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Former Black Panther Leaders Address the Power of Protest
Bobby Seale and David Hilliard reflect on a transformative age

AMADOU DIALLO, an unarmed young African immigrant, was shot 19 times by four New York City police officers two weeks ago. Thousands of community activists led by the Reverend Al Sharpton, have denounced both the police department and New York Mayor Giuliani. They claim Giuliani has failed to sufficiently address the criticism that the reduction of crime in New York has been accompanied by an increase in policy brutality, directed particularly at African-Americans. Incidents such as the shooting-mort of Amadou Diallo and the torture of Abner Louima in a Brooklyn police station a year and a half ago have left many people wondering how far America has really come since the turbulent 1960s.

Bobby Seale, co-Chairman of the Black Panther Party (BPP), was an "intense change," he and ex-Chief-of-Staff David Hilliard spoke with Seale Wednesday night in Kline Commons to a beyond-capacity crowd. Seale asserted that police brutality was twenty times worse in the 1960s when the Black Panthers were at their height. "They did it, got away with it, and laughed at it," he said. According to Seale, the attention given to Diallo's case in the press and the ensuing investigation into the four officers involved would have never happened thirty years ago.

At the outset of the talk, Seale noted that there are highs and lows of political activism and that the country is experiencing a low point.
Campus-Wide Cigarette Referendum Passes

BY AMANDA WHEATON

Yes, after a lengthy absence, cigarettes are once again available on campus. For a mere $3.45, one can purchase a pack of cigarettes from our own Barnes and Noble Bookstore. For many years, cigarettes at the bookstore were a staple of campus life and a huge source of profit for the bookstore itself. However, a year and a half ago, Associate Vice President Jim Brudvig wrote a letter to the students stating that smoking was an individual choice, he felt that the college, as an educational institution, had no business promoting the use of deadly substances. Last semester, the Student Life Committee continued to complain that such a decision should not be handed down by administration, but that the community should decide if on-campus cigarette sales were acceptable. Administrators Jim Brudvig, Stuart Levine, and Mary Bucholtz agreed that a campus-wide vote would be a fair way to resolve the issue. They agreed to abide by the community's decision as long as the referendum met certain criteria. All students, faculty, and staff were eligible to vote, and a voter turnout of at least 50 percent was required. A simple majority would decide.

Student Life Committee members tabled in Kline and the post office during the last weeks of the previous semester, and complained that the only difficulty was collecting the 870 ballots that were required to meet the 50 percent voter turnout needed. However, when enough people finally cast their ballots, the result was a landslide-victory for the tobacco industry, with some two-thirds of the population voting to allow cigarette sales at the bookstore.

Rumors have accrued that President Levine is writing to the current president of Barnes and Noble asking that the sale of cigarettes be permanently discontinued. Approached by students upset by the loss of an appreciated convenience, Brudvig explained that faculty, and staff were eligible to vote, and a voter turnout of at least 50 percent was needed. However, when enough people finally cast their ballots, the result was a landslide-victory for the tobacco industry, with some two-thirds of the population voting to allow cigarette sales at the bookstore.

The vote was held on the campus but not on campus. The campus is the voting place of the students, but not the voting place of the administration. The administration has no right to vote, and the students have no right to vote on behalf of the administration. The administration is required to abide by the vote of the students, and the students are required to abide by the vote of the administration.

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Panthers Speak to Large Audience

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

Although the Black Panthers contributed immensely to changing the oppressive
criminal justice system, their legacy is tainted. According to Hilliard and
Seale, J. Edgar Hoover's COINTELPRO program had undermined many radical
organizations in the 1960s by Publicizing damaging misinformation about the organizations
and creating internal conflict within the groups themselves. The
Panther's association with violence is one example of this damage to their reputation.
The Black Panthers legally were unconstitutionally symbols of self- defense. They claim this act was inimical to the press, who labeled the Panthers as a militant hate group.

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

For Seale, history is an essential component of activism. During the talk, he
explained how his largely self-taught knowledge of the history of the African
peoples helped him understand the racist political processes taking place around him in the present. In addition, he emphasized the need for young people to be aware of past movements, in order to more effectively manage their own.

David Hilliard is currently running for Oakland City Council, with Seale act- ing as his campaign manager. Seale and Hilliard made the point Wednesday night that Hilliard's candidacy does not represent a shift away from the grassroots toward
"intellectual" or "meta-narrative" of history of black peoples, to which
Gates responded that he saw no problem with such a concept. Another student suggested that the encyclopedia glossed over the issue of racism, while a third pointed out that the history was of an ironic
type, neglecting the folk history of black peoples.

Generally, Gates responded with dogged advocacy for what the encyclopedia does include, rather than speculating for what he acknowledged as inevitable limitations. "[Some] people say I'm not
affirmative enough... the great thing about capitalism is, I can say make your own goddam CD-ROM!"

Encarta Africana will soon be installed in the library and sold at the bookstore. The retail price is $69.95, and includes a $20 value. The encyclopedia will also be published in print form later in the year. Further information about the encyclopedia, including sample "pages," can be found at www.Africana.com.

Panthers Speak to Large Audience

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Gates Presents CD-ROM

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ROM format is the mapping of every documented slave revolt that took place during the history of the slave trade on a digital cross- reference map.

The format of Encarta Africana appeared user-friendly. It is thoroughly cross-referenced with hyperlinks to other areas of the encyclopedia that are interested in black studies. This means that students need to get on the information highway, or else suffer "intellectual road-blocks." Noting that there are 14 million black Baptists in the United States, Gates mentioned the value of encouraging black Sunday schools to teach African history, comparable to the way Hebrew schools teach Jewish history alongside religion. He suggested that Encarta Africana would serve as an ideal resource for this purpose. Microsoft is planning to donate 8,000 copies of the digi- tal encyclopedia to schools and libraries. However, the CD-ROM is not yet Mac-accessible, preventing 40 percent of school computers from running the software (San Francisco Chronicle, 2/11/99).

The audience appeared receptive to the easy authority with which Gates spoke, and was a great supporter of favorable comments, with one student even offering Gates his product with the zeal and fondness of a parent. However, the question and answer period revealed skepticism about the potential for Encarta Africana to achieve the scope to which it aspires. One student offered the criticism that Gates's creation was providing "meta-narrative" of history of black peoples, to which
Gates responded that he saw no problem with such a concept. Another student suggested that the encyclopedia glossed over the issue of racism, while a third pointed out that the history was of an ironic
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Tivoli Mayoral Race

Tivoli's population is relatively eclectic. There are the permanent residents, the Bard students, and the weekend New Yorkers, all of whose interests differ. As in Molinaro's platform in the 1997 election, in which he again ran unopposed, he is focusing on "bring[ing] the community together." This includes finding ways in which all residents can have an active role in the community.

Currently, Molinaro is working on setting up a college forum, in which students can voice their ideas and grievances to the Mayor, Planning Commission, and other facets of the Tivoli govern- ment. The mayor also maintains an open door policy

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

There may also be potential to open a school in Tivoli, which, this says, would build a real sense of pride in the village.

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Another issue which both candidates have addressed is the increased youth population in
Tivoli and their needs. Molinaro has formed a Tivoli Youth Committee and praises the success of events such as the annual Halloween party which drew over 250 kids last year. Tim would like to establish either a day care center or afternoon pro- grams that would benefit both youths and their parents alike. With the youth population rising, to the nervousness of the Tivoli govern- ment. The mayor also maintains an open door policy

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

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

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

The college was only willing to explore other sites which would require minimal redesign. A site to the north of West Merce, on a grassy area presently used as overflow parking for the Bard Music Festival each August, was found to be acceptable. Gehry visited the site and voiced his approval. Only the foundation will need to be significantly altered, he said, as the site is rather than sloped, calling for excavation.

The planning board will also have to place the opposite side, and minor adjustments may be made to some facilities on the first floor.

The new building will look exactly the same.

Although the Planning Board encouraged a move to the Manor site, the college's decision would be contingent upon the Board's ability to promise and fast-track approval to begin construction, said Brodvig. "It is more important to have the buildings somewhere than not at all," he said. "There's no fully committing to moving it until I know the community is behind [the new site]."

The Planning Board expressed concern about the alternative of the New York State Department of Environmental Conservation to the site's proximity to the Tivoli Bays Reserve, which it administers, as well as about the possible visibility of the building from the Hudson River, which will be just under a mile away.

Moving the Performing Arts Center to North Campus would dramatically structure the function-al arrangement of Bard's campus, placing teaching facilities and performance space in a part of campus that is currently residental. The entirety of the dance/drama department would move to the site of which the Avery facility would be built to open either concurrently with, or a few years after, the Gehry building.

The relocation of the proposed building, along with the replacement of the Avery building, could add as much as $10 million to the building's original $20 million price tag. Only $13 million dollars have officially been raised thus far, leaving the college with a significant fundraising work to do.

President Leon Botstein spoke to the Observer on a cellular telephone as he hurried to a Manhattan meeting with possible donors.

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

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

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

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

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

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

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

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

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

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

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

"They have done the college great harm, and my opinion has not been loused. They have come close to destroying a very important project for the campus and the community," he said. "Let's hope that they [will now] leave us alone.

On the evenings of January 30/31 and February 16/17, two robberies were committed on Bard campus, by what the authorities are calling "the suspects on campus is asked to please leave us alone." The administration has expressed particular concern about the two students' unlocked rooms after being directed by other people.

The building itself will look exactly the same.
From the Observer Archives
Speaking with Huey P. Newton

Editor's Note: The following is excerpted from an interview with Huey P. Newton conducted by John Buxcourt and David Feustel of the News Service on August 21, 1970 in New Haven, Connecticut. It was subsequently published in the September 1910 of the Bard Observer (for these charges were added to before we can see any peace, and they're already separated even on a geographical level. If imperialism those countries be freeimperialism won't allow us to support it. At this point we take a stand that we think that blacks within this country have a moral right to separate. The revolutionary nationalist idea is a moral thing. After so many years of abuse we have a right to do this. We won't be any need to separate at all anyway—matter of fact the whole concept of nationalism will be settled. Right now the Black Panther Party supports all nationalistic wars of independence, because we feel that history has bequested this task upon us. In many ways, it's a natural thing that Black Americans are the vanguard of the revolution. Because our history was destroyed. We were kidnapped from the Mother Country, brought here, and our national attitude was destroyed by slavery.

The people are looking for salvation not from the past really but always to the future. So we're progressive by necessity—a very pragmatic people. You're less likely to have ethnocentrism when your history has been destroyed. So we end up being a very dynamic people. We end up being a people that's been dispersed all over the world, as therefore we're international by our very heritage. Because we're not hung up on this national chauvinism, not really historically, because after the break, by slavery again, it's only natural that we'll be internationalist and it will be easier for us to give those chauvinist ideas of nationalism. Charles Garry (Huey's lawyer): Huey, why do you tell them something about the difference between revolutionary suicide and reactionary suicide. Huey... at this point in history... the people in general and the blacks in particular have little alternative. We can choose between revolutionary suicide and reactionary suicide. What I mean by revolutionary suicide is committed by a revolutionary set of conditions. When a corrupt regime strips a man of all dignity and crushes his humanity, to commit a revolutionary suicide. If he does nothing he gets killed by that reactionary set of conditions. It's a spiritual kind of suicide. Of course, as much as he's doing nothing to stop it. And I'm contending that he has an obligation to preserve himself, so it's also shows a redemption. Because in the new world, people will only live to love each other—love the love that has for the people and this discipline. But it's a freedom of choice, and that whole world will be easier for us to give up...
For the past two years, attempts have been made to set up a server devoted exclusively to providing web space for students. Students had previously proposed that a server, funded by the Vice-President's Fund, be networked on the C/S 2 Warp operating system. This system was chosen to avoid providing superior access to the administration. Under the operating system endorsed by the administration, the college would have the ultimate control over the server. The server had demanded exclusive administrative privileges on a student-designated server, but former Information Resources Director Boecke Gigman refused to grant students this degree of control. Other points of contention, related to content issues and student authority in general, assayed the approval process for a student-run server.

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

As a student-controlled community resource, the server is expected to provide many services. The ability to publish on the web may gradually but dramatically change the character of the Bard community. Such an open and versatile medium as web publishing promises to provide students the tools to communicate the way that information is distributed on Bard campus. Indeed, the right to web publishing is extremely important in expanding the ability of students to share their work with the world. Maswick admits that one of his highest priorities was to "open the web publishing channel for the entire community." He cited the online version of The Bard Observer as an example of the progress already made towards getting students' work published on the web. Inside Bard has also featured a web project by student Laura Gail Tyler, which documented her experiences with the college.

The next lecture in the series of talks entitled "Presentation and Representation," sponsored by the Photography department, will be on Monday, March 16, at 5 p.m. in a common center theater. The lecture is the second in a series of talks entitled "Preservation and Representation." The next talk on Monday, March 23, will be on David Nathanson, the author of Visual Intelligence.

New Music to Premiere at Bard

Kyle Gann, assistant professor of music at Bard, and internationally acclaimed pianist Lass Sward, will perform several new works, including two world premieres on Wednesday, February 24 at 8 p.m. in Olin Hall. Gann is also the music critic for the Village Voice. Sward is on the faculty of Bard's Olin Center for the Arts, where he has previously commissioned works from Gann to the post. "Nine Years of Protest" in Music

Celebrating the tenth anniversary of the Tampines Square riots in New York City, "Nine Years of Protest" opened in Olin Sunday night. The show features flyers, posters, and photographs from one of the longest protest movements to have taken place in the last twenty years. It addresses issues of squatting rights, gentrification, and affordable housing on the Lower East Side. The show will be on exhibit until March 15. (For a great source for more information on these events is "The Magazine (Frontline by Noam Chomsky)."

MODELL LAUREATE SPEAKS

Erich Auerbach's lecture in 1966, "Rusell"

Rusell Blackburn stumped the first-known Jewish puppet star. Since then, the history of puppetry has been the subject of extensive research and has been used by several of the most interesting and important institutions of Russian studies. Russell Blackburn received the Nimiad Prize in 1993. His lecture, "The Anthropological Adventure: The Discovery of the Binney Puppet," will be held on Wednesday, February 11, at 4 p.m. in Olin Hall. Said Russell, "Among the many things we hope for are times an opportunity for adventure and personal MASC WICK took a survey of 40 "Tier 1" liberal arts schools and found that Bard was one of two that do not have a student web server...
Latin American Music Resonates on the Hudson

Bard celebrates neglected repertoire with Brazilian composer Lacerda

By June Corni

FAR FROM THE WORLD of thick German Romanticism, Viennese Classicism, and all the other European classical traditions that have formed the bulk of our western musical canon, the Latin American music scene has flourished independent of their neighbors to the north. Occasionally a composer of comparable virtuosity and approachability, like Villa-Lobos or Ernesto Nazareth, will break the icy river of the classical tradition and make a place in the repertoire. In general, however, the music of Latin America has remained a poorly explored genre of classical music literature.

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

Thanks to a grant from the Brazilian Ministry of Culture, the septuagenarian Lacerda, one of the last and most respected of the Brazilian national composers, was in attendance. Wednesday night saw him, as always, on top form. In one of these, he gave a brief history of Brazilian music beginning with the country's colonization. In another, he spoke of his late teacher and collaborator, Camargo Guarnieri. Lacerda's discourse was illuminating, humorous, and extremely well informed, evoking a strong knowledge of the musical culture in which he has lived and to which he has made an impressive contribution.

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

The performances of the evening all kept with the spirit of the music. Bart Mort and Joan Tower's performance of "Passo" for two pianos, by William Bolcom (the only American on the program), was a supple rendition of a rather supple piece. The style of the piece seemed to owe more than a little to the tangos of Ernesto Nazareth. Ms. Mort was then joined by Ruzal Sato and the Wyandot Ensemble, besides herself, and they attempted to give the audience something to think about when she was playing, were a little mawkish and beside the point. The talks were over quickly however, and her playing was exceptional enough to make up for her attempts to say something about the music that the music itself could tell.

After this lengthy first half, there was an intermission during which a whole array of Latin American treats were served, prepared by the gracious Daisy Tyler. With the help of some flan and punch, a group of devoted audience members returned to the tropical temperatures of Blum Hall for the second and more fun half of the concert. The second part consisted of mostly student performers, half of which were guitarists of comparable talent, playing selections from the vast Latin American guitar repertory. Among the solo-guitar performances was another piece by Osvaldo Lacerda called "Pomeiro." This sweet song-like piece, for flute and piano, was beautifully performed by Barbara Smith and Jun-Dae Bates, respectively. Virginia Erin Watson, accompanied by Bart Mort, played a light folksy piece called "Dances Colombianos" by Antonio Maria Valencia. Eric Meyers gave an intense and athletic performance of Alberto Ginastera's "Suite de Danzas Criollas." The concert concluded, as many concerts at Bard conclude, with a jazz piece; this one by the Brazilian Antonio Carlos Jobim.

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

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

By Sameer Reddy

DO YOU LIKE CHOCOLATE? Did your parents neglect you as a child? Do you mope into the prepubescent joy that goes hand in hand with a good fairy tale? Are your free-loving politically-correct racially-diverse homesick-Maxim-Stalinist heroin-added friends begging to seem a bit boring? If you answered "yes" to any of these questions, last weekend's show of pure pantomime brilliance, by Liza Shippley and her cross dressing troupe of loud-mouthed anarchists, would have been the perfect cure for your ennui.

TTE亞 TUESDAY, FEBRUARY 23, 1999

FILM REVIEW FILM REVIEW FILM

Tale of Two Cities

The use of or a new wave over at Upstate Films was consistently timely. I had just finished reading Reader's Digest, a book by Kate Bornstein, that deals with various aspects of the gender and transgender experience. The book made me reexamine my assumptions about the world and its system of gender polarity. After having read the book, I felt as though I could freely shape the system, rather than be manipulated and shaped by it. These were some of the lofty, empowered, and sadly naïve thoughts that were on my mind when I arrived at the theatre.

The documentary traces the events leading up to the brutal and promiscuous executions of Brandon Square and two of his friends. Interviews with family friends, and losers, occasional diary entries, and recorded conversations from the context of the movie. The movie encompasses the contrast between Brandon's transgender experience and that of the white, hetero-normal, middle-class communities that surrounded him. It consists mostly of rapid cut explosions set to ironic country songs. By the third scene of rolling grass, hicky-backy grocery stores, and plowboy country coming about wanting a real man, I was bored and annoyed; I found myself wishing that they had stuck to their otherwise stark format of interviews and recorded text. The interviews were particularly well-done, painting portraits of the speakers through their own words rather than trying to manipulate them to reveal their ignorance, anger, etc.

The documentary successfully weaves depersonalization into a meridional or sensational account of the complex and tragic series of events. I left the theatre disturbed by the violence I had just witnessed on-screen, but I was also disappointed by the efforts of the filmmakers. I felt that they re-presented themselves to a certain degree by portraying to tell the Brandon Square story, without really spending much time on what the experience of transgression itself meant to Brandon. Rather, they concentrated on presenting the restrictive atmosphere of ignorance and intolerance that oppressed and finally destroyed (and continues to destroy) people's lives. While these images and interviews are disturbing, they certainly aren't new to anyone who reads the newspaper. I would have been more interested if the professional and conscious approach that distinguished this film were applied to an exploration of the transgender experience itself.

The Brandon Square story is most powerful as a cautionary tale (or Tita, Tita, gays, lesbians, and anyone else who is the object of prejudice) and an eye-opener for the mostly privileged and educated straight people who will view it. In the end, however, I don't feel this film will prevent any crimes or open people's minds. This film is simply a documentary of the latest violence that explodes in our faces and steals our breath, the violence that never seems to go away. —Sameer Reddy
Dear Miss Lonelyhearts,

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

Yours,

Confused in Cruger

Dear Confused,

Does this attractive and charming man have a counts? Or better yet, a twin brother? Attractive and charming, huh? My advice to you is to immediately send his phone number to Box 609. Then tap into a larger evening's excursion, like dinner, a strain by starting off the night doing something with a group. and then branching off. (Just don't threaten to invite him along.)

First off, there is no graceful way to ask someone to a dance. Flowers help. You may want to try and ask over the phone, as this is potentially less painful if you are rejected. But that wasn't happen.

So, I've compiled a list to aid you in your attempts, if you do decide to suck up to him. Keep the faith baby. The age-old debate about whether to spit or swallow has plagued couples for thousands of years. There is even evidence of fellatio in ancient Egyptian hieroglyphs. However, as history shows us, a definite solution has never been reached. Cults in Fiji in the 1200's believed that semen contained a purifying substance which lengthened one's life, and swallowing became almost as popular as drinking holy water. Yet around the same time period in Australia, there is evidence that people thought semen was harmful if ingested, and caused death in excessive amounts. Can you guess, when the spitters were in the majority, there was talk of designating beds with tasteful cups attached to the headboards.

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

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

1) Do not think of cum as "hot sperm." This visual image will leave you feeling like you are swallowing tadpoles. Find something you enjoy drinking, like a citrus fruit. Also, a little bird told me that vegetarians always taste better, but this has yet to be scientifically proven.

2) If you have a problem with the taste, tell him to buy a cup of coffee later. You can offer to pay, but I know it's easier going Dutch. He will probably feel the same way, but if he is living proof that chivalry is still alive, send his phone number and your statistics to Box 609, tap your heels together three times and...
The Rise of Auteurism in 70s Soul Music

By Scott Shaw

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

PERSPECTIVES IN MUSIC

Popular music began with the development of a large-ly single-based market. The emphasis was on the 45— an easily digestible chunk of music that delivered a condensed musical experience in often less than three minutes. For fans willing to spend more on the product, labels would often arrange substantial material around the one or two songs of note which were receiving airplay on the radio. As the market for albums developed in the mid-60s, Motown Records' legendary album "For Once in My Life," released in 1963, is one of the earliest examples of this trend. The album, a collection of songs by Motown artists like Stevie Wonder, The Temptations, and The Supremes, was a major commercial success, establishing Motown as a major player in the pop music market.

The 70s saw the rise of a new generation of soul artists who, like Marvin Gaye, were influential in shaping the genre. Gaye had been with Motown throughout the 60s era, and with the release of his album "What's Going On," in 1971, he introduced a new level of artistic freedom, including several top-ten hits. The album was a critical and commercial success, and it was no secret that Gaye's message had resonance with the broader audience, and his message of social and political commentary resonated with the fans.

In the early 70s, Gaye's influence grew even more with the release of his album "I Want You," in 1972. The album was a departure from his earlier work, as it was a more personal album that dealt with themes of love, loss, and the challenges of urban life. The album was a critical and commercial success, helping to establish Gaye as a major force in the soul music scene.

The rise of auteurism in soul music during the 70s was marked by the emergence of new artists who were able to express their unique visions and styles on their work. Artists like Marvin Gaye, Stevie Wonder, and others were able to create albums that were not just collections of hits, but works of art that reflected their personal experiences and perspectives. This trend continued throughout the 70s, as more and more soul artists began to embrace auteurism and create music that was uniquely their own.
Perspectives on Alice’s 8-Fitted Agony

By DevonIter

LAST SEMESTER’S ALICE: an agony in eight fits was no more adaptation of Alice’s Adventures in Wonderland. This “unprofessionally created” meta-play did not limit itself to sarcastic commentary on the human condition. Rather, it delved into a deeper exploration of our human nature, the allure of power, and the consequences of our actions.

Adventures in Wonderland. This “improvisationally and cruelly amusing spasm mimicked the human aspect under dissection: Herein lies the allure of power. The presentation orbited around time and intrigue via production. Further, this mesmerizingly articulate “agony” rhythmically alternated from a fluid, squall-ticked viewpoint to a stark, precise captivation.

Alice, conceived by Juliet O’Brien and supported by writers Seth Cattan, David Homan, and Zach Yowell, was an energizing and anchoring force to the academic threshing of last term. The presentation orbited around time and intrigue via production. Further, this mesmerizingly articulate “agony” rhythmically alternated from a fluid, squall-ticked viewpoint to a stark, precise captivation.

Alice, portrayed by Melinda Caviday, was an energizing and anchoring force to the academic threshing of last term. The presentation orbited around time and intrigue via production. Further, this mesmerizingly articulate “agony” rhythmically alternated from a fluid, squall-ticked viewpoint to a stark, precise captivation.

Alfred, the school janitor, was played by Devon Lautz. Alfred’s character was a classic example of the human nature of power and control. He represented the constant struggle for dominance and the resulting frenetic action.

The role of the White Rabbit was played by Evan Briggs, who embodied the character’s quick wit, sharp tongue, and constant pursuit for knowledge. His performance was a masterclass in character development and brought to life the iconic figure of the White Rabbit in Lewis Carroll’s works.

The ensemble cast, consisting of Anna Gridley, Devon Lautz, and Evan Briggs, delivered a captivating performance, each character adding depth and complexity to the production. The cast’s dedication to their roles was apparent, and their chemistry was palpable. The audience was left in awe of their performances and the intricate plot that unfolded before them.

The final scene of the production was a touching depiction of loss and recovery. As the curtain closed, the audience was left with a sense of hope and resilience, proud of the journey they had shared with the characters. The 8-Fitted Agony was a remarkable exploration of the human condition, power, and the complexities of existence. As the last scene ended, the audience was left with a sense of wonder and anticipation for what the future would bring.
Observer Redesigns, Wants New Writers

To the Community:

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

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

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

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

2. All stories must begin with the following tag-line: Name: Joe Stanco
Section: News
Story: Computer center improvements
Suggested Headline: Henderson Wires Campus
Suggested Subheadline: Backed by private supporters, computer center initiates email revolution
Due Date: 3/14/99

New Orleans, Land of Dreams

PHOTOS OF THE MONTH
Letters

To the Community,

Over the past four weeks our campus has had the privilege of hosting Dr. Henry Louis Gates Jr., Bobby Seale, David Hilbert and Dr. Wyatt Tee Walker. None of these events would have occurred without the determination, diligence, and focus of students, faculty, staff, and community members. I want to draw special attention to the students. These events were made possible by students that decided to move from talk to action and dedicated hours ferreting out details and securing support to bring these men to our campus. Without their efforts, those that participated in these events would not have had the opportunity to explore issues of African American history, social movements for Black justice or the evolution of African American music with these great minds. The sheer numbers of people that came from within Bard and from outside, indicate a thirst for continuing these types of events and broadening our intellectual discourse to areas of political action, grass roots organization, "wielding history," and tolerating opposing viewpoints.

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

Nicole Woods
Assistant Dean of Students
Director of Multicultural Affairs.

Bard 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. Eight issues are planned for the academic year; distribution generally takes place Mondays on a month-by-month basis. 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 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 his or her identity to the Editor.

The Bard Observer reserves the right to edit letters for spelling, grammar, length, and coherence.

Send submissions via Campus Mail to FR, Box 859.

The editors can be contacted at observer@bard.edu; 758·12504.

Birthday Blubberings

By Howard Mendel

PEOPLE DON'T CARE about your birthday. I mean, a holiday like Thanksgiving is celebrated by just about everyone. Christmas, Hanukkah, Kwanza—I'm sure I'm missing some late December holidays and I'm sure they're chock full of importance—but just not me. Celebrations are celebrated by large groups of people. Even smaller holidays have groups to cherish them, like Halloween (children), Valentine's Day (insouciant lovers) and July 4th (militia members).

But when it comes to real narcissism you'd be hard pressed to beat a birthday celebration; even your friends could care less! So I'm not really expecting anything from my birthday party. My friends will probably send me a "wacky" or "blandantly not funny" Hallmark card. In light of Bard's new fire policy, my girlfriend can't even make me a candlelit dinner! About the best she can do is dim the lights, snuggle close and burn incense suggestively. And I gave up on my parents to make my birthday special since my request for Transformers at age five was replaced with, and I kid you not, GORBOTS! I wanted Optimus Prime but instead I got a yellow Volkswagen Beetle with legs. I'll be in therapy for years over this.

At least my best friend could care less anyway. See, he's been complaining about his rash. And I know, in all honesty, sell me into slavery for a really good ointment.

But I wouldn't want to have a national holiday. After all, that seems to work against reserving some­thing special for me. I mean, I'd have to think of Martin Luther King Jr., one would think of bravery, progressive thinking and political activism. Now mention Martin Luther King Jr. Day to any twelve year old and ask him to interpret it, and he'll say, in a reverent voice, "I went skiing."

What do I really want? I want to be mentioned in the "born on this day," section at the end of the horoscope in the newspaper. You know, the grouping which disproves Astrology once and for all. It's always the most random grouping. "Born on this day: Richard Nixon, Prince, and Secretariat," or "Flurries Nightingale, Leopold and Loeb, and Roy Orbinson." But that may not happen. So I'm doing it here. This is how I want it to appear.

Born on this day, February 17: Woody Allen, Camarones, Winston Churchill, and Howard Magidat. A newspaper column with this entry would make me happy. Of course, since it's my birthday, you can be reasonably sure I won't get it.

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1998-99

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Questions Raised by Gates’s Presentation

By Yves MaKee

“They cannot represent themselves, they must be represented.” In many ways, these famous lines from Marx’s Eighteenth Brumaire epitomize what we commonly refer to today as the politics of representation. The vexing implications of these words now force us to examine the forms of inequality and domination which can emerge within supposedly emancipatory projects and to ask who speaks though and “for whom”?

But when Gates, Jr. himself deployed this quote from Marx in the introduction to his new canonical collection Race, Writing, and Difference as a metonym for the violence and “indigency of speaking for others.” With this in mind, how should the recent location between Henry Gates and Leon Botstein of the Encarta Africana be interpreted? Some exceptionally important and difficult issues are raised by this project, such as the contradictory position of the public intellectual “obvious impossibility of including in an increasingly privatized era of transnational capitalism and the complex relationship between knowledge, power and identity. Obviously these issues will have no ultimate resolution but they do demand serious reflection and dialogue. My remarks are intended to contribute to such a discussion. They are not intended to attack, insult or silence. However, I realize that for some this distinction may not be viable one.

I encountered Gates’s presentation with a fundamental ambivalence. No one will doubt the truth of the assertion that the hegemonic forms of historical knowledge in our society are deeply eurocentric. From school textbooks to public museums and libraries to university syllabi, the experiences, memories and histories of those who are other than the normative position of the white bourgeois male have been silenced and marginalized from official canons of historical and cultural value. Despite the accomplishments of the critical multicultural project and the “inclusiveness” lament of liberals and conservatives, this fundamental exclusion remains. There is a serious void. This much is indubitable. However, the forms of defining, negotiating and “filling in” such a space are highly contested. Is it into this immensely complex discussion that Gates seeks to intervene with all the moral and intellectual power.

The very epistemological foundations of western representation itself (transcendental subjectivity, and its correlate “scientific objectivity,” “human nature,” and “world history”), that, by their very nature, produce and naturalize forms of exclusion and subordination. The encyclopedia embodies this Enlightenment project par excellence, satisfying the desire of “Men” to bring all of reality under its voyeuristic and totalizing gaze. It is no coincidence that this mastery of the world through its reduction to a manageable grid of clear and distinct elements is the logic of both the commodity form and Western imperialism. How should those who are critical of contemporary social relations and the representational systems which legitimize and organize them come to terms with a supremely ideological form such as the encyclopedia? Many have suggested a rethinking of representation itself in terms of multivocality, antagonism, incommensurability, and the representational systems which legitimate and organize them come to terms with the “Africa,” “Our History,” “Our Tradition”? Who is the “We”? What are these categories meant to refer to and what forms of heterogeneity, contestation and inequality do they suppress and contain in the name of an essential unity? Is it possible that he has created an African-americo-centric narrative which manages to contain all that bad. On one level such a gesture can be interpreted as something of a playful rebuff to a “stifling,” “pretentious,” “ritualistic” academicism. However, it may also signal an assertion refusal to deal self-critically with a very grave and urgent political question: Who is he to speak for “Africa,” “Our History,” “Our Tradition”? Who is the “We”?

Who is he to speak for “Africa,” “Our History,” “Our Tradition”? Who is the “We”?!

Continued on following page
CONTINUED FROM PREVIOUS PAGE

The answer, at least as indicated by his recent performance at Bard, seems to be increasingly in the affirmative. Lending strongly to this impression was, among other things, his indifference to the contradictory demands of public cultural work and the profit motive at play. How do the requirements of "marketability" constrain and discipline the images and kinds of questions a "product" can present and explore? This was a question left insufficiently examined. Although it would be theoretically necessary to address this, these spaces could never be separated absolutely. Gates' conspicuous advocacy of capital's war on interrogation. Even those of us who reject old Marxist explanations of power still remain troubled by Gates' remark, "the left," plural and contested as it may be, lost the cultural front. Gates' suggestion that aesthetic property for forging transnational and even postnational forms of solidarity, identity and political mobilization, they by no means guarantee the kind of intersubjective resolution the pundits of the "global village" imagine. Serious questions of accessibility and material resources persist, even in the U.S. As is so frequently overlooked, "glocalization" is a highly uneven and in many cases painful process. It requires sober reflection on the nature of the interpenetration of what Said calls "speaking the truth to power" and private greed.

Where do we draw the line between intellectual and entrepreneurial? It was difficult to discern. As recently as "March Against Racism and Inequality as a Strategic Essentialism" is appropriate to invoke here. Gates is obviously well aware of the problematic status of the African essence he conjures up in the narrative of the Encyclopedia. However, the strategic political function that such an imagined unity can serve in the public sphere is evident. The Encyclopedia was only possible through collaboration with a corporation like Microsoft. However this does not warrant a cheerful celebration of the market. It requires sober reflection on the nature of the interpenetration of what Said calls "speaking the truth to power" and private greed.

Where do we draw the line between intellectual and entrepreneurial? It was difficult to discern. Furthermore, one might question whether Gates will be more valuable in an effort against racism and inequality as a center liberal whose voice will circulate at large in the bourgeois public sphere than as a radical on the academic margins. But maybe these spaces of reception are too narrowly conceived. Indeed in whose interest is it to invoke these ideas into manageable objects of discussion, those in whose name Gates claims to speak. In closing I should say that for obvious reasons I was hesitant about writing this article. Especially as I am so concerned with the problem of "positivity." It is probably necessary to focus myself as a middle-class white college student... I make this digression because I can already anticipate some important and challenging critique which could be launched against my remarks, predicted precisely on my own terms. "Who is to question what Our Tradition or Our Identity consist of?" "Why, just as those who have been historically silenced begin to speak for themselves, does the very project of speaking itself fail under suspicion by those in privileged positions?" "What power relation does that entail?" These kinds of questions are provocative and difficult to negotiate. They put me in an uncomfortable position. But perhaps sometimes it is good to be made uncomfortable and uncertain about one's own speech.
Editor's Note: Bot-Man recently traveled to England, where he and Levine-Boy lingered in contemplation of Marx's carrel in the British Museum. After enjoying fish and chips, they took a bus tour to Stone Henge. As they entered the psychic sphere of the ancient monument, Bot-man drifted off, entering a realm of mystery in which past and present meld. As images of his adventures paraded by, secrets of Bot-man's inner world unfolded, revealing a hidden pattern...