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Observer Editorial Policy
Bard Student Arrest Ignites Controversy

**Issue 2, Volume 9**

**October 29, 1998**

**Scrutinizing Tenure Policy:**

**Can Bard's System Improve?**

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

*For students who are not aware of the intricacies of the tenure system at Bard, the careers of faculty members may seem quiet and uncomplicated, distant from the troubles of the modern American workplace. But for those aware of the complexities involved in hiring professors for lifetime positions, no assessment seems more uninformed.*

One student who abruptly learned this reality is Marisa Silverman, a junior Political Science major. Her advisor is Jonathan Kahn, tenure evaluation for a permanent position in the Social Sciences Division. To Marisa's dismay, Jon Kahn was denied tenure despite substantial support from both faculty and students.

"You spend the first two years at school getting to know a professor and making connections with him," Marisa remarked. "And then you start your junior year and now, the point where you really need the advisor, you won't have one. I have no idea whom to ask.*

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**BRIDGES Program Continues Bard-Red Hook Partnership**

**By STEPHANIE SCHNEIDER**

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

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

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

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Arrrest of Bard Student Ignites Controversy

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Dean of Students Jonathan Becker arrived in Rhinebeck, but were denied access to Bourdeau. They learned he was to be arraigned later that night by Red Hook Judge Richard Giffiths. Becker and Nicole Woods, assistant dean of students and director of multicultural affairs attended the arraignment. Becker wrote to speak on Bourdeau’s behalf and Rhinebeck was released into Becker’s custody. No bail was demanded.

Currently, Bourdeau faces charges of petty larceny, resisting arrest, and second-degree assault of a police officer. According to Woods, excessive force was used in the detainment of Bourdeau, including one to four blows to either Bourdeau’s back, legs, or head. In addition, there is a significant and clear racial component to the incident, according to Becker.

Contrary to the administration’s account, Captain Dennis O’Keeffe of the Sheriff’s Office was quoted in Tuesday’s The Hopshinge News as saying, “The guy was resisting. [The Deputy] must have taken him right down to the ground. Then, when he let him get up the guy punched the deputy in the face four times.” Eyewitnesses have challenged this accusation. Bob Brock, director of Bard security, could not divulge specific details from the reports of Bard security guards. However, Brock said, “They [the alleged four blows inflicted upon the officer] was reading it in the paper.”

The administration has offered to finance Bourdeau’s legal costs. President Leon Botstein will provide Bard security with legal counsel and wrote a letter to Sheriff Fred Scoralick protesting the manner in which Bourdeau was arrested. Becker and Woods also met with Captain O’Keeffe to address specific complaints regarding possible racially motivated components of Bourdeau’s arrest and the Deputy’s use of excessive force. A formal complaint will be lodged against the Sheriff’s Office after the trial.

Not only has this incident given rise to outrage about racism in surrounding communities, it has also highlighted racial tensions and safety concerns on Bard’s own campus. “Racism is a sickness that is subtle but you can find it in places you don’t expect. It shouldn’t be found at Bard, a ‘liberal’ place, but it is found here everywhere. Security should have stopped [the incident]; the Resident Director should have stopped it. People need to speak,” said Becker at a meeting held held Sunday night in Olin. The meeting was called by Woods to offer a forum for involved students and friends to express emotions prompted by Saturday night’s events. At the town meeting held Tuesday night, attend-

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

The Bard community needs to move forward in a unified way and respect to what the BBSO desires,” said Professor Tabetha Ewing at Tuesday’s meeting.

Another meeting was planned for Monday to allow students to express their concerns about race at Bard in the absence of administrators. At 7 p.m., students of color will meet in Kline Commons to formulate a plan of action. At 8 p.m., the entire student body will come together to further discuss this incident and the issue it has brought to the fore.

Furthermore, Becker plans to investigate the actions of all Bard staff involved and to review existing policies and procedures. Becker declined to comment.

Both Brock and Assistant Director of Security Lisa Sadowsky strongly defended the actions of the security guards present on Saturday night. “They are comfortable with their response in terms of our policy, our protocols. But they’re not comfortable seeing this happen to a student,” said Sadowsky. “Any of the guys, but these guys in particular— Max, Dave, Gilber— if there was anything they could have done safely and legally to intervene, to stop it, they would have done it.”

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Scrutinizing the Tenure System

In another discipline, archeology, the fourth grade project by Bard alumnus Ruby McAdoo ('97) entitled Tenure: The Current Crisis and its Effects on the Academic Community states, the historical development of tenure responded to two major concerns of university professors during the early part of this century: the need for job security in the teaching profession, and the need for academic freedom in light of anti-Communist sentiments within colleges and universities. As McAdoo's discussion makes clear, much of the current literature is devoted to the question of whether tenure still serves the ends to which it was designed, or whether its elements are still fundamental to the intended scope of tenure, and whether the tenure system responds to two major concerns of university professors during the early part of this century: the need for job security in the teaching profession, and the need for academic freedom in light of anti-Communist sentiments within colleges and universities.

BRIDGES Program Brings Together Bard and Red Hook Communities

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

Martha's case is not unique. It is fair to say that at least once during four years as a student, most students will be confronted with the tenure denial of a faculty member they know. In light of that fact, students should be aware of the issues and procedures involved in the tenure process.

Tenure is a hotly debated issue in American higher education. As a senior project by Bard alumnus Ruby McAdoo ('97) entitled Tenure: The Current Crisis and its Effects on the Academic Community states, the historical development of tenure responded to two major concerns of university professors during the early part of this century: the need for job security in the teaching profession, and the need for academic freedom in light of anti-Communist sentiments within colleges and universities. As McAdoo's discussion makes clear, much of the current literature is devoted to the question of whether tenure still serves the ends to which it was designed, or whether its elements are still fundamental to the intended scope of tenure, and whether the tenure system responds to two major concerns of university professors during the early part of this century: the need for job security in the teaching profession, and the need for academic freedom in light of anti-Communist sentiments within colleges and universities.

President Botstein stated that he did not believe that an effort to change the system would be fruitful or productive. The tenure tradition is widely established in colleges and universities across the country...

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The tenure process is an integral part of the university mission. It is a major source of protection for tenure has worked in the past, it is less likely to be fruitful or productive.

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Tenure Denials During Botstein's Presidency

![Tenure Statistics Table]

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Dean Levine pointed out the impingency of faculty support for candidates as an observable trend in the Bard tenure process (See "Tenure Statistics" at right). He commented, "Very few votes are taken that are opposed to tenure in the faculty domain. Now, perfectly understandable that that should happen. Tenure decision is not made until the sixth year that someone has been here. Six years is a long time for someone to develop a collegial and positive relationship with somebody... It is difficult to go through the process of reviewing and developing a collegial relationship for six years, and then be told with a tenure decision. And therefore, very hard to vote to deny tenure."*

President Botstein expressed this difficulty clearly. "If you look at the statistics... if it were not for the president, who is the heavy in the situation at Bard, the collegial pressure, and the good nature of the colleagues, and the fact that the candidates are very good... would have been an overwhelming likelihood of (getting) tenure were it not for the referral of recommendation of tenure by the president, whomsoever the president may be."

In the absence of emphasis on external criteria, Botstein continued, the judgment of colleagues becomes more problematic, and the criteria become more subjective.

Similar biases, he notes, exist for students... "[Students] like their faculty, as they should, and they think very well of them, and they can't understand why this person would be denied tenure. Perfectly understandable. So the question is, they say, 'I had Professor X, Professor A is terrific, he's my senior project advisor, know you, got me interested in the subject, he's the best possible teacher I've ever had, and you've denied him tenure.' Now, what's the answer to that? The answer to that is that the perspective is, there is no faculty member granted or denied tenure who does not have a large cadre of supportive students. Because they wouldn't reach the tenure line if they didn't. Botstein continues by stating the importance of students are best defended in the tenure process, since there is more addressed in this evaluation that simply whether the faculty member will fulfill his duties while at Bard. Raising the standards to such a level makes the likelihood of the best possible faculty at Bard much greater.

Responding to suggestions that biases are implicit in the evaluation process, Matthew Deady (current chair of the FEC and Professor of Physics) said, "I think it's difficult but I think it's necessary to try to do it. That's why it's important to conduct yourself in an upright manner as possible. Does that mean that more people pull in their horns and aren't as bluntly honest as they might be in a situation where their

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process as sufficient in providing circumvention of the general prejudices at play. He explains a further aspect of the difficulty with faculty role in tenure by saying, “Faculty members have to vote yes or no on a tenure case in their divisions, and you have to make a call - one side or the other. When you vote yes or no, the basis of your vote may be, ‘Well, I'm balanced, there may be negatives and positives, but ultimately I fall down on the positive side.' Everyone has negatives and positives, but there are clearly differences between years. There are some years that are overwhelmingly strong, and there are different reasons for the years. And when you begin to discuss the matter - when for example, make a judgment that's in agreement with a yes recommendation, it's because I've heard from a lot of faculty that the reasons for the yes are not either consistent, or they're not enthusiastic. They're yes but they're not enthusiastic. For good reasons, for professional reasons.”

The manifest concern of faculty with the tenure process at Bard is signified by the sharp increase in the denials by the President in recent years. As statistics show, 48% of all tenure denials at Bard, by President Botstein, have taken place in the last five years. The President responded to the issue by denouncing the demand on an administration to not tenure its entire faculty. Unfortunately, such a response does not seem to alleviate the concerns of many faculty and students about the significant problems in Bard's tenure system.

Waterfalls
Clean Again!

Beer, Lost Boot and a Grenade: A good day's work for the Coalition

At the waterfalls, where clean-up work continued to remove the debris left behind by recent flooding, the group of volunteers worked to restore the area to its original state.

Why Waterfalls are Clean Again:

The waterfalls are cleaned again after a recent flood caused by heavy rains in the region. The group of volunteers worked tirelessly to clear the debris and restore the area.

From the depths of the fertile bog...

In the deep-end they found hubcaps, food coloring, aerosol cans and a bottle filled with cryptic poetry.

Sister Cities Links Bard with Nicaragua

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

The Sister Cities project, in the midst of planning for its annual dinner dance, was able to solicit a number of programs for the Bard/Larreyanga Sister Cities Coalition.

The dinner dance will feature performances by a number of local groups, including the Bard/Yorkville community. The event will also feature a silent auction of artwork and other items.

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The year started off in Larreyanga with the scholarship project, in which 15 school children received school materials such as notebooks, pens, backpacks and uniforms.

The students, who are part of the mini school store, have been able to purchase clothing and other items through the store. They have also been able to participate in various programs and activities offered by the store.

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Running the Bard Internet Show:
From Computer Geek to Web Wizard

Internet mastermind Ben Running (yes, that's his real name) on Macs, Web-access and why he's often mistaken for a student

**Joe Starnes:** How does it feel to have someone interested in interviewing you?

**Ben Running:** It's a nice situation where students are taking an interest in (what we're doing). We're doing good stuff (I hope) judging from reports from the previous stuff—horror stories frankly. People who needed help...wenz told me, "We're not gonna let you do that."

And we obviously want to open things up: let people do stuff, let people publish on the Web, let them access goodware. I worked in summer jobs in lace high school...

That'll be a greater interest in digital publishing, integrating technology into the curriculum, and integrating technology into a general way of life.

**Joe Starnes:** With students on a one-to-one level.

**Ben Running:** It's weird! Obviously, just coming from college and now working here along with all these people, I'm into technology. I think it's just to have someone to relate to. When you're a student...

I think it's just to have someone around my own age to have it...

To have someone around my own age to have it... We get here—you're a student...I'm seeing a lot of interesting stuff already. For instance, the big project where Judy Pfaff went to Brazil and one of her students Laura Gail Tyler is publishing a Website from Brazil. We got her a digital camera and a notebook computer, and she's updating the site everyday. I worked for a couple of weeks with her, showing her how to make pages, how to operate the equipment. She got down there, she's putting everything together, and she's doing some amazing things. It's fun doing projects like that.

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

**Joe Starnes:** Did you design the Bard College background on the computers?

**Ben Running:** Yes. I was in the lab one day and some guy asked me, "Hey, why designed these backgrounds?" I was like, "It depends. Do you like them?" We just wanted some kind of identifying marks, that identify as a Bard computer. It's also got the number to call if you need help. That was the first thing I did here.

**Joe Starnes:** Just to talk about another achievement that you've made since you've got here, can you talk about Inside Bard? What were you seeking to do with your construction of the site?

**Ben Running:** The project was started on the idea that the Web is too good of a resource to be wasted on what we were using it for before. It was basically a propagandist tool for the outside world. You go to the Bard site and you see information on how to apply, a couple of names to contact, and maybe a list of courses. That information is not useful to your average student on campus or faculty member who lands up a Web browser and sees this stuff. We're spending so much money on fast connections, we're putting all those resources into Web publishing, and we might as well have something that serves a more incredible purpose. So this [project] is basically something that will come up when someone opens a Web browser in public labs. We set it as a home page on faculty and staff computers, and we'll set it as the home page on machines on the student network. The balance will have to be struck somehow. We'll have to wait to see how it works out.

**Joe Starnes:** What is he doing five miles east of the middle-of-nowhere?

**Ben Running:** Things could be a little more lively. But I've got a lot of friends in Albany, in New York...You get to know some people. And it's less of where you are than who you know and who you're hanging out with.

**Joe Starnes:** You're a big Mac aficionado. If you were stranded on a desert island with a power supply and a PC, would you use it?

**Ben Running:** That's a good question. If I was stranded on a desert island with a Mac and a power source, I would use the Mac. (Just kidding.) Yeah, I would use it to kill the time. It's amazing, you could sit down, or at least I could sit down, and three hours later not realize that any time had passed. I'd have created something incredibly complicated but somehow ridiculous. I'd spend three hours just working on stupid things and I'd be like, "Dude, look it moves!" But that's just me.

CONTINUED ON NEXT PAGE
Ben Boretz discusses with the Observers the gridwork behind his "Black/ Noise" piece, which sparks both word and image

**Dr. John Cover**

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

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

**It's important to understand that,**

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

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

**B: It's sort of blurring, or maybe even obliterating the lines between composition and performance.**

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

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

**O: It's a very unique idea. You also used that technique in "Music, Consciousness, Gender" and the hypnotic effect of an hour and a half of flashing images separated by black space was very striking.**

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

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

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

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

**O: Are you saying that there is a particular type of contiguity particular to music?**

**B: Well, I think there are all kinds of types of musical contiguity. In fact, contiguity is probably the primary distinctive characteristic of musical composition.**

**O: I think about how my approach is different, I just assume it is because I'm a composer. The original idea behind the Integrated Arts program was not to put together "sandwiches" made of slices of different media. It was to develop integrated conceptions in which the media you were working in was not the guideline for the conception, but rather, for the total integration. And that's the way I think—**

in terms of a unified concept, which I assume is a musical concept because my whole life is back-grounded in music.

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**Ben Boretz**

You have said that Black/Noise never really stood alone, but was always parting ways and reforming into different states. Is how each state of the project different from the next?

**Ben Boretz:** It's sort of blurring, or maybe even obliterating the lines between composition and performance. Each time the piece is played, it is a new performance for me, this is the direction the music is to take (what he calls "pre-composing"), and leaves the problem of actually getting there to the performers."

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**Tribute Pays Homage to Bard Music Guru**

Ben Boretz discusses with the Observers the gridwork behind his "Black/ Noise" piece, which sparks both word and image
Center for Curatorial Studies’ Future?
It’s Time to Put it on Cruz Control

BY MICHAEL HAGGERTY

Amada Cruz recently began work as the director of Bard College’s Center for Curatorial Studies. As director she will organize the museum’s exhibition program, and work with the faculty and students of the Center’s graduate program. Cruz recently curated the 1997 retrospective of Cindy Sherman as well as the group exhibition of interactive artwork “Performance Anxiety” at the Museum of Contemporary Art (MCA) in Chicago. She has also held curatorial positions at the Smithsonian Institution’s Hirshhorn Museum, the Sculpture Garden in Washington, D.C., and the Solomon R. Guggenheim Museum in New York City. The Center’s first exhibition of the year opened September 20.

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

Cruz: Do you think Chuck Close is the most famous American artist right now?
A: I think Chuck Close is the most famous American artist right now!
B: I think he’s getting the most press coverage and the most attention—more than anyone else.
C: Do you think he’s more famous than Cindy Sherman? One of the reasons he’s getting so much attention right now is because the Museum of Modern Art in New York just did this big retrospective. So I think his name is in the news because he’s really exposed at this moment, people are seeing a lot of his work out there, and the show is travelling around the country.
D: Why are so many people interested in his art, as opposed to a more abstract kind of art?
E: I think people are very interested in looking at figurative art and looking at images of people. It’s sort of like looking at ourselves and I think that’s why representational art speaks so directly to so many people.
F: Does it have anything to do with accessibility?
G: That’s what I mean; I think accessibility is part of that, sure. It’s accessible because it’s imagery that we understand. We understand what it is like to look at another face because every time you talk to someone you look at another face. I think that’s what makes it so accessible, it’s something very familiar.
H: Do you find it difficult attracting people to come to museums and to take part in art culture?
I: Attracting people to go into a contemporary art museum is always a challenge. The general contemporary art museum is not about the familiar, it’s about things that are unfamiliar and things that are untested. It’s hard to get people to accept the unfamiliar.” said Cruz
J: I think any progressive art form is difficult to explain or to understand unless you have some kind of background in it. Just like contemporary classical music or avant-garde fiction, it’s very difficult to understand it if you have absolutely no background in it and you’ve never seen it before. I think that’s more what it is. It’s not about visual arts, it’s about being able to make the

R: Are curators having to make efforts to have exhibitions like that to get the people into the museum, to have the spectator?
S: There is increasing pressure, again, this is a generalization, on mainstream institutions to do exhibitions that are more accessible to bring people through the doors, to increase vistorship.
T: Have you felt that pressure?
U: Yes, it’s more like something that’s slowly creeping up. I’ve never had anyone specifically tell me that I had to do a certain type of show, certainly not in Chicago, to get people through the doors. But I know that it was something that was important there. We had to have membership, we had to increase membership and vistorship just to be able to meet our budgetary responsibilities.
V: In terms of making it familiar or having children’s workshops?
W: I was never specifically told that I had to make the

shows more accessible, but it was something that made you feel the pressure to make things very understandable to the larger public.
X: What did you feel your role was at the MCA? Firstly in terms of responding to the art community and secondly to the greater art public out there, anybody who’s interested in coming through the doors. My responsibility to this museum is to make sure that’s being done not only in a way that it’s supposed to be presented so that the artist is presented in the best possible light, but also to be able to raise money to continue the program.
Y: Do find that money is a problem?
Z: Someone said money is only a problem when you don’t have enough of it. It’s always a challenge to fundraise for art exhibitions.
A: Is your role different now that you’re at the Center compared to when you were at the MCA or the Guggenheim in a big city? Has your job changed in any way?
B: Sure, it’s changed a little bit. First of all in terms of scale, this museum is smaller. But I also feel like it can be much more experimental so I can play a little bit more in exhibitions. I won’t be running every single show, I want to work with guest curators from all over the world, give them a chance to do exhibitions here.
C: What kind of shows are you planning?
D: I have some plans for the summer and fall exhibitions, but it’s a little early to talk about them still. They’re in their first draft mode right now.
Dramatic Tension Defines “Other Places”

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

Frankenstein Meets Fellini

By Peter Nolcon

Base's production of "Other Places," three one-act plays by Harold Pinter, was full of dramatic tension. It was played slowly, which heightened the suspense; the pauses actually held more meaning than the words themselves. The language of the play is terse, the production complex. The audience could vaguely feel the emotional subtleties. There were moments when the drama seemed over-played, but overall it held the audience breathless.

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

Permanently, none of this occurs on stage. We learn about it from Nicolas, the representative of God, who chats the family members one by one; all three were downtrodden but maintained their dignity. It centers on a woman who wakes up after 29 years of sleep. Mentally, she is still 14-year-old, but she now has the body of a 43-year-old. The world around her has changed, and it led her to drugs and the rhythm of the world, telling the actors to find "the music of Harold Pinter." The result was a thoughtful production, a slow and bittersweet tune.

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Almost Paradox: A Gender to Remember

Equipped with strap-on dildos, heavy cream, and pulsingtracks, Drag Race ’98 breaks loose with full-tilt groovin’

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

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

The end the Drag Race, organized by SILK and BiGaLa, pushed the idea of a party at Bard to the limits. This was out of the ordinary for a weekend here, as it is every year, all because of the “efforts” people made.
Pypers, Poppy's, and Other Psychedelic Artyfacts

In Britain, psychedelic music tended to be more light-hearted and playful, often displaying a great affection for fairy-tale whimsy...the Beatles worked towards a more pronounced psychedelic sound with their 1966 album, *Revolver.*

ManyHoliday directed the direction in which Beatles was heading his group, but artful productions imposed by conservative record labels (current owners EMI) interfered. Leaving the music world for a bit, Beatles was lead back when the band's faithful fans, especially from the pop up generation that enjoyed the music of young bands like the Rolling Stones, Who, and Pink Floyd, and were turned off by the psychedelic music of groups like the Fairies and the Rolling Stones. Eventually, the Beatles, with the help of their manager Brian Epstein, decided to move away from their earlier psychedelic sound and focus on more traditional pop music. The band's final album, *Abbey Road*, was released in 1969 and featured a more traditional pop sound compared to their previous albums.

Brian Wilson sought in full being those elements in early progress. He desired a re-creation of the Brian Wilson that emerged in the late 60's, and he focused on creating a band that could reproduce the signature sound of the Beach Boys. The result was the album *Pet Sounds*, which featured a more mature and polished sound. Wilson's desire was to create a band that could perform the intricate vocal harmonies and instrumental arrangements that had become synonymous with the Beach Boys' sound. The album's success led to a renewed interest in the group, and they continued to release albums well into the 70's, experimenting with different styles and sounds.
A Bit o’ Old Mexico at the Rondout

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

IT'S A new love. I think I have found one not only a new love but also a new main course to go on with life, to leave campus, and to waste all those quarters to pay the toll to cross the bridge. What is this new inspiration, you might wonder? It’s Rosita’s Mexican Restaurant in Kingston.

Rosita’s has everything: it’s got the fake spider webs, the painted pumpkins and halloween decorations. Lighted shapes of bats and pumpkins and ghosts in the bar area of the restaurant. And this is all just an addendum to its permanent Halloween decorations, unguished by the time of year. These include a variety of pinatas, each representing a different alcoholic beverage, secular Christmas lights, and the painting of a giant rose. It’s got the fake spider webs, the painted pumpkins and halloween decorations. Lighted shapes of bats and pumpkins and ghosts in the bar area of the restaurant.

Rosita’s has everything: the fake spider webs, the painted pumpkins, the paper skully faces and hanging skeletons. Lighted shapes of bats and pumpkins and ghosts in the bar area of the restaurant.

Kingston’s Rosita’s restaurant delivers the nectar of the gods, a lightning-forking, life-changing experience in burrito form.
In addition to the great books, the Main Street Books facility itself is an attraction. Situated in a rickety building that had previously been a firehouse, a telephone company, and a garage, the store seethes with ambiance. This is the place for students and book lovers alike. Main Street Books is open 12-5 p.m., Friday through Sunday.

In the 1980s, for this reason, social science material is plentiful. Village Books also has an huge quantity of crime and mystery fiction, which was the original theme of the shop. The fiction section is somewhat lacking; however, tucked away in the back corner are two shelves filled with classic paperback copies of the greatest hits of literature. Here, you will have no problem finding Homer, Shakespeare, Dostoevsky, or Woolf. While Tinger had hoped that Village Books would be a resource for Bard students seeking out inexpensive books, he expected that students are not as concerned about saving money as I would have thought," he said. Considering its location, no student should pass this store up. Hours are Wednesday through Sunday, 1-5 p.m.

For the best and most interesting bookstore near Bard is Main Street Books in Germantown, now in its second week in its new location on Church Street. Ken Hulbert and Steve Walling, retired teachers and graphic designers respectively, know how to choose their books. The fiction selection is excellent and includes both classic and contemporary writing. There are also extensive art history, philosophy, and drama/theater sections. There is a good possibility that the book of criticism you need for your philosophy class is here. In addition to the great books, the store itself is an attraction. Situated in a rickety building that had previously been a firehouse, a telephone company, and a garage, Main Street Books seethes with ambiance. And yes, there's a cushy chair. It is so inviting that even the neighborhood dog Queenie pays a visit once or twice a day. This is the place for students and book lovers alike. Main Street is open noon to 5 p.m., Friday through Sunday.

Village Page, at the corner of East Chester and Tennyson streets in Kingston, is definitely not where students should go to find books for class. Tom Williams and Ann Stenson, who run the ice cream parlor adjacent to the store in the spring and summer, specialize in first editions and rare books. The books are expensive, but it is worth the trip to the neighborhood and stack the stock and turn any page.

Points of interest are the military history, children's and sports sections. In the sports section one will find a book about tennis, the 1930s instructional book recently made famous in the film The Spanish Prisoner next to I Can't Wait Until Tomorrow. As I said, every page is packed with the saying 'if you can't wait, you're not worth the wait.'

For the lovers of shopping at these stores rather than on campus, a simple compromise is warranted. Take Professor Justus Rosenberg's course, the 19th Century Continental Novel, which is being taught this semester. The syllabus includes Tolstoy's War and Peace, Sterne's The Red and the Black, Balzac's Cousin Bette, Flaubert's Madame Bovary, Dostoevsky's Crime and Punishment, and Mann's Buddenbrooks. If the students were to buy these books on campus, attempting to purchase as many used books as possible, it would cost about $40. At Village Books, Alternative Books, or Main Street Books, one would spend between $15 and $20 dollars. As the saying goes, the numbers never lie.
The Ancient Quarrel Between Poetry-Through-Mail and Fear

DEAR Miserable,

I have a crush on some guy who I invariably find myself running into him all the time. Then, pre

1. It is never successful. You build him up so much inside yourself that when you are around him, you are reduced to sounding like a blathering idiot. Trust me, he will never like you if this happens. He'll say to things without some outside opinions.

2. Unfortunately, the most romantic act ever committed by my significant other was to be serenaded with the C&W song, “Why Don’t We get Drunk and Screw,” so I have little experience with romantic poetry, but I did do some research for you, and I think with a little paraphrasing, there is still hope. I would advise using something that you didn’t write yourself. This is because unless you are a professional romantic poetry is like sending him an engagement ring and you don’t want to freak out. drafts. I would generally say that the more minimalist the better, but if you cannot be swayed, a few doodles are acceptable. If you decide to go for the doodling though, make sure you buy more paper because there will be the ultimate turn-off.

The Ancient Quarrel Between Poetry-Through-Mail and Fear

DEAR Miserable,

I have a crush on some guy who I don’t even know and have no classes with, but who I’ve seen around. Do you think it is advisable to send him love poetry through campus mail, with only my box number? What should I do?

Yours,

Miserable in Mannon

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A Momentary Justification of the Monster

By Jordan Smith

I was a senior last year and I have a crush on this guy who I don’t even know and have no classes with, but who I’ve seen around. Do you think it is advisable to send him love poetry through campus mail, with only my box number? What should I do?

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Two New Exhibitions at the MECA

Social themes explored at the challenging, yet honest, but overemphasized, shows, entitled "Oubirak" and "Yesterday Begins Tomorrow".

By Harry Forbes-Chisholm

This past month the Courtauld Institute has hosted two group exhibitions entitled "Yesterday Begins Tomorrow" and "Oubirak". The latter is a collection of works based on a short story, Kafka's, which bears the title of the exhibition.

The United states of art in "Yesterday Begins Tomorrow" expressed the current situation of nature, civil society and political and social relations. The show started with an introduction to the world of art, an exhibition of various objects and ideas, including the work of contemporary artists. The show was well-received and was able to attract more visitors.

The most important piece in the exhibition was a mixed media installation by Yousuf Karsh, which was a series of photographs documenting the history of the world in the last century. The installation was a stunning example of how art can convey important messages in a powerful way.

The show was a great success and it is hoped that it will inspire other artists to create similar works in the future.

"Oubirak" is a show that explores the theme of identity, with particular emphasis on the concept of self and the idea that we are all unique individuals. The show is divided into two parts, the first of which explores the idea of identity in different cultures and the second of which explores the concept of self in a more general sense.

The show has received critical acclaim and it is hoped that it will continue to be successful in the future.

"Yesterday Begins Tomorrow" and "Oubirak" are both important exhibits that explore key social themes in our society today.
Letters to the Editors & Community

To the Bard Community,

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

To the Bard Community,

I would like to comment about the incident which occurred on campus Saturday night and the response by the administration and students. As many of you are aware, a Deputy Sheriff from the Dutchess County Sheriff's Office arrested Mario Bourdeau, an African American male student, on campus. I mention Mario's race because, In addition, "H.E.O.P." appears in a block of letters on the title page. In my car to drive home to my lit- there are no clear explanations why he was arrested, and his case was reviewed by the office, and the student was charged with battery. The student made statements that he was unaware of the incident.

I am disturbed that the memory of this incident will forever cloud my impression of the New term affects.

I am committed to working with all of Bard's faculty, staff and students to make sure that this never happens again on our campus. I have not had the opportunity to prop- erly reflect upon how this has affected me, my fellow African Americans on this campus and the commun- ity at large. However, I know that soon the night will come when I get into my car to drive home to my lit- tle apartment in Kingston; and cry about the painful realization that my African American brothers, sisters and I have a limited sense of safety in our own com- munity. But, the time for tears will be brief and the time for action will be long.

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

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Mario Bourdeau, Raymond Marte, the other students directly involved and the agenda of the Bard Black Student Organization. In addition, I would like to encourage all students to respect the different reactions of their peers and refrain from judging each other's choice of action.

To the Community,

There are no words that can adequately describe in one sentence what happened to Mario. We support him in whatever he desires assistance in doing or not doing. We do feel fortunate to be the recipients of an open dialogue amongst all members of the Bard community. — Annice Omo-Stokes

Head of LASO

Firing Line Guest Inconsistent

To the Editors:

In this year's first issue of The Bard Observer you offer an account of last spring's Firing Line tape hating hostile at Bard, during which several students disrupted the debate with a protest for more campus diversity ["Protesting Firing Line Air, Diversity Debate Continues," Sept. 23]. In addition the Observer provided a table, titled, "Bard College Minority Enrollment." On the last line of your table the figure for H.E.O.P. Enrollment is consistently stated to be ten. In fact, the Higher Education Opportunity Program admitted fourteen First Year students.

My reason for writing to you is all about this statistical error; not to your conclusions of H.E.O.P. Statistics in the Enrollment table without explanation. As It's clear from the context, because nowhere in your article does it state what the acronym H.E.O.P. stands for, nor does the reader know what it means, I'm sure that you may want to stop by the office and see what is going on. There may have been significant changes in H.E.O.P., but we're still here.

Secondly, GABRIEL N. MENDIS

Acting Director, H.E.O.P.

North Hoffman Building

Observer Editorial Policy

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

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

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

Letters to the Editors 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, and style.

Send submissions via Campus Mail to: PO. Box 850. The Editors can be contacted at observer@bard.edu; 758-7131, and PO. Box 850, Bard College, Annan- dale-on-Hudson, NY 12504.
Salomea Genin

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

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

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

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

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BOT-MAN:
THE KILLING JOSEY

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

Special thanks to: Allen Josey, for trying so hard (with an apology about the low jab at the hair); Dave Warth, for the brilliant "Killing Joke" parody (panels 1-4 and the title); numerous others, for brainstorming what would be the weirdest form of entertainment possible; the jazz band, for having to do a gig in a cafeteria; and John the Evangelist, for allowing use of the Book of Revelations.