen decided to revive the Station. Stationed at a wall of skepticism, Staton, Scott, Pete Rinkel, and Matt Hayes, new sopho­

No Need Blues and The French Mistake couldn’t match the might of the Trux

By Edna Froines

TWO KIDS are known for their insatiable hunger for pure rock. The blues rock of the Royal Trux would be a natural appetizer at their show of Old Gym on the second Thursday of the academic year. The band is led by Jennifer Herrerra and Neal Hagels, a true rock and roll couple, who write all the songs. Combining total glam with musical talent, Ms. Herrerra is a show unto herself. As she leaned back to hack a loogie just before the show started, I wondered whether her tough­

No Need Blues Band had more facial hair than they did musical substance in their avant-garde splatterings. I wish they would have saved it for the woods. But all in all the Entertainment Committee provided us with a good show and we should all be grateful for their presence, whether we like the music or not.

In late October, the Committee will be bringing us The E-Xecutives, the unusual turn-table heroes of early hip-hop. Featuring DJ’s Bob Swett, Rove Raids, Matti Sjost and Toral Eclipse, the E-Xecutives were one of the first groups to turn playing into an art form, and the performance will be doubling as a humpin’ dance party. Indie-rock giant Modest Mouse will be performing and the crowd will be flying about the future visits of many other notable musicians of varying genres as the Committee plans its jangly indie-rock fest that we have all heard many times before, and the No Need Blues Band had more facial hair than they did musical substance in their avant-garde splatterings. I wish they would have saved it for the woods. But all in all the Entertainment Committee provided us with a good show and we should all be grateful for their presence, whether we like the music or not.
Scotland's music scene in the late 70s was steady at best. The country's most commercially successful group, the Bay City Rollers, while popular, had stunted the musical and ideological consciousness of its youth. Shows were forced to move outside of Glasgow because of the city's严肃 licensing laws. Yet out of the city's small punk scene came Orange Juice, a band whose melodic intensity laid the foundation for the independent (and often inefficient) genre known as indie-pop.

Originally formed in 1976 as a punk band called the No-Index, Orange Juice changed its name and approach as a reaction to what they considered the largely macho aggression of punk. After releasing a handful of critically acclaimed singles on the legendary Postcard label, they signed on to Polydor Records and released the first and most significant of four albums, You Can't Hide Your Love Forever. Guitarist Stuart Maconie, bassist Sandy Duthie, and the band indulged in sharp time changes and vocalatonality, hallmarks of many of the bands to follow. Listening to the album, it's surprising how little indie-pop has progressed since.

Orange Juice built up over several changes in the lineup and lack of commercial success killed its momentum (Edwyn Collins, 60's singer-songwriter, scored a massive hit single in 1994 with "A Girl Like You"), but the band's impact and role in the tradition of Scotland's pop upswing were quickly taken over by the Pastels. Formed by Stephen Parfitt in 1982, the Pastels did nothing to hide their appreciation for Orange Juice's sound. In turn with punk, the Pastels brought a shambolic sensibility to the pop landscape. Orange Juice had mapped out the "bands men's" blueprint to sing on key and to take themselves too seriously only added to their charm, and their combination of primitive musical sensibility and unifying native inspired mainly group that the Pastels were initially released on Creation Records from 1983 to 1985 and were collected later on Suck On. After leaving Creation, the band released various songs on different labels, not settling down to release an album until 1987's Up for a Bit with the Pastels (perhaps the best example of their sound: highly slightly over-produced compared to their earlier output). They continue to make music.

The Pastels were, in many respects, the culmination of Scotland's music community in the 80s, bringing recognition to a revitalized Scottish music scene through their influence, both musically and within the industry. Through his connections with various indie labels, Stephen Parfitt was instrumental in helping launch the careers of bands including the Jonicists (from which Orange Juice was formed), the Wooden, the Shop Assistants, the Soup Dragons and the Jesus & Mary Chain. The last of these, formed just outside Kilwinning in East Kilbride in 1984, ended up becoming one of the most influential bands of the 80's. Wrapping their sight songs in various theatrical and less pop, the Jesus & Mary Chain was part of their Underground-inspired white noise and part unbridled pop, replace with memorable melodies and harmonies. Based primarily upon the performances of William and Jim Reid, the band has consistently delivered their bread of rock over the past decade. Essentially establishing the territory that the subsequent "shoegaze" sound would mine incredibly, the Jesus & Mary Chain's impact on modern rock is very large indeed, influencing everyone from My Bloody Valentine to the Eels. Critics lauded upon release in 1985, Psychonaut, their debut album, to the Jesus & Mary Chain's defining moment and the ideal synthesis of their two epigons.

Bobby Gillespie drummed on Psychonaut but the Reid brothers wrote and put together the album's tracks. Bobby Gillespie drummed on Psychonaut but the Reid brothers wrote and put together the album's tracks. Bobby Gillespie drummed on Psychonaut but the Reid brothers wrote and put together the album's tracks. Bobby Gillespie drummed on Psychonaut but the Reid brothers wrote and put together the album's tracks. Bobby Gillespie drummed on Psychonaut but the Reid brothers wrote and put together the album's tracks. 

Wrapping their tight pop songs in visceral feedback and tons of reverb, the Jesus & Mary Chain were part of Velvet Underground-inspired white noise and part unbridled pop, replace with memorable melodies and harmonies.

two albums of badly emulated 60's rock, the band's musical and commercial formation changed completely when it delivered Seminalist in 1991, a surprising yet imaginative compromise between classic rock and dance music. The band employed various bassist and techno producers to help craft the album, chief among them Andrew Weatherall, and the resulting album became a critical and commercial success, going on to win the 1993 Mercury Music Prize in Britain. As one of the most significant albums of the decade, Seminalist helped define a genre and received this critical acclaim. Many Reviewer, Andy Deakin, of the Reid brothers were so pleased with the band's effort that they named their most recent album, Vanishing Point, in tribute to the band's work. Certainly most similar to Seminalist though it remains the most influential, Vanishing Point displays more elements of dub and soundtrack music and sounds a lot less dated than the band's earlier work. The band's debut album, You Can't Hide Your Love Forever, is also included largely upon singer-songwriter Stuart Maconie's lyrical detail and effortless grasp of melody. Their new album, The Boy with the Arrows, which passed this 45, has been receiving ecstatic reviews. Only slightly less precious than their previous work, the album features more detailed production and thoughtful, more complex arrangements. Scotland's musical output over the last twenty years has helped shape modern music. Countless bands owe a large debt to groups such as Orange Juice and The Jesus & Mary Chain, and countless other future bands will undoubtedly owe something to Scotland's "new guard."
Almost Japanese filmmakers (Mizoguchi, Shimura) a city official who learns that Akira sound, the action, the scripting, and the editing all selfless kindness of a co-worker, he commits himself to with the innovations of the post-war school (including Kurosawa's most well known works, the . --------------------- is trouble and that, when danger has been averted, the .

While Kurosawa also focused on the individual's life in modern Japan. In one of his finest films, 1952's Ikiru, Tashiro Mifune. These actors would be featured battle scenes. Ran was based on Kurosawa's dramatic composition of the city's bureaucrats and city officials. He created films to protect a small farming village from bandits. In

Almost every great Kurosawa film contained a dramatic scene in the pouring rain. frame and by the intensely human performances that he was able to draw from his actors. "Drunken Angel," a film about an alcoholic doctor in the slums of Tokyo, was Kurosawa's critical breakthrough in Japan and featured the acting of both Shimura and Toshiro Mifune. These two actors would be featured prominently in almost all of Kurosawa's most important films. Both actors appeared in the film that first brought Kurosawa to international attention, 1950's Rashomon. Watching this film, the audience witnesses one event as it is recounted by four different characters. Through flashbacks we see four interpretations of a rape and a murder in a medieval forest. This device of having many different perspectives has been very influential, appearing in many movies since. Rashomon received both the Academy Award for Best Foreign Film and the Venice Film Festival's grand prize. After 1952's Ikiru, Kurosawa next major film was "Sanshiro Sugata," an action film in the traditional jidaigeki mold of Japanese period piece films. This film is considered by many Kurosawa's best and by some, the greatest action film of all time. In his book The Films of Akira Kurosawa, Donald Richie explains that whereas most jida-geki are limited simple historical reconstructions, Kurosawa wanted to invent the form with much more meaning and intensity. He achieved this through a command of the medium, the opportunity to use the film's length to its fullest, to stretch certain scenes seven down on their luck samurai as they attempt to protest a small farming village from bandits. In keeping with Kurosawa's interest in humanity, Samurai follows the personal transformations of several key characters. Primary amongst these is Kikunosuke, who despite Kurosawa's words had they not featured Mifune. Very few actors have been able to communicate emotions as intensely as he has. In this film, the audience witnessers Kikunosuke's transformation from a disgruntled, sarcastic, self-hating pretender to a noble, dedicated, self-sacrificing samurai. Following the commercial failure of 1965's Red Beard and a falling out with Mifune, Kurosawa became increasingly depressed and made fewer films. His next success was in 1974 with Dersu Uzala (shown later Friday by the Film Committee who also screened Seven Samurai on Saturday -- many thanks). In this film, which won Kurosawa another Academy Award for Best Foreign Film, Kurosawa was reminded of how important nature is in his films, the elements in particular. Flowing rivers, peaceful campfires, howling wind, blinding snow, and above all, rain. Almost every great Kurosawa film contained a dramatic scene in the pouring rain. Ran was the first Kurosawa film I ever saw. It introduced to his vision and imagination. I didn't know that it was possible to make movies like that— that had such a huge scope, but never lost sight of the personal. Through Kurosawa, I was introduced to a world of other Japanese films. Kurosawa was (in my mind) one of the only directors to ever truly balance the narrative and visual aspects of filmmaking (Adrei Tarkovsky being another). He influenced two generations of directors—from his films (especially "Ran," "Kagemusha," "Mifune," "Magnificent Seven") to George Lucas (Kurosawa's Hidden Fortress was a priceless source for Star Wars). It is hard to imagine a world of cinema and he will not be forgotten.
Memory has the tendency to make a myth out of a life. But Anna's life was no myth. I remember her just a few days ago, sitting on a stool in her brown painter's overalls. She had set up her easel in her dorm room and was working on a still-life arranged in the corner. Even her painting materials were artistically organized. I took her away from her work and we went to a movie, a sad foreign film in which a boy loses both of his parents, and we cried a little, although his loss was fictional and distant.

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

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

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

The people of Nigeria have a saying: "Death does not know how to kill." Death did not take Anna gracefully or timefully, and so there is not only her absence, but also her fear, his violence and our confusion to contend with.

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

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

—Anna Jones, May 1997
Anna Jones was murdered on the evening of September 25, 1998. Anna's father, stepmother and brother visited Bard administrators, since her father and stepmother are both attorneys and are currently being represented by Robert Massi. Officials from the District Attorney's office report that Looney, the alleged per­petrator, is currently incarcerated in the Dutchess County Jail, following his arraignment by Red Hook Town Justice Dick Griffith. The 24-year old Looney graduated from Bard in 1996. Looney is currently being represented by Public Defender Robert Massi.

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

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

Her family is eager to learn more about Anna's life at Bard. Friends who wish to write letters or poems about Anna for the funeral should send them to Bruce Chilton or Jonathan Becker. Editor's Note: The following information, gathered from bulletins released by the Dean of Students and local press reports, is included to help dispel some of the rumors.

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

"Throughout most of the four years of high school I spent every summer playing the violin at a chamber music camp in Vermont, and hiking the mountains and canyons of the southeast. These summers were my jewels; the friends I made there and the experiences brough me a perspective so dif­ferent from the focus of high school. I met climbing mountains and the open way I expressed myself with friends and through music came from a deeper part of me. This waking carried me through high school, and I found myself looking for ways to reach the peace and depth of those experiences."

—Anna Jones

I will make light in my paintings like the light that came from being near to Anna, who teaches me about light, whose eyes were the source of light, so bright, so clear, like none I've ever known or seen, without obstruction they let her shine with you, and you again with her.

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

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

—Zachary Harris

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

"I came here to be with a friend who had gone to Bard [Tom], and I never expected it to feel like my home as well as his. I've had time to find out that I love to paint, and I love to dance. It has been my life time living here among friends on the Hudson, among the creativity of Bard, that inspired the notion that I might be able to finish school with some of the gentlemen and fellow that I crave. I am seeing that what touched me during those short summers in Vermont and Colorado was the combi­nation of a close community of people, and the focus and space available for intellectual and cre­ative exploration. I've been surprised by my renewed appetite for school, but as I look out my window at the trees, at the pale morning sun, I feel full of new friends, peace, and things that I want to say."

—Anna Jones

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

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

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

Trauma and loss are part of the human experience no one escapes, each of us must someday live through loss, betrayal, and the death of a loved one. The challenge, therefore, is not how to avoid loss but how to respond to it, how to go on in spite of it, how to process such unspeakable horror and irrational behavior, and to allow the traumatic experience to teach and strengthen us.

One of the first Noble Truths taught by the Buddha is that pain is inevitable but suffering is optional. This means that our suffering will be caused by how we respond to trauma, not by the trauma itself.

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

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

This trauma carries with it the additional burden of knowing and remembering. There is no right or wrong answer, we must each discover our truth. and honor it.

A memorial service will be held at Bard on October 7 at noon in the Chapel of the Holy Innocents. Anna Jones was murdered on the evening of September 19. Tom Looney, the alleged per­petrator, is currently incarcerated in Poughkeepsie's Dutchess County Jail. Following his arrangements by Red Hook Town Justice Dick Griffith. The 24-year old Looney graduated from Bard in 1996. Looney is currently being represented by Public Defender Robert Massi.

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

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

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The Secret to Long-term Hook-ups
And the Mystery of the NY “Look”

Dear Miss Lonelyhearts,

I have been a student at Bard for one year now, and have never roomed with a girl. I have “hooked-up” (to use the parlance of our times) with a few at parties, but they barely even look at me the next day. I’m lucky if I get a quick smile and wave. I worry that Bard students, why aren’t 1 part of one? What’s wrong with me?

Sincerely,

Feeling Sharty

Dear Sharty,

What is wrong with you? Are you not the problem? You are experiencing a perfectly normal isolation for a guy your age, that is the urge to commit. This feeling is totally normal in most parts of the country, even the world. Your problem is not you, it’s that you go to Bard. Now, I’m sure your wondering, besides having to see your significant other only once or twice a week, how unemployable what else could Bard possibly have cause this “sexual encounter without long term emotional involvement” (to the purpose of your times)?

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

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

Will Sharty, I’ll tell you. It’s a crook, used world out there, but Bard’s fate is even crueller. You, a problem arose at Bard right around the time when what is now called the “Sexual Revolution” was going on. Due to a abnormally large drop-out rate of program female, Bard became a predominately male school. An interesting footnote to this tale is that in order to raise the female/male ratio Bard admissions instated a policy wherein an equation was used to figure out who to accept and let just say there is a much larger coefficient in favor of the “7.” Unfortunately, no one has remembered to change the equation back to normal, hence the disparity, now in favor of females, in the ratio.

So while that is a nice anecdote, we still haven’t quite solved your little problem. Set, in order to overcome this, the sexual relations on campus the Buildings and Grounds Office, in conjunction with the Housing and Development Office, decided to spend its emergency fund on the purchase of 1100 new beds for the dorms. These beds were specially designed so that even if you enjoy sleeping with your face smashed against the wall, sleeping in a 6x6 foot bed with another person is highly uncomfortable. See, Bard beds, are 3’ 6” x 6’ to do the math. Now when I checked with my resources at other colleges, I found the average width of the beds was 3’ 1/2”. So that extra six inches is really doing a lot at some of these other schools.

Unfortunately for the administration, shortening the widths of the beds did very little to curb the rate of sexual encounters at Bard, instead it caused them to last for shorter periods of time.

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

Dear Miss Lonelyhearts,

My roommate (I am a Freshman) is from New York City, I am from Ohio. I have no problem with this. We actually get along pretty well. So, what I’m curious about is why, even though she is in the middle of nowhere, she still has that “City Look”? And its not just the knee high boots and black in the weas. I mean, her hair always has that “wind swept city look,” and she’s just Something about her.

Yours,

Questioning Country Girl

Dear Country Girl,

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

Send all questions large and small to your local weekly, Miss Lonelyhearts, at P.O. Box 850. The best questions will be published in the next NL edition.

THE BARD OBSERVER ARTS & ENTERTAINMENT FRIDAY, SEPTEMBER 25, 1998

The Secret Taps of Poetic Genius in Henry Fool

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

By Siemon Reddy

Henry Fool follows the life of Simon, an unassuming garbageman with a latent genius for writing poetry. When a writer of a steady past enters the picture, he throws Simon’s life into chaos and permanently alters the landscape of his world. Henry helps Simon live by teaching him to write and in the process manages to get his sister pregnant, her mother hysterical, and his parole officer.pissed. Inevitable conflicts develop between the two characters as they both remain in the city long enough to learn that they have a unique bond with student/teacher and worker/artist. Simon’s literary success calls his friendship with Henry into question, as issues of loyalty, love and talent surface.

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

Hartley reminds the spectator to restrict his character to a “simple” Simon and a “foolish” Henry; he blurs the line between genius and simpleness and leaves us guessing where virtue resides. Through a chain of events simultaneously complex and mundane, the plot reaches a critical intersection, a choice that proves both life and art are capable of transcending conventional forms in order to reach a state of pure poetry.

Visually, Henry Fool evokes both an early-80’s instructional film and a relatively low-budget indie movie. Hartley uses light and angles to conjure up a melancholic tension that often evokes, creating an almost hypnotic effect. The film features strong performances by Parker Posey as Simon’s nymphomaniacic Poet and Thomas Jay Ryan as Henry Fool. Hal Hartley directs; his past features include Simple Men and Amoeba and Fl,ers.

Trading Flesh for Greenbacks

At the strip club, I went to work, sold my as and left six hours later with $500 in cash bulging out of my pocket. Of course, it was frightening and emotionally disturbing yet I was never bored and was able to make a lot of observations about labor and the art industry.

Accordingly, I had a strip guest who was more than willing to share the experience with me. Her name was Mary Ann. She worked three nights a week at the strip club. She had a friend who worked there part-time and suggested that I meet her one night. I was interested in working at the strip club because it was a way to make enough money to go to Turkey and not have to work all summer to get there. But money is money and no one should be expected to make ends meet because of the way they support themselves. The sex industry can be very risky and I do not want to strip again but no matter what I think about the sex trade and the way these girls are treated, I try to always know that an option exists for me that will ease the rent in one night.
Tower's Counterpuntal Concrescences

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

By Joan Tower

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

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

In the case of a teacher, do you treat composition in the same way your teachers did with you when you were a student? You have had quite a number of well-known teachers.

In the same token, you can't ask them to be talented. They may sound sexist, but there is a need for a recommendation network in classical music composition today, with teachers who occasionally push their male students more, and who I'm sure are also very talented, but no one hears of him anymore. For me it was a very gradual rise: in the beginning, no one paid me any attention whatsoever. Very slowly, I began receiving more and more, and now I'm a little embarrassed and I'm very music being played all over. It's nice.

It is also considerably harder for women composers to make a name for themselves. Augusta Thomas Reid is the only young female composer who has become visible in the past few years. That's not to say that there are no tal-
elled young female composers out there. There are so many, but they're not as visible.

There is a real male network in classical music composition today, with teach-
ers who occasionally push their male students more, or who take men more seriously. I try to do my part to bal-
ance the scales. When there is a need for a recommendation network, I try to recommend talented women composers. It might sound biased, but there is a strong bias against women composers today, which must be counteracted.

The situation is changing, however, little by little.

Music Department's Fall Roster

Full of Events, Large and Small

By John Coyne

In case you have not picked up a Bard activities calendar for this semester, here is a rundown of some of the interesting music events that are tak-
ing place:

October 27: The Da Capo chamber players, a professional ensemble in residence at Bard, will be performing Raut, a chamber opera by composer Shulam Kedro, in Olin Auditorium at 8 p.m. Wednesday, November 11, The Woodstock Chamber Orchestra, conducted by Luis Garcia-Renart, will perform the world pre-
miere of a composition by Bach's own Kyle Gann. As well as Prokofiev's Violin Concerto No.2 with Nalis Bagel on violin, and Beethoven's seventh, symphony. It begins at 8 p.m. in Olin Auditorium. Sunday, December 6: The Bard Carriage Common Community Chorus, along with the P-Bagpieda Festival Chamber Choir will be performing J.S. Bach's Magnificat in Olin Auditorium at 8 p.m. Wednesday, December 9: Pianist Maria de los Angeles Rivera and violinist Gary Rosenkrin will be in Olin Auditorium at 8 p.m. performing music by Smirnoff, Respighi, Kreisler, Prokofiev, and Foss. If you have any questions about the above information, you can call Amy Me Brey at x7425.

In addition to this, the Bard music department puts on open concerts every month at which students are welcome to perform and everyone may attend. They all take place on Wednesday at 7:30 p.m., and fall on the following dates: October 7, November 4, December 2, and December 16. If you would like to sign up to perform in the upcoming October 7 concert, you can find a sign-up sheet at Blum.

Come December, the student ensembles put on a concert of the music they have been work-
ing on, and, that same month, the afores-
men-tioned Da Capo Chamber Players put on a con-
cert consisting of student compositions. The dates and times, however, are not yet decided, so towards the end of the semester, you will have to keep your eyes peeled.

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

Are you talking about composers like Richard Danielpour and Anthony Jay Kernis?

Yes, your younger peers who are just now making a name for themselves.

Some of them are really interesting and talented. I'm in awe that they can do all that at such a young age. Kernis, for example, who is now over 30, has tremen-
dous talent, and is a very musical soul. I'm afraid, though, that some start too young and just burn out. That seems to be the case with Michael Turke. He received so much attention in his early twenties, and now he's all but disappeared. He is also very talented, but no one hears of him anymore. For me it was a very gradual rise: in the beginning, no one paid me any attention whatsoever. Very slowly, I began receiving more and more, and now I'm a little embarrassed and I'm very music being played all over. It's nice.

The situation is changing, however, little by little.
Starr Cantina’s Successor: No Más, Por Favor

BY STEPHANIE SCHENKES

Orange adobe walls, brightly colored weavings and drying palm trees greeted us as we entered the restaurant. “I gave order the Chilitortugas,” announced one of my dining companions. Unfortunately, I had to remind him that we were not eating at Chi-chi’s though the Christmas lights could’ve fooled too.

No, this wasn’t a Chi-chi’s, a Pepes, a Papi’s or any of those refined Tex-Mex franchised restaurants. Instead, this was the Rhinebeck Grille, which had yet to overcome its past as the Starr Cantina. I just hoped the decor was very memorable. I could see now why I wanted the restaurant to constitute a change other than just the namesake.

In the beginning when we got seated, all seemed to be going well, for one of the greater things about The Rhinebeck Grille are its tables. We sat at a half-table, half-booth arrangement that gives you the best of both worlds; the comfort made of a concrete-like material. It was hard to contain my excitement at eating off of the table.

The menu looked ambiguous, without unifying theme, but interestingly enough, I did notice a huge search for another choice. A fact, my dream cuisine would have been the Surf ‘n’ Turf which consists of lobster tail and filet mignon, but because of obvious financial concerns, I had to search for another choice.

I decided to order the Fettuccine Cabonara, which incorporated pasta with bacon bits and peas all mixed together with a creamy sauce. To ease my disappointment for not getting the ‘Surf ‘n’ Turf’, I ordered tempura fried vegetables as an appetizer.

This could make for an interesting game, crying coconut, but also with little excitement. I think if I ever went back I’d have to go to the original mushroom fajitas. This is what I kept wishing I had ordered through eating the appetizer and my entree with little concentration. The porcini fajitas are the Rhinebeck Grille’s only specialty, and seem to be a hit with all those around. But I’ll tell you, I have this painting I did that convey’s exactly what I’m talking about.

I put my arm around him now, “Bast is a wonderful place. Everything here is very drinkable,” I said so happy. Nothing else came across as terribly interesting.

I would return for the mushroom fajitas and perhaps the horsetail margarita (which promises to leave you ‘feeling flirtatious’) but it’s a little too prissy for a simple night out.

Basically, the problem with the Rhinebeck Grille is that it is just too hard to grasp; it’s too unidentifiable, too general a name and too many confusing dependencies. I left fuzzy headed and discontented, repeating myself, “If only I had ordered those fajitas…”

FRIDAY, SEPTEMBER 25, 1998

Past DeKline Coffeehouse
First of Many

Armed with coffee and cookies, tinkering events-whist Allen Joye is changing the stature of Thursdays

BY GREG JOHNSON

Last Thursday (Sept. 16) at 9 p.m. Iain MacKintosh, a Scottish folk singer, was featured at the first of many Thursday Night Coffeehouses organized by the Student Activities Office. MacKintosh, a native of Glasgow, charmed Bard students with his lyrical “lullabies,” legends, and “lies,” and strong Scottish accent. His quaint tales warmed the cockles of many a heart—he easily won over the audience with his grandfatherly persona.

He organized the coffeehouses in response. If the Coffeehouses fail to arouse student interest, he vows to discontinue them and redistribute the funds. But judging from MacKintosh’s success, the Coffeehouses may continue for semesters to come.

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

Editorial Policy

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

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

Submit all writings on a labeled disk with files saved in a Macintosh-compatible format (no PC files). Include a double-spaced hardcopy (printout) labeled with author’s name, suggested headline and subheadline when relevant, and a short description of the work.

Letters to the Editor are welcome. We strongly discourage anonymous submissions. If anonymity is absolutely necessary, the writer must reveal her or his identity to the Editor.

The Bard Observer reserves the right to edit letters for spelling, grammar, length, and coherency. Small submissions via Campus Mail to PO. Box 850. The Editors can be contacted at observer@bard.edu; 758-7131; and PO. Box 850, Bard College, Annandale-on-Hudson, NY 12504.

I Came, I Saw, I Got My Hair Cut by a Very Snoo...
Dear Sir or Madam:

I recently viewed an episode of William F. Buckley’s “Firing Line,” in which a substantial portion of the debate between the ACLU and its opponents was raised by the sexism of what were apparently some boorish and ill-bred students from your college. And I refer to the episode where they were charging slogans, but to one certain with red hair who aped and postured before the camera every time he was in a shot. At one point this fool pretended to be picking his nose whenever the camera included him in the frame.

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

plish a merger without canceling ser- vices, why can’t we do it here? Signed, Betsy Delano

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

If any event, an anticipated evening of enjoyment was ruined by these despoilers-and I’m certain that members of the audience were even more incomprehensible and displaced. You might want to consider changing the station that appeases in your web page on the Internet: “A Place to Think.”

Yours truly,

November Osborne
College Park, Maryland

Hospitals—Can’t We Get Along?

To the Editor:

Having been affiliated with both hospitals in Kingston, both on a profes- sional and personal level for many years, I feel somewhat qualified to speak of the attributes of each. Many of these attrib- utes are identical and could easily be shared and become the stamp of perfec-

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

As currently presented, it is a dis- criminationary policy that will force women to travel to these mysterious “other places” for complete reproductive services. Over the years, much progress has been made to secure equal- ity for women under the voting rights, in social economic patterns, in the work places and in the expansion of legal rights. Why must this important progres- sion, that of total reproductive care, be denied to local hospital? This is disgraceful.

Why must women be denied the secu- rity of medical care? Why must these prehensive services available in the future? Hospitals elsewhere have accom-

Dear Editor:

Regarding the proposed religiously directed merger between Cross River Health Base Hospitals:

Freedom of religion also means free- dom from religious. Why can’t we have one without the other. The United States is a country in which no one religion has exclusive claims on the state. The social contract, unlike law, for example.

I’m no constitutional expert, but it seems suspicious that a government body, the New York State Hospital Review Committee, can force citizens to accept an official hospital religion. What’s next? Are the American going to write New York State highway law? Sincerely,

Mildred M. Meyer

No Faster Than a Cow’s Tew

To the Editor:

In a decision that perfectly sum- marized LeValle’s level of com- petence, she hired a pair of starchy veg- etables as the new Resident Directors.

The task for these amiable lumbs appears to involve overseeing beer- dumping brigades and militantly endorse- ing warm funnies upon each and every resident student. The female potato has reportedly exhibited signs of intelligent life, but a local heresiarch declared that the male specimen was not even fit to be cut up and replaced. Stay tuned for more news on the famous fry front.

In a bizarre miraculous by the administration involving the absence of Josh Bell as a tour guide, far too many freshmen decided to spend four years in Amherst-one-hundred. Over- run with fundhogs, Bob & Ed gruffly scumballed to pull up walls in inconveni- ence places. A Mash and Politics major received a senior project for calculating that, at the current rate of wall-building, there will not be a single lounge left in class. Details follow.

When Dean Levine announced plans to read the campus a bedtime story involving the absence of Josh Bell as a tour guide, far too many freshmen decided to spend four years in Amherst-one-hundred. Overrun with fundhogs, Bob & Ed gruffly scumballed to pull up walls in inconvenience places. A Mash and Politics major received a senior project for calculating that, at the current rate of wall-building, there will not be a single lounge left in class. Details follow.

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Unfortunately, the real world is taking its toll on our beloved institution; it is Bard's turn to get a piece of that American pie, to make a dent in academic history and put an even larger hole in parents' wallets.

its toll on our beloved institution; it is Bard's turn to get a piece of that American pie, to make a dent in academic history and put an even larger hole in parents' wallets. Bard is changing; it is, for the freshmen of color are here slowly to a finish, or what a lot of us wanted a place be in, and like every freshman class, they look forward to the opening day, with 'the things work at Bard,' and most importantly, the students. As the freshmen, this year, as it is, there are more of them than there were the year before, more of them are paying full tuition, most of the freshmen of color are here seen through HEOP (future bumper sticker: "I LOVE Multi-Culturalism at Bard), and like every freshman class, they look clean and normal.

What Bard will be like ten years from now I can only imagine. It will most definitely not be like upperclassmen and recent graduates have known it to be. Whether it's better or not is relatable. You can only talk and react to much about art, philosophy, radicalism and how people are getting screwed left and right (the Mexicans, the immigrants, the homosexuals), and you belong to that system that you either have to spend a lot of energy rocking the boat, or just sit quietly and wait for the ride. Maybe Leon isn't interested in rocking the boat so much anymore. Maybe it is Bard's turn to distinguish itself, to prove itself to be a respectable institution, but to who?

To upper middle class liberals across the country who can afford it! That Bard is academically rigorous and an amazing environment, of course, factors in dollars, as cement and throwing them into the East River. The environmental fines would be huge! As well, it is not cost effective due to the rising cost of cement. A really fat lottery winner would cost the state upwards of $200 extra dollars, as fat people are particularly buoyant and therefore need quite a lot of cement to sink.

Machivelli said that the ends justify the means. We must protect our children's future. If that means shooting a few lottery winners, it is a small price to pay. To those sticklers for detail who maintain that it is illegal, I say to you that even Thomas Jefferson favored "a loose interpretation of the Constitution." Even our most democratic founding father would support this plan! I urge Governor Pataki to enact this plan, before our children pay the price. Sincerely,

### The Miseducation of the Negro and the Yellow Peril

**10 Questions**

1. Why do so many students of color leave before graduation?
2. Why are there so few professors of color at Bard?
3. Why are students of color always being told to assimilate?
4. Why did so many white kids not know there is a "race problem" from a school like this?
5. Why does the Entertainment Commission which is supposed to represent the interest of all students only sponsor white performances?
6. Why do white kids want leadership positions in student color organizations?
7. What will we do with a degree...?
8. Why do white kids want to kick the "boys" out of New York?
9. Why do white kids want to kick the "boys" out of New York?
10. Why do white kids want to kick the "boys" out of New York?

### The Bard Observer Editorial Staff 1998-1999

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### The Dime Store sells condoms for 10¢

**Pick up an order form in the Post Office**

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**THE BARD OBSERVER**

**OPINIONS**

**FRIDAY, SEPTEMBER 25, 1998**

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### Let's get back our lottery funds

To the editor:

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

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

The average age of the winners in the "$1000 a week" program is 33. The average lifespan in New York state is 76.

What do all these statistics mean? They mean that by hitting the mafias to about the winners, New York state can save $2,235,000 per person!

In terms of the deficit, shooting each person that has won since 1994, 208 in all, would save $646,800. That figure, of course, factors in $1,000 paid to the mafias for each hit, although they sometimes charge less for group rates.

If this program is instituted, New York state will save an additional $116,272,000 each year. The debt upon our children will be greatly reduced.

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

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

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

Machivelli said that the ends justify the means. We must protect our children's future. If that means shooting a few lottery winners, it is a small price to pay. To those sticklers for detail who maintain that it is illegal, I say to you that even Thomas Jefferson favored "a loose interpretation of the Constitution." Even our most democratic founding father would support this plan! I urge Governor Pataki to enact this plan, before our children pay the price.

Sincerely,
Cross Country Is Prepared to Fork Lightning

By James Hazan

Some of you at Bard have had the experience of being run down by a large mob of sweaty runners. You may have asked yourself 'who are these strange people?'—you then probably yelled something obscene at them. According to Assistant Coach Zach Watson (Bard '98) this is the best turnout the Cross Country team has had in years. Not only is there a large contingent of new runners but a strong core of old timers like seniors Adam Michals, juniors Owen Moldow and Mike Lucacco, and senior Janos Hajagos. On the women's side, superstars sophomore Jenny Elsken is joined by recent transfer Kelly Blu. Jenny has set out this season to destroy her competition and gain the lavish praise of Daily Freeman newspaper headlines. The Bard Cross Country Raptors are planning their first Varsity race September 19. Their goal is to sweep down and pick off the helpless competition even though head coach Sore has told his fledglings this is only a time-trial.

W-Raptors Soccer Fights Beyond 2-2

By Scott Decker

The saga of Bard Women's Soccer resumed on a Saturday, September 5. The first encounter of the season was with a worthy nemesis, SUNY New Paltz. The Phoenix's black and white kits still look fresh off the Converse's box. Theirs was a battle of stallions against the men of flesh and bone of Bard Women's Soccer team. No worries. Those girls gave us a scare off the Converse's box to chase another team's black and white kits. Tobyko Post (pronounced "Talke Yo Post") was the next stop on the tour. The girls with the green skins beat Bard scored, early, giving the match an initial lean victory. The record only improved as we emerged somehow, someone would bring organized Wiffleball to our humble little college, but it is no use. We learned that Wiffleball was the weekend of Steve Freeman's Yankees cap cocked slightly to the left, grips and pitching.
Men’s Soccer Wants Revenge

By JESS RAWSON

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

The Raptors’ third match of the season was held on Saturday the 19th at Albany College of Pharmacy. The boys of Appalachian played very good players, they managed to unshackle Bard’s mental game, winning 2 to nil at the end of regulation. As far as actual soccer skills are concerned, the men have only been able to dominate the game, but preoccupation with the officials’ calls and cheap shots received from the dirty players frustrated the Raptors, leading to failures in both communication and personal play. While this was a disappointing loss, there is some bit of consolation.

As was said, this is the one time in the season Bard gets a win is a win.

W- Tennis Gives Up Tough Loss

By JESSICA JACOBS

LOOK BY THEIR INITIATED CAPTAIN, Hazel Gurland, the Bard women of the cloth (skirts) are ready to defend their title. After going undefeated in their conference last year, the Women’s Tennis team began the season by giving Lehman College a solid trouncing. Unfortunately, Marymount College acted as a retardant to their imminent ascendance to victory. In a stunning upset, the Bard men’s playing—women lost their second tournament this season. However, fear not, for in the words of Archimedes, “Eureka! I have found it,” and thusly they shall perseveres.