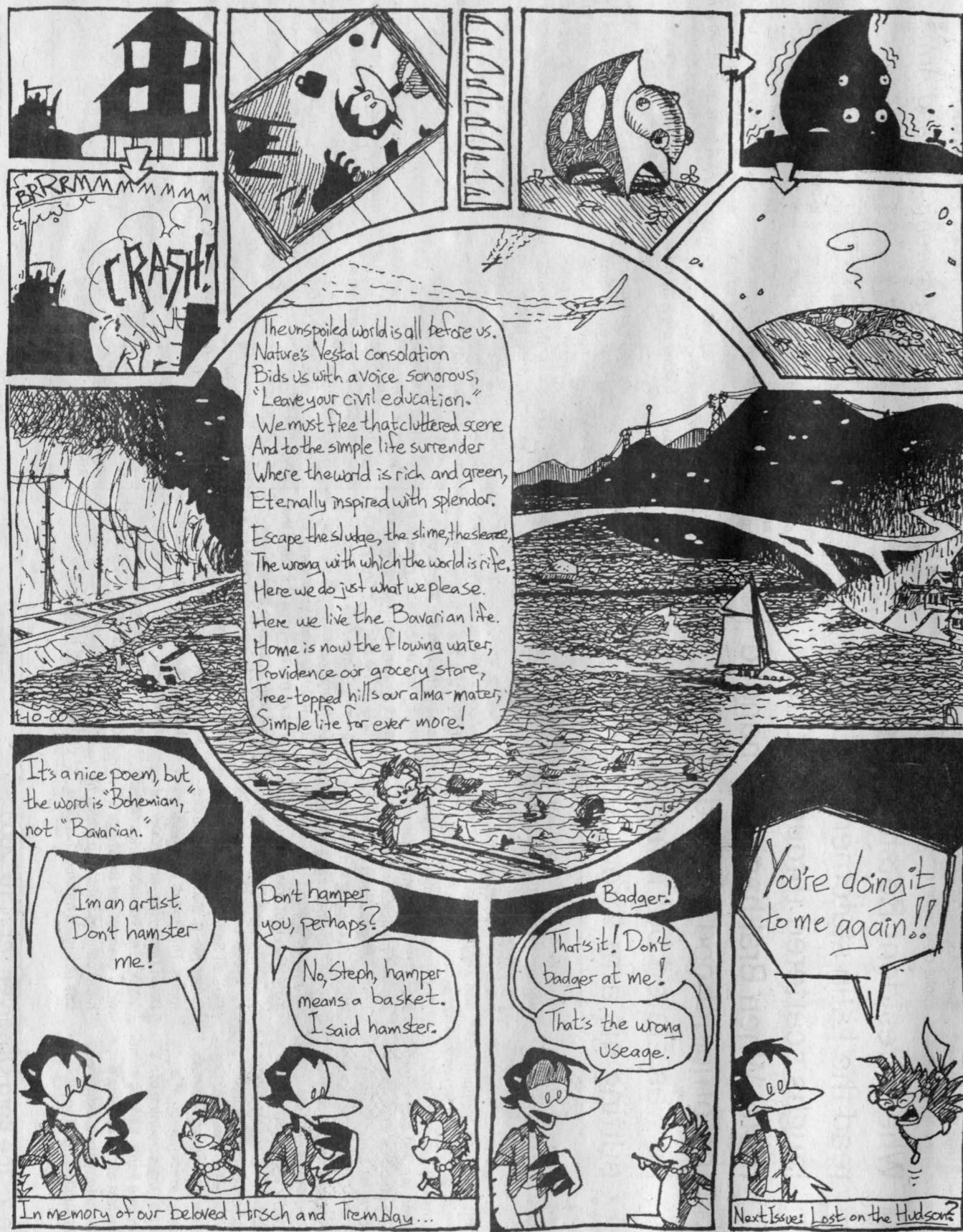


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Confronting the
Biotechnology Industry

A Semi-Formal Affair

Brakhage Screens Four Films and Receives Honorary Degree

by David Janik

ON MARCH 28, filmmaker Stan Brakhage was honored by Bard College. It was a much awaited evening of celebration in which the Honorary Degree of Doctor of Fine Arts was unconventionally presented to Mr. Brakhage outside of the confines of the Commencement ceremony. It was the culmination of a relationship between Stan Brakhage and Bard College that began in the 1960s when Brakhage would come up to Robert Kelly's house in Annandale to screen new films. The relationship has extended to serious academic study of Brakhage's films, particularly in two recent classes taught by John Pruitt dedicated primarily to Brakhage's work. The proceedings involved a reception at President Leon Botstein's house, the presentation of the degree and a screening of four Brakhage films, including two world premiers.

The evening began with lively reception in the President's house. The place was packed with the expected Bard professors, students, trustees, alumni and artists that live in the Hudson Valley. There was also the added presence of a busload of New York filmmakers, museum curators and other well-dressed art types. The outside influence lent an air of importance and fanciness to the room and the event. However, the activity was not altered from the usual hob-knobbing and small talk that one would expect to transpire. The attendees certainly seemed more concerned with trips to the open bar, where the guy with the tray of sushi went

and when he would be back, and which hors d'oeuvres were a success, than talking seriously about film aesthetics or the importance of Brakhage's influence on film lan-

guage, art, and poetics. The reception started to get a little out of hand when a few drunken senior film students decided to try out the Botsteins' trampoline in Leon's absence. The fun came to a premature halt when the contraption toppled over before any of the students were able to get up on it, let alone bounce around a bit. During the madness, Mr. Brakhage stood in a corner conversing with old friends Robert Kelly and Ed Sanders or in the foyer fielding approaches from admiring students, professors and artists. The gathering provided a little counterpoint to the serious presentation of a degree and the screening of silent avante garde films to come.

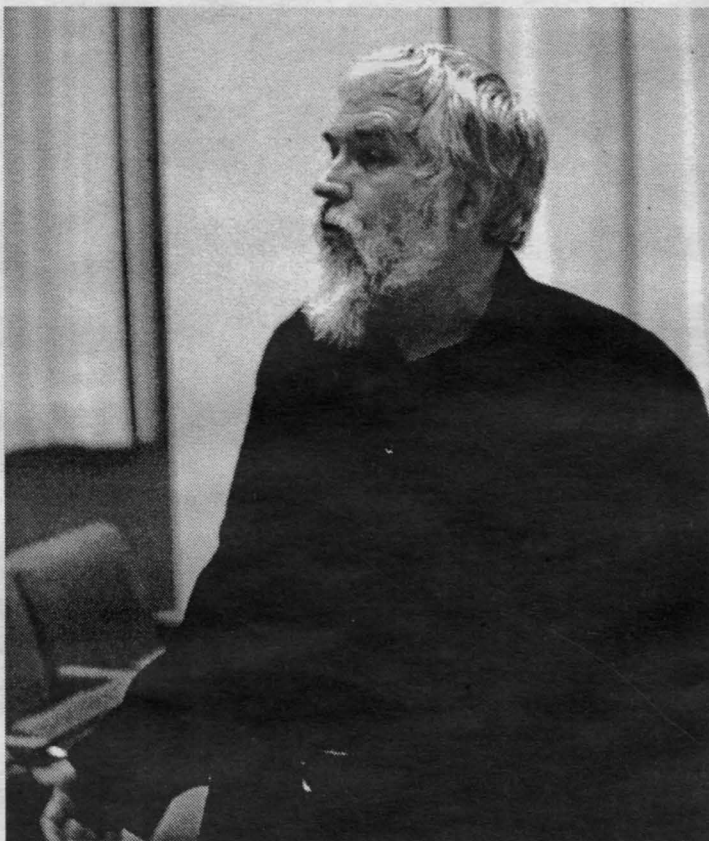
The rest of the evening's more formal events took place in the Olin Auditorium. The room

was filled to capacity with students sitting on the isle stairs. In effort to get formality out of the way, the Honorary Degree of Doctor of Fine Arts was presented at the onset by Leon Botstein, Peter Hutton, and trustees, David E. Schwab II and Marcelle Clements. Botstein characterized Brakhage as a complete artist in his introduction and said he is a great example for new students of film who "dream about doing what he does and adapting it in their own work." The transaction of degree and ceremonial hood from the college to the honoree was handled tactfully with some appreciation of the foolishness of such formality outside of graduation day. When President Botstein began to read the Latin statement respectful laughs scattered throughout the room. When Brakhage was handed the official hood of Bard College he was elated but fumbled with it putting his arm through the hole. Fumbling through the formalities like this made apparent the true importance of the event. Having Brakhage there, present in the room, to discuss his art and show his films. In his acceptance speech, Brakhage talked about the importance of Bard College in his life, that he had recurrently been touch and affected by people associated with this place. He spoke about how awful an experience college was for him in his short stay at Dartmouth College. "I just wish I'd known about this place before I went to Dartmouth," Brakhage said of Bard. Another theme Brakhage spoke on was the difficulty and

When President Botstein began to read the Latin statement respectful laughs scattered throughout the room. When Brakhage was handed the official hood of Bard College he was elated but fumbled with it putting his arm through the hole.

importance of being persistent in working as an artist. He said simply, "Art is a hard pleasure and that's the great thing about it," and went on to describe his way of sustaining his art being "dependent on miracles all my life." The acceptance was modest and humble for a man John Pruitt has described as "possibly the greatest living American filmmaker." In Brakhage's comments he made an effort to honor the institution that was honoring him.

Next came Brakhage's films. Four recent films were screened, *Persian Series No. 8*, *Persian Series No. 9*, and the world premiers, *The God of Day Went Down Upon Him*, and *Water for Maya*. The *Persian Series* films were examples of Brakhage's hand painted films with which he has occupied much of his time



Basking in Honorary Glory: Brakhage conversed with students and faculty before and after the screenings

lately because of the high price of film and film processing. The films were striking, moving shapes and colors cinematically in time, but also somehow working as a kinetic painting at the same time. The economic use of paint as medium allows Brakhage to constantly work through his filmic ideas, but at the same it has made his work, in its present form, cross lines of film, painting and poetry. The static, posed art of painting comes alive with the motion, time, and lyricism of film, poetry and music. The next film in the screening, *The God of*

Day Went Down Upon Him, was a sixty minute shot and edited film with water as a central theme and content. The film cycled through various scales and perspectives of looking at the ocean and the tides, abstracting these views

and putting them in context with the inclusion of a human, a bird, or a boat in the periphery of the shot. Occasionally some other aspects of the atmosphere would be inserted, like a shot of light coming through the leaves of trees. One of the more representative sequences involved various shots of the tide's motion growing in scale from a small tidal pool to the rolling waves of the surf for about three minutes followed by a shot of the moon as if it were the next logical step in the progression. This film was followed by a question and answer period, in which Brakhage said, for him the film was about "ecological hopefulness" and the possibility that nature is a larger entity than human interaction can destroy. When asked about the significance of God in the title,

Brakhage joked, "I just got my honorary degree, so I guess I could be so presumptuous to talk about God," and went on to explain his relation to God, mortality and the power of nature, and how that came to be repre-

sented in the film. Brakhage's recent bout with cancer made him confront mortality and he does this in all the films he showed Tuesday night. He went on to explain that in film as a continual art form there is always the question of "how to stop without an end," and that this makes film a likely symbol for life and death. The final film on the program was *Water for Maya*, a hand painted film about his relationship to the pioneering avant-garde filmmaker, Maya Deren. The film was in many ways similar to the *Persian Series* but used the colors of his pallet sparingly leaving a cooler, more consistently shaped portrait of water in motion. This film juxtaposed against the footage of water in *The God of Day Went Down Upon Him* created a commentary on the ability of film, in these two different forms to represent nature and evoke an emotional response from the viewer.

The presentation of the degree to Stan Brakhage and the evening's surrounding festivity was a fine way to see the artist's work. The format, separated from the confusion and business of Commencement allowed the community to take their time and appreciate the man they were honoring.

Media in Cohoots with the U.S. Military

Media watchdog org. FAIR finds connections between CNN and Army

CNN is known around the world for its military reporting. CNN dominated the world media with its coverage of Iraq and continued its niche with last year's coverage of the war in the former Yugoslavia. Almost everyone can remember the images of smart bombs destroying buildings, the press conferences with military officials, and other pressing news about war.

Yet, many anti-war groups complain that CNN consistently fails to show the anti-war, anti-U.S. side. They claim that hours of tape exist showing schools, hospitals, factories, and people destroyed by U.S. bombs in both Iraq and Yugoslavia, yet CNN rarely, if ever, shows them.

A recent report from the European media and a U.S. media watchdog group, Fairness and Accuracy in Reporting (FAIR), claims that CNN's coverage is biased because they work so closely with U.S. military public relations officials.

Reports in the Dutch newspaper *Trouw* (2/21/00, 2/25/00) and France's *Intelligence Newsletter* (2/17/00) have revealed that several officers from the U.S. Army's 4th Psychological Operations (PSY-OPS) Group at Ft. Bragg worked inside the news division at CNN's Atlanta headquarters during the

war in Kosovo.

FAIR states, "What makes the CNN story especially troubling is the fact that the network allowed the Army's covert propagandists to work in its headquarters, where they learned the ins and outs of CNN's operations."

FAIR finds that allowing military officials access to the CNN newsroom will automatically bias CNN's coverage. The fact that CNN allows military officials to have intimate access gives the U.S. military huge leverage in writing stories because they have a constant in-office-presence while the news is being written. Furthermore, the military can do intelligence operations on CNN and, thereby, learn how to manipulate CNN's stories.

While this report may be stunning to the European media, Non-Governmental Organizations, and the people of the U.S., military infiltration of news media is not a new strategy. In the 1980s, officers from the 4th Army PSY-OPS group staffed the National Security Council's Office of Public Diplomacy (OPD), a government propaganda agency that planted stories in the U.S. media supporting the Reagan Administration's Central America policies.

A senior US official described OPD as a "vast psychological war... continued on next page

Verse Unbarred

New student org., the Bard Prison Initiative, brings together students and prisoners

by Michael Haggerty

HETTIE JONES'S PERSONAL history isn't that of a typical writer. She chilled with the beatniks in the 50s, wrote multicultural children's literature in the 60s and 70s, has edited numerous poetry journals, and taught at several different colleges and universities. For the past decade, she has led poetry workshops at Bedford Hills, a maximum security prison for women in New York State.

Nor was her reading at Bard last month your ordinary poetry reading. The two poets who accompanied Jones on March 23 in Olin-Precious Bedell and Jam Warren are both former prisoners and participated in the poetry workshops with Jones. Each read several poems that grew out of the workshops at Bedford Hills. While the reading addressed universal human topics like love and compassion, the poetry also had a political specificity that explored issues of confinement, separation, anger, and justice.

The evening was hosted by the Bard Prison Initiative, a new student club that is working to promote awareness of prison issues on campus and to establish a program similar to Jones's at another nearby New York prison, Fishkill. Professor Bob Hollman introduced the reading by immediately dispelling some 'myths' about prisons that have created a dividing wall in America between people on the 'outside' and people on the 'inside'.

People assume that people in prison are bad, and that is why they are incarcerated, he explained. "This is the kind of simplistic consideration that built these walls," he said.

"People in prison are more

complex than the things they've done," Bedell later commented. The Bard Prison Initiative is beginning their work on this premise. They hope to create a dialogue between people (students and prisoners) who generally wouldn't come into contact with one another.

"When you're incarcerated, you're not cut off from the world, despite their best intentions," Warren said.

The Prison Initiative couldn't have been created at a more critical time. Last February, the total number of people incarcerated in the United States exceeded two million, making the size of the American prison population second only to Russia.

Comparatively, the United States has 25 percent of the world's prisoners, while only five percent of the total world population. And the prison system's growth doesn't look like it will slow down any time soon.

However, to talk about only the people in prison barely touches on the issue, particularly in respect to the connections between race and the justice system. African Americans comprise half of the prison population, but

"I'm incarcerated, but my mind is not incarcerated. . . Maybe if my voice is not lost it can be an avenue to address issues of love and separation."

only 13 percent of the U.S. population. In addition to this, one in three Black males between the ages of 20 to 29 are under the jurisdiction of the criminal justice system (either in prison, on

ion in favor of the U.S. military worked in CNN's satellite division. While working closely with American media, the U.S. military took violent action against the media abroad. During the war in Yugoslavia, the U.S. bombed the central media building in Serbia during regular business hours. Afterwards, the U.S. explained that they considered the media to be a military target and killing Serbian newscasters was an appropriate tactic in war.

The Observer was unable to get a response from CNN. FAIR has asked people to write the president of CNN and ask why the network allowed government propaganda specialists to work in the news division.

You can write the president of CNN at: Eason Jordan, President, CNN International Networks and Newsgathering; cnn.feedback@cnn.com. Fax: 404-827-3134

-Michael Chameides

CNN continued . . .

fare operation of the kind the military conducts to influence a population in enemy territory." (Miami Herald, 7/19/87)

Moreover, an investigation by the congressional General Accounting Office found that OPD had engaged in "prohibited, covert propaganda activities," and the office was ultimately shut down as a result of the Iran-Contra investigations.

The 4th PSYOPS group still operates. According to Intelligence Newsletter, Admiral Thomas Steffens, a psychological warfare expert in the Special Operations Command, urged a PSYOPS conference that the military needed to find ways to "gain control" over commercial news satellites to help bring down an "informational cone of silence" over regions where special operations were taking place. Officers from this same organization designed to influence public opin-



parole/probation, etc.).

Experts who study the U.S. prison system predict that the impact these rates of incarceration have already had in the general African-American community—specifically on the family will only increase. One criminal justice researcher was quoted in the *Village Voice* (2/22/00) saying, "Three out of every 10 black

males born today can expect to do time [in prison] if current trends continue."

The incarceration of women is also exerting a destabilizing effect on families. Jones commented that in 1997, two-thirds of incarcerated women were mothers of minors. Oftentimes, the distance between home and the correctional facility makes visits

rare, if even possible. Both Bedell and Warren attested to the stress on familial relations that prison creates.

The state of the U.S. prison system can justifiably be said to be a crisis. As the speakers intimated, the solutions will necessarily be complicated. One initial approach to the issue, as Hollman suggested, is to abandon simplistic thinking about prisons and prisoners and work towards education.

Last semester, the Prison Initiative used the money they received from the Convocation Fund to purchase books for prisoners confined in the C-block in Fishkill; those prisoners are prohibited accessed to the prison library. The Prison Initiative also began making contacts with different prisons in the area to determine where a student program, similar to Jones's workshop, might be established. Fishkill now appears to be that place.

The reading in March was

the first large event sponsored by the Prison Initiative at Bard. Last month, members of the club visited Fishkill for the first time, where they observed the Youth Assistance Program, a version of 'scared straight' in which prisoners speak to junior high and high school students who are at risk with the law. Prison Initiative members will return to Fishkill next Friday.

"This is an opportunity for a wealthy, private school to fill in some of the gaps that the state or federal government should provide for," said Max Kenner, the Prison Initiative club-head. Kenner would like to see students, faculty, and the administration all take an active role in the project.

On May 4, Professor Hollman is taking his students to visit Fishkill and participate in a poetry workshop. There are plans to have a regular workshop up and running by next semester.

Kenner would also like to see

program's goals.

He said he would like to see the Human Rights Project "not simply be curricular or educational in the narrow sense, but we want to insist on the extracurricular." Keenan commented that the Prison Initiative is an opportunity to "try to test all the rhetoric of human rights in some practical situations."

The only issue now, however, is where the money to hire such a staff member would come from.

Kenner also emphasized the apolitical nature of the Prison Initiative. "The Prison Initiative does the best it can to be an apolitical, non-moralistic organization," he said, explaining that the students who participate in the program are

essentially under the jurisdiction of the Fishkill administration.

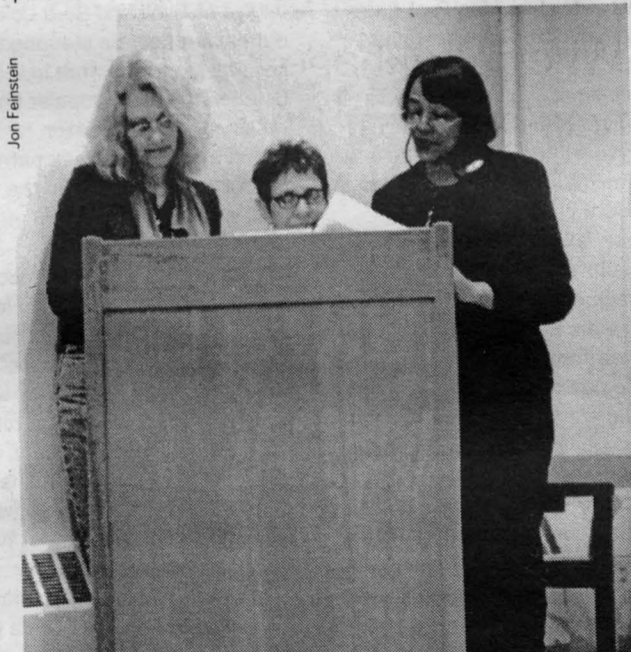
Radical politics won't exactly mix well with the prison authorities.

"You have to leave certain moral issues at the gate," Kenner said.

Programs such as the one the Prison Initiative is attempting to form are actually very common among American colleges and universities. The Prison Creative Arts Project at the University of Michigan was established 10 years ago and is the most well known and successful of college/prison programs. Students and prisoners there work together to produce theater performances and publish arts and writing journals.

At Brown University, students lead dance and theatre workshops at a nearby women's prison through a program called S.P.A.C.E. Other successful programs have been established at Oberlin in Ohio, as well as at Marist and Vassar, Bard's neighbors to the south.

Bedell and Warren are 'living proof', so to speak, of the potential success of prison workshops. Throughout the reading, both women emphasized how important the workshop was in helping them come to terms with the emotional conflicts that came with being in prison. "I'm incarcerated, but my mind is not incarcerated," Bedell said. "Maybe if my voice is not lost it can be an avenue to address issues of love and separation."



Three Voices as One: (above) Hettie Jones shares with a student; (below, from left to right) Jam Warren, Hettie, and Precious Bedell read a collaborative poem

a permanent faculty member hired by the college—possibly through the new Human Rights Project—to facilitate future programs. Thomas Kennan, the director of the Human Rights Project, said that the Prison Initiative fits perfectly into the

Earth First!, Profits Last

Bard students take action at Biodevastation counter-conference in Boston

by **Raisa Kogan**

BIOTECHNOLOGY is causing irreversible damage to the environment and human health. It is being forced on the world by rich multinational corporations who fund scientists and regulatory agencies such as the FDA. This is why a colorful group called the Earth Liberation Family traveled from Bard to Boston to protest the meeting of the Biotechnology Industry Organization.

We participated in a counter-conference and teach-in called Biodevastation with some of today's most inspired, dedicated, and passionate international grassroots organizers. Issues discussed included genetic engineering of seeds, trees, animals, and humans, the patenting of indigenous farming methods and plant varieties, organic farming, cloning, and the dumping of this technology on India, Mexico, and Africa through the work of the World Bank and the IMF. The conference featured lectures, workshops, and community cooking of organic food.

Participants connected with other activists in a spiritual circle led by a Filipino woman and a Siberian man, who came all this way to stop this destructive industry and remind us that we are the revolution!

On Sunday, March 26 there was a 2,500 person rally and street parade supported by the Boston City Council who declared it, "You are what you eat day," and stated their opposition to the Biotechnology industry. We joined the Bread and Puppet crew inside this wild carnival of resistance. Three Bard Butterflies danced through the streets chased by mutant corn and mad scientists (it has been proven that genetically engineered corn kills monarch

butterflies), performing die-ins and recoveries fighting back as the public cheered us on. Other Bard activists portrayed cloned heads or silver dragons of genetic pollution. One brave activist, Jim Cervelli, participated in the parade on crutches. "Seeds First!" was written on one crutch, and "Profits Last!" on the other.

That night we participated in a seed dump at the Boston Harbor, the sight of the historic Boston Tea Party. Then we danced and chanted into the night outside the Museum of Fine Arts where the industry members were having an invite-only wine and cheese party. Our voices were heard and most of the suits left after only an hour. All the activists agreed that our party was more fun and that we had

more energy because we do not eat genetically engineered food. Even a police officer was caught chanting, "People over profits," with his hand in a fist.

The next day we were back on the streets. "If you're messing with the Earth, you're mess-

ing with yourself. Be careful what you put on the grocery shelf," we chanted while dumping boxes of mutant foods containing genetically engineered ingredients such as Kellogg's and Coca-Cola. Followed by press and police, we marched into Star Market, (a grocery store that has removed all mutant foods from its shelf in Europe, but has kept them in America) and demanded our money back.

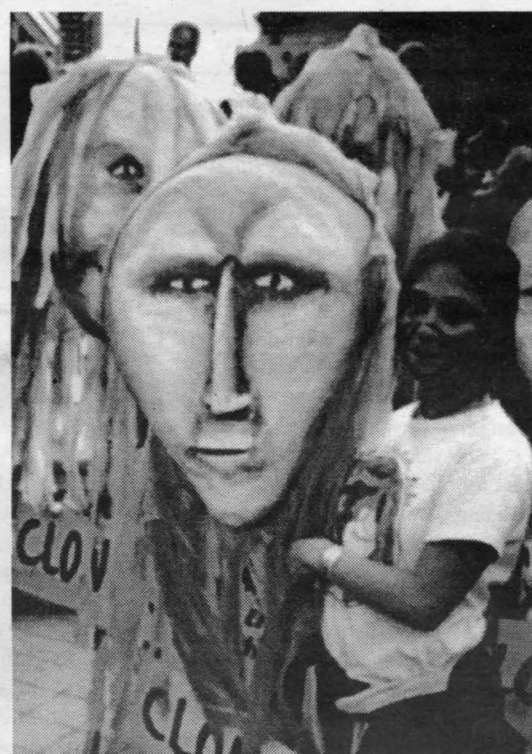
Earth Liberation butterflies shared organic apples with activists and the public. Even a few police officers and members of the Biotechnology industry indulged in this yummy treat of the Organic Revolution.

Then we visited the convention center and engaged the industry people in public debate. The press filmed and the public watched as "butterflies" and "weeds" won argument after argument with these men in business suits, as justice will continue to win over greed. Welcome to the Revolution!

Find out if your food is genetically engineered: Ask Kline, Grand Union, and local health food stores to take a stand against this industry.

You can join the Earth Liberation Family in the streets in upcoming weeks, or we meet in the Root Cellar at 6:30 p.m. on Tuesdays. Call Raisa for more information, at 752-4720.

On April 1 we will attend the meetings of the IMF and the



Raisa Kogan



On the streets of Boston: (left) Sarah Tashker gets injected by a mad doctor from the Bread and Puppets gang; (right) Sarah Shendle makes faces at the camera

Who's Afraid of the Tivoli Bays?

The D.E.C. puts safety officer on new Greenway trail

Ever since the brutal rape of a mother and her 7-year-old daughter on a casual bikeride in 1997, precautions have been taken to keep students off of the desolate trails of Tivoli Bays; freshman are repeatedly told not to walk alone, the Foot Patrol was established, and call boxes were installed along campus paths.

Times have changed, it seems, for now Tivoli encourages the community to take advantage of the trail and use it to travel through Tivoli Bays to the Bard Ecological Field Station, an ecological research station on Bard campus.

The Hudson River Valley Greenway is a non-profit organization established by the state to a create balance between economic and environmental interests in the area. Their ultimate plan is to open a trail that runs from Albany to Manhattan. The Red Hook Trail Community brought the Tivoli Bays sight to Greenway's attention. Now the trail, and the Village of Red Hook, is eligible for grant money to help with its upkeep.

So far, the trail community has cleared stray tree branches from the path, stacked up rocks to create walkways over small streams, and posted official Greenway Community signs—directional signs are on their way. "It's a beautiful trail for recreation alone, as well as a means of transportation," says Ruth Oja, the project leader. "The more people that travel on Kidd Lane, the safer it is."

Regardless of how beautiful the restored path may be, the terrible incident still haunts the location. In 1997, The *New York Times* reported Sheriff Scoralick commenting on the rape and its possible relation to the ones in April and October of 1995.

"We're not saying this is a serial rapist," he said, "but the cases appear to be similar because of the locations and because of the kind of rapes—

very forcible and violent." Since then certain precautions have been taken.

The Department of Environmental Conservation has just agreed to the request by the Village of Tivoli and Bard College that a safety and outreach officer be stationed in Tivoli Bays. This security guard will work in the area from May to October, the most popular time of year for nature walks and the off-season for hunters, and will spend most of the week patrolling the path either by foot or vehicle. When the officer is not on the trail, s/he will be in a new office in Tivoli's Village Hall.

The office will be a place for people to get directions and maps and to learn more about the area. "With fifty or sixty people on the trail there's much less chance of danger," says Mayor Molinaro. While few people will regain that old safe feeling right away, the town is trying to make Tivoli Bays comfortable once again. The simple rule, according to Ruth Oja, is not to walk alone.

"You should always go with a group of people," she says. "I hope that young women especially have learned that."

This summer construction will begin to extend the trail to the heart of town, right to the front doors of Village Hall.

Walking from Bard to Tivoli, you will come to a fork in the road and have the choice to go onto Kidd Lane, which turns into Montgomery Street, or follow the trail through the Kaatsbaan property to the Town Hall. Eventually the trail will extend in the other direction all the way out to 9G, someday reaching Red Hook.

-Deirdre Faughey

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the Listings page.
Email sr574@bard.edu



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How To Raise a Ruckus

Political organization trains would-be activists at direct action boot camp

by **Jacob Gordan**

ON APRIL 22 AND 23, Bard hosted the Mid-Hudson region's Ruckus training camp. Approximately sixty people spent a total of sixteen hours over two days learning the finer points of staging a political demonstration. Those attending included students from Vassar, SUNY-New Paltz, and a diverse crowd from the general communities including as New York City.

The Ruckus Society is a Berkeley-based group founded in 1995, committed to training social activists in a wide variety of issues revolving around "Direct Action". They define direct action as, "putting one's body on the line in order to incite change." The Ruckus Society was active in Seattle for the WTO protests late last year and has also been involved in other causes varying from anti-consumerism to Deforestation to issues surrounding Tibet.

The training was mostly to prepare people for the upcoming protests directed at the IMF and World Bank to be held in Washington, DC in mid April. Many people expect the April actions to be of a similar or even greater magnitude than those in Seattle last November.

The two day training session



Chillin' in the Old Gym: Ruckus participants are not afraid to get their pants a little dirty

held at Bard was facilitated by a series of trainers who arrived over the course of the weekend, each having some expertise in her or his specific area. One woman taught media tactics and how to best be prepared for an encounter with a news reporter. Since many of the protesters planning to attend also intend to risk arrest for acts of Civil Disobedience there was a section on how to deal with police officers, both inside and outside of

jail. Some more strategic methods were also demonstrated, such as "body blockades" and "body knots"—means of obstructing people and traffic with tangles of bodies. A climbing expert even taught students how one should properly climb an aluminum lamp post.

Some questions that were addressed include, "Why are we here exactly? What are we protesting and how will this help? Where do I really stand on differ-

ent issues? What defines non-violence?" It was concluded that you have to make that decision for yourself.

The group also began to sort out its intentions, what it hopes to accomplish in DC on the 16th and 17th and beyond. More and more people in varying positions are trying to solve the problem of international debt. Since the 80's, the IMF and World Bank has loaned out large sums of money to developing countries in Africa, Asia, and Central and South America and none of the loans have been fully repaid. Although countries make large incremental payments, the debt does not disappear and debtor countries are left painfully crippled.

Once the IMF realized that giving further loans to countries in debt was not working, it created the Structural Adjustment Program (SAP). SAPs are designed to streamline the economic functions of indebted countries so that loans can be repaid. But now, even congress

seems to be noticing that these countries are just sinking deeper into debt.

Many of the Ruckus participants are pushing to erase the debt of countries who have few to no means of paying their IMF bills. They site environmental and human abuses as the byproduct of a country struggling to scrape cash together. They also see the SAPs as doing more harm than good financially and adding to the many problems that the loans were intended to help alleviate.

Some people wish for the destruction of the IMF and World Bank entirely, but it seems to have been agreed that no matter what you hope to achieve individually, if you have any gripe with the IMF, you should be there on April 16th. This diversity of opinion united by a common cause is what made Seattle especially notable. "Turtles and Teamsters", was the overused quip of the week. The "Turtles" were the environmental and animal rights activists who dawned turtle costumes to protest the WTO's support of unsound production that was killing sea turtles. The "Teamsters" were the many Union groups who were there to rally against businesses moving off shore and sacrificing American jobs. And it looks as if D.C. will be equally as diverse, if not more so, now that the spectacle of Seattle has been so widely observed.

What troubled and outraged people the most about the events in Seattle was the violence. Although it seems to have come mostly from the Seattle police, most protesters are aware that violence, from any side, makes for a bad scene. So extra emphasis has been put on maintaining a non-violent situation, hence the many training sessions that focus on non-violence.

Many people expect the April actions [in Washington] to be of a similar or even greater magnitude than those in Seattle last November.

Students Arrested at Mumia Demonstration Go to Court

During the past several weeks, the 176 activists who participated in a mass civil disobedience and were arrested in Washington, D.C. on February 28 have been going to court.

Among those arrested at the demonstration, which demanded the abolition of the death penalty and a new trial for Mumia Abu-Jamal, were nine Bard students. Five of them went to court late last month; the other four will go to trial in mid May.

Kat Gabriesheski, Michael Chameides, Maggie Von Vogt, Emily Benedetto, and Logan Beitmen were all arrested for "Blocking Streets on Capital Grounds". The maximum penalty they faced was six months in prison and a \$500 fine.

Before their court dates, a plea bargain was reached with the district attorney's office through the assistance of the National Lawyers Guild. It was agreed that if the defendant pled guilty, the prosecution would abstain from recommending what action the court should take.

This left the sentencing process entirely at the discretion of the judge, and, in most of their cases, the judge was sup-

portive of the students' cause.

Gabriesheski and Chameides went before the court, together with 15 other activists, on Tuesday, March 21. Gabriesheski pled guilty and received a \$50 fine. She also chose to enact the Youth Act, a law which allows people under the age of 22 who are arrested to go on probation; if the person successfully completes the probation, the arrest is cleared from their criminal record.

Judge Wiesburg, who is a former anti-death penalty lawyer, gave Gabriesheski a probationary period of 24 hours.

"It was pretty clear that he was in

favor of what people were doing," said Chameides, who chose to pled not guilty in an

effort to continue the protest and further clog the court system. He now has to return to Washington this summer for a longer trial.

Benedetto and Von Vogt were arraigned on Tuesday, March 28. Both pled guilty and were given \$75 fines.

Neither chose to enact the Youth Act because they didn't want to be on probation during the demonstration against the IMF and World Bank on April 16 in Washington.

Beitmen went to court on Thursday, March 30. He pled guilty and also opted to enact the Youth Act. The judge waved the fine and gave him a one year probation.

The four remaining students who were arrested—Susie David, Raphi Gottesman, Andy Ryder, and Rowena Kennedy-Epstein—were charged with "Unlawful Entry". They were arraigned on

February 28 after being held in police custody for over 12 hours.

During the protest they jumped a barricade separating the demonstrators from the police and capital grounds. All four pled not guilty and will go to trial in May; they face up to six months in prison and \$600 in fines.

If a defendant pleas guilty during

their arraignment, however, they have to opportunity to change that plea during their trial.

David and Kennedy-Epstein will go to court on May 17. Both plan to maintain their guilty pleas. "I'm ready to be found guilty and won't pay the fine even if they give me one," David said.

Ryder and Gottesman will have their trials the following day. They have yet decide whether or not they will change their pleas.

Chameides said that, overall, the experience was a positive one. He explained that besides the other activists, there were many other people being arraigned on March 21, mostly for drug offences. "It seemed like an intimidating place."

While emphasizing the privileged position that he and the other Bard students were in, he said that "to get a glimpse of what it's like to be considered a criminal by the United States government gave me the confidence that we are doing the right thing."

—Michael Haggerty

The Bouncing Balloon of Biogas

The Story of the Ominous Campus Center "Squishy, Orange Bubble"

by **Kate Mini**

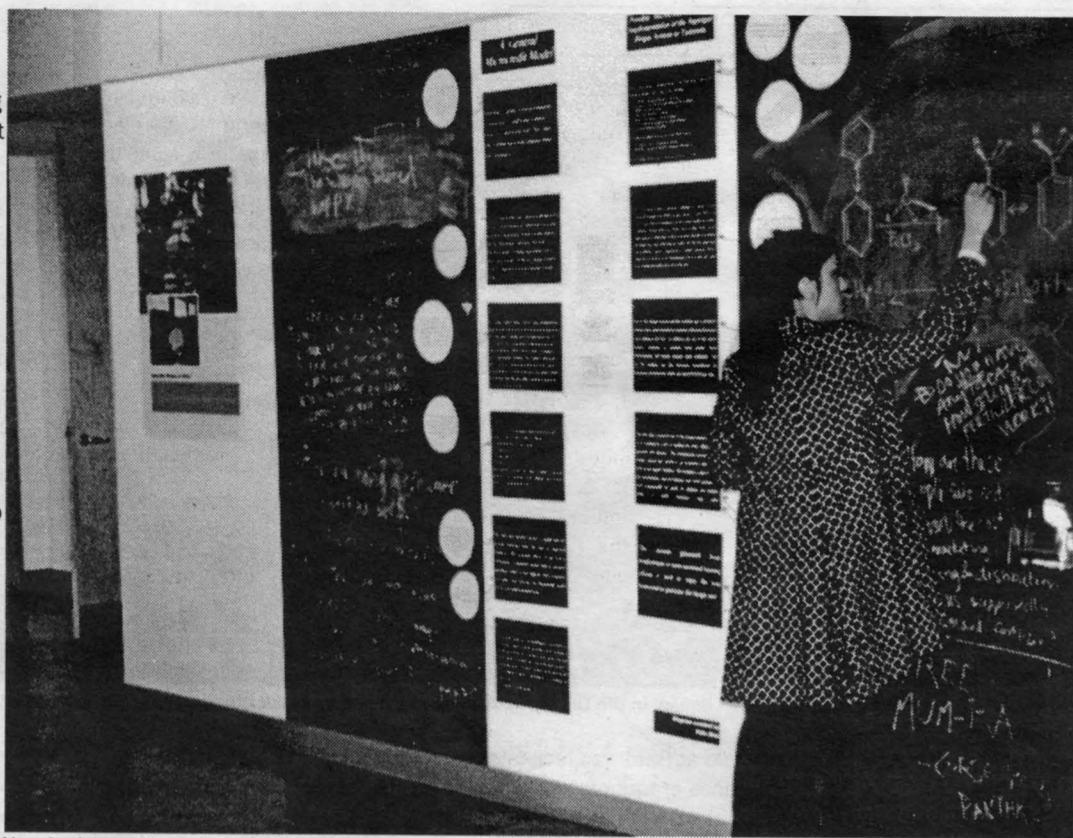
IN OCTOBER, I LEARNED of a CCS thesis project addressing issues of environmental destruction and appropriate technology in Africa. The curator of this project, Teresa Williams, sent out invitations to collaborate with Danish artists in an exhibition about these issues. Having just returned from Tanzania, I was very interested; that, in short, is how I became a collaborator in the exhibit currently residing in the Campus Center. The exhibit, which features as its centerpiece a 7-foot tall, bright orange plastic balloon, has generated a great deal of varied response from the community. Since it seems that many people are confused, I offer an explanation. The mystery of the squishy, orange shit-bubble shall be revealed.

The balloon is part of a Bard Center for Curatorial Studies thesis exhibition, curated by second-year CCS student Teresa Williams. It is one part of a biogas system invented by a Danish artists group called Superflex; Superflex is composed of artists Bjornstjerne Christiansen (who visited Bard for the exhibit opening), Jakob Fenger, and Rasmus Neilsen. In partnership with Tanzanian NGO SURUDE (Sustainable Rural Development, founded by a group of professors at the Sokoine Agricultural College) and Danish engineer Jan Mallan, Superflex installed a test unit of the system in Morogoro, Tanzania in 1997. The unit continues to function well, and they are currently in a more intensive

research phase of implementing their project in Africa; in the next year Superflex will spend more time in Africa collecting social and economic data.

Biogas is an appropriate technology being used all over the world. Simply, biogas technology refers to the conversion of organic matter, such as animal dung, into a usable fuel: methane gas. Methane is a natural bi-product of organic fermentation and, being a clean-burning fuel, it can be piped into the home for cooking, heating, and light. Though receiving less support and use in the United States, biogas is widely used in parts of Asia, especially China and India, and in numerous parts of Africa. However, many biogas units are labor- and cost-intensive and break easily. Superflex asserts that its system combats those problems, as it contains a hydraulic self-stirring mechanism, and the balloon's strong plastic shell is very durable and pliable, resisting puncture. Furthermore, Superflex plans to distribute the unit through local African NGOs. The NGO, in effect, becomes a partner in the Superflex project through their role as a local support and distribution system. If a buyer of the unit has problems or questions, the current plans would ensure that a local support structure would be in place to address their problems.

Part of Superflex's research is via collaborative efforts, i.e. working hand in hand with



You do the math: Sophomore Ketevan Alexi-Meskishvili problematizes at the black board

African engineers, European artists, Asian businesses, Tanzanian NGOs, and American students alike to flesh out the ideas and issues inherent in this type of project. They rely on cross-disciplinary information exchange to constantly tweak and hone the biogas system and its implementation. The purpose for Superflex's participation with Bard students was to focus on the economic potentials of the project. More specifically, Superflex was interested in working with students to come up with economic proposals to help their customers pay for a biogas

unit. Superflex prefers to work both inside and outside the boundaries of so-called "expertise," and considers the student community an ideal group with which to work, since students think about issues inherent to this project on a daily basis in many contexts.

Some people have wondered what microcredit has to do with this project. Superflex is targeting "the modern African consumer" living in peri-urban African areas. These are areas in which residents, especially women, are most affected by fuelwood shortages, as settle-

ment and deforestation force women to walk farther and farther to collect fuelwood each day. Though many urban and rural Tanzanian families own a milk cow or goat, Superflex's typical consumer is a peri-urban farmer without electricity. This is where microcredit fits in.

Microcredit is the system of granting very small monetary loans to poor people. Commercial banks often ignore the needs of the very poor for credit, as they are labeled "un-credit worthy." Microcredit was revolutionized by

... continued on on page 9

Somali Novelist, Nuruddin Farah. Reads from Recent Work

Living in exile can sometimes become a source of critical reflection and creativity. No one embodies this more than the internationally acclaimed Somali writer Nuruddin Farah. He has succeeded in turning the adversity of exile into something creative and productive. Born in Baidoa (now Somalia) in 1945, Farah was forced to leave his country in 1979 when his country descended into chaos under the dictatorial regime. However, living in exile only strengthened his spirits and made him more sensitive to the concerns and problems of his people. As Chinua Achebe observes, "Exile is not always good, but humans have the capacity to redefine ourselves beyond what adversity allows us."

The much acclaimed Somali writer came to Bard on Monday 27 and read from his more recent work *Secrets and Gifts*. The program was sponsored by the Human Rights Project at Bard. The writer and Professor of Languages and Literature, Chinua

Achebe introduced Farah by saying that he personified the essence of human rights. He further described him as "one of our best writers." Commenting on the plight of writers forced to flee their country by the political regime, Professor Achebe said rather jokingly, "Africa produces more exiles per square mile than any other continent." The room in the Olin Language Center where the program was held was

filled to its capacity. The crowd comprised of an equal mix of Bard students and other people from the community. The Somali writer read passages from his newly published book, *The Gifts*, followed by his second book, *The Secrets*.

Born in 1945, Farah grew up under Ethiopian rule in Ogaden. He completed his education in Somalia and worked for the ministry of education for few years before going to India for studying Philosophy and Literature. Described by Salman Rushdie as "one of the finest contemporary African writers," he is the author of a wide range of novels that include *Sweet and Sour Milk*, *Sardines*

and also made him a persona non grata in his own country. Recipient of a large number of awards that include the Swedish Tucholsky Literary Award, given to literary exiles, Farah appeared to me to be a very sensitive and humble person. He said in his characteristic way that he was familiar with Bard and had come here before in his capacity as a friend of Chinua Achebe. Despite living in exile for quite some time, he reminded the crowd that he carried the plight of his people in his heart.

Nuruddin Farah through his works he has provided critical insights into the life, sorrows, joys and frustrations of the peo-

rich catch. But he could not frame her face in his mirror, however much he adjusted it. She had gone very quite in the back. He looked over his shoulders and then his right, but saw no Duniya."

His writings although distinctively his own, resonate with the literary style of the Nigerian writer, Ben Okri and that great master of African literature, Tutola. His passages sometimes bordering on the abstract address larger philosophical issues of self and identity. He read, "...you sit for hours and hours sleeping. You conjure a past, a past in which you descend like a bird breaking out of a shell."

The writer Nuruddin Farah after the reading was asked questions by the curious audience at Bard. One person asked him a question about what made him write in English and why he used this particular language as his mode of expression. He responded to this question by saying that the ideas and the concept behind the language mattered to him more than the language itself. To another question about the relationship between the writer and cultural identity, Farah remarked that writers in some way belonged to a number of cultures and identities and are able to transcend their own limitations.

-Abhik Suddigui

Although Farah is often described as an interpreter of the dreams and dilemmas of his people, his writings in some ways transcend specific cultural locations and geographical boundaries and address the problems and frustrations related to human existence in this unequal world

and *Close Sesame*. His novel, *From a Crooked Rib*, published in 1970, achieved worldwide acclaim because of its portrayal of a Somali women struggling to break away from the bounds of her oppressive society. His next three novels comprise of a trilogy known collectively as "Variations on the Theme of African Dictatorships." The novel *Sweet and Sour Milk* published in 1979, shot him into international fame

ple of Africa. Although Farah is often described as an interpreter of the dreams and the dilemmas of his people, his writings in some ways transcend specific cultural locations and geographical boundaries and address the problems and frustrations related to human existence in this unequal world. This was evident in his work, the Gift, passages from which read, "He hung on her words like an angler to a

Cruising the Anonymous Gaze

Sightings a M.A. Thesis Exhibition curated by Jeffrey Walkowiak

by Sameer Reddy

THE TERM "SIGHTING" conjures images of UFOs gliding silently through the sky or strangers walking softly, crossing paths for but a moment. A sighting is transitory by nature, uneasy in the present, comfortable only in the past. It supplies a brief record of the mysterious, the erotic, the elusive and the unknown. Jeffrey Walkowiak's thesis curatorial effort temporarily stabilizes this shifting interpersonal and physical terrain of the 'sighting', localizing impulses of human lust in specific physical and spatial environments.

Upon entering the right wing of the CCS Gallery, the visitor is struck by the exact spacing of the art works. The distance between individual pieces imposes a sense of physical isolation, while positioning each work within a broader curatorial context (which reveals itself through analysis of the specific elements.) The works seem to vibrate solely within their own orbits, indirectly forging connections with each other through their lonely 'self'-reflection.

Tom Burr has two pieces, both untitled, placed at opposite ends of the room. The first is a deconstructed washroom environment, containing a mirror on the wall and, a few feet away, a toilet stall. The stall is composed of steal beams, covered by cheap dry-wall on the interior walls; it appears to have been 'recently' constructed. It is placed upon an untarnished wooden platform and contains only a matte aluminum divider delineating the interior space. The divider is marked by several fingerprints, otherwise the stall stands unblemished by human contact. There are no holes or open spaces to provide a route for contact between occupants. Instead, the theoretical viewers are confined to a private space, deprived of the opportunity to meet each other's gaze (since the mirror is placed behind the stall). Of course, the occupants could simply walk into each other's space and make direct contact, but this situation is problematized by the lack of any means of ensuring privacy. The stall is about 6 inches off the ground due to the platform, and there is a noticeable lack of any doors. Any occupant would be subjected to the gaze of those on the ground; he would be

alienated and uneasy.

Burr's second piece is a three-walled boxy structure, lacking a front or top panel. The three walls are mirrored on the inside, the floor panel is covered in a cheap, medium-pile beige carpet. A theater seat is bolted into the flooring. It is covered in a rust-colored velourish fabric, worn and faded, presumably by years of human use. The metal frame of the chair is scuffed, bearing the number '15' on the seat and the number '2' on the left wooden arm. Once again, the chair is elevated about 6 inches off the ground on a platform. The mirrored walls breed a sense of self-conscious fetishization about the chair; at once anonymous and specific, it suggests a site of intimacy isolated from a larger public context. The incongruous labeling, along with the worn fabric and gum-stained seat, hint at a human process of construction or reorganization, a transformation of the public seat into a personal relic. The walls also serve to protect the occupant(s) of the chair from an invasive gaze, although the heightened profile and relatively brief dimensions of the walls simulatenously expose them. The chair imposes a posture onto the occupant, allowing only one 'correct' position, that of the seated individual gazing out. This restriction can be subverted, however, by the engagement in 'other' activities on the chair, by oneself or with an agreeable member of the audience. As with the washroom stall, Burr offers the occupant an opportunity to engage in taboo sexual practices, but only for the price of public exposure. The public space refuses to accommodate the taboo impulses of the individual occupant, imposing social norms

Jeffrey Walkowiak's thesis curatorial effort temporarily stabilizes this shifting interpersonal and physical terrain of the 'sighting', localizing impulses of human lust in specific physical and spatial environments.

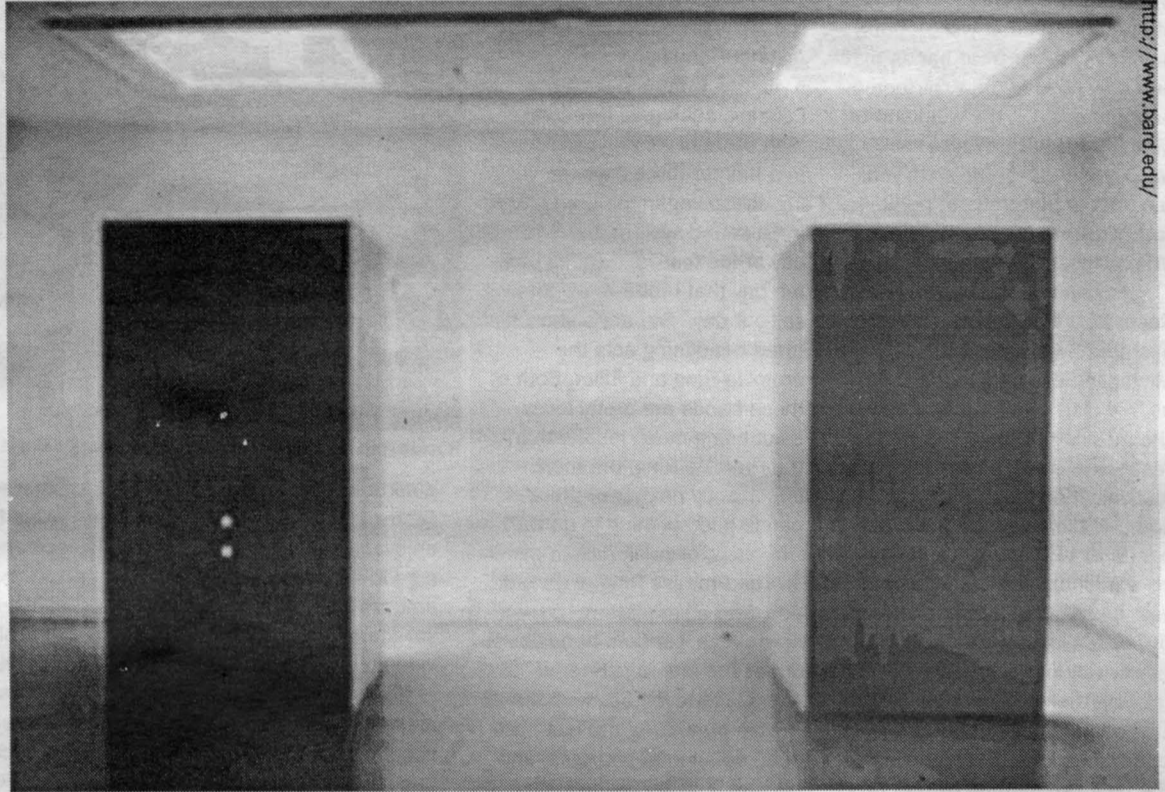
through spatial relations.

At first glance, Dean Sameshina's photographs seem like portraits of barren urban environments, marked by dilapidated and abandoned buildings. Closer inspection reveals signs of recent human activity, such as tended flowers, a posted message, the reflection of a car in a building window, a blue garbage bag awaiting collection. Walkowiak's description of Sameshina's work as a sort of

architectural catalogue of coded environments facilitates a deeper entry into the meaning behind the photographs. The lack of visible occupation is explained by the buildings' status as sites of gay cruising; since they are locations for illicit sexual activity, these spaces must remain relatively

let paper to its right. At waist or eye level, depending on whether one is sitting or standing are two holes, vertically positioned. They are large enough to accommodate the widest gaze or the thickest cock. Elmgreen and Dragset have deconstructed a gloryhole setting, similar to the setup of an

debris, while the other monitor records a head-on view of the trees and details of the landscape. The violent agitation of the images suggests an animalistic presence, rapidly navigating the congested layout of the forest in pursuit of prey or fleeing a predator. The comparison of hunting to



The Space of the Cruise: Michael Elmgreen & Ingar Dragset's *Powerless Structure*

anonymous so as not to garner too much unwelcome attention. Under the glare of daylight they appear lonely and alienated; Sameshina's premise suggests that a night shot might reveal quite a different aspect of the buildings' identity. His photographs of spaces within Griffith Park operate under the same premise of a dual identity. In this case, settings for both natural and homosexual exploration are documented, suggesting an essential relationship between both activities. For every degree of pronounced visibility in the photographs, there is the offer of an obscured or off-screen space to provide cover. Shadows and

adult gay bookstore where men can cruise for anonymous sexual encounters. In this case the unoccupied cubicles extend an invitation, even an encouragement to make use of their potential. They are relatively useless, however, by oneself. With a partner or stranger they offer the possibility of physical contact, distilled public pleasure removed from the emotional vagaries of the personal (as mediated through the pierced wall). By oneself, the cubicles lose their functionality. The occupant is left alone to contemplate a white wall through the holes, to reflect on the emptiness of his gaze or perhaps, to masturbate. Without at least two animat-

ing presences, the cubicle environment becomes alienating. The promise of no-strings sexual pleasure verges on a threat of emotional and physical isolation, laying out

cruising is apt, since both activities involve the danger of being captured, wounded or killed, and both are fueled by a desire to act out aggressive lusty desires. Walkowiak effectively manipulates the gallery space to enhance the visual authority of the images and objects he presents. The museum visitor is forced to navigate many awkward, enclosed and dead-end spaces, walking the path of the invisible human subjects of the artworks. The experience is defined as masculine through the hard, sharp edges and materials of the sculptures and structures, the lack of yielding or soft textures within any of the environments. Even the natural landscapes are wild and overgrown, strewn with fall branches and sharp rocks. Sightings reveals the sexual presences that inhabit these seemingly mundane settings. The objects and images are strongly linked through their spatial characteristics and subject matter. The number of pieces on display is sufficient to present a multimediated viewpoint on the subject without overwhelming or obscuring the curator's intent. It would be an interesting exercise to compare visitors' reactions to the exhibit; depending on their sexual preference and background they would come away with dramatically different impressions of both the artwork and curatorial effort. Walkowiak manages to recreate the feeling that radiates from the coded spaces in the art he employs: the sense of exclusion, anonymity and illicit subtext that confronts the viewer at every turn.

recessed cavities emerge as sites of dynamic activity, as the negative space of the homosexual identity asserts its presence.

Elmgreen and Dragset's *Powerless Structure* is composed of two tall white cubicles. About 7 ft. high, they are walled on three sides. The open side allows access to a small space, large enough to comfortably accommodate one person. There is a small mirrored box/seat in the center of the space and a single roll of toi-

the rules of the cruising 'game'.

Lastly, D.L. Alvarez's film-to-video transfer documents a dynamic natural landscape, once again a proposed site for gay cruising. Two monitors are bolted into separate heavy black metal structures, facing each other from a height of about 7 ft. Their footage is similar, displaying shaky images of a woodland environment. One monitor's focus seems to be on the ground, capturing the leaves and fallen

Michigan Fest Was Emo-rific!

Massive punk fest attracts fans from all over the country

by Ben Brunner

AS BARD STUDENTS, we are lucky to have such a wide variety of musical performances come to our school. We are also lucky to have so many decent Bard bands that play shows. Sometimes one may even forget that there is a world outside of Bard, a world full of great bands that will probably never play here, great bands that one may have to drive thirteen hours to see. On the weekend of March 24th-26th, Wayne, Michigan was, for the sixth year, the host of hundreds of punk rock kids and punk rock bands from all over the country.

For six years, Makoto Records, a Michigan based label, has held "Michigan Fest". Michigan Fest, or "Detroit Fest" as it is also known, is probably the most well-known and well-respected DIY hardcore and punk festival. The festival features some of the biggest underground bands as well as politically oriented workshops, art exhibits, and vegan cooking. This year's stand-out bands were Canada's metal power violence hybrid the Swarm (playing their last show ever); San Diego based "sci-fi grind-core" band the Locust (also known as the best live band in the country); mid-west pop punkers the Dillinger 4; Massachusetts' favorite bastard child of Pink Floyd and Slayer, Cave In; Floridian emo-violence and

Ebulition Records recording artists Reversal of Man; and emotional rockers Rainer Maria (they played here last year, remember?).

As expected, holding an event like this is quite expensive. Part of the proceeds from the festival went to the Council Against Domestic Assault (CADA), a women's shelter in Lansing, Michigan. Due to the high costs of renting two rooms in a hall for three days, providing cheap vegan food, and renting a sound system, the final day of the festival (Sunday) was the day that I refer to as "the sell-out day." Sunday's show featured headlining acts the Promise Ring and Elliot. Both of these bands are pretty lousy, Elliot being much lousier than the Promise Ring; but more importantly neither of these bands had anything to do with DIY music or punk rock in general. The Promise Ring plays radio pop, and Elliot plays re-hashed arena rock, yet both bands exist under the stupid banner of "emo." However, because the people organizing the fest have been doing it for six years, and because the shows on Friday and Saturday were so incredible, no one is going to hassle them over booking such stupid, large-drawing bands, nor is anyone going to question their commitment to



Rockin' the Rec Room: Michigan Fest goes doing-it-themselves

punk rock's do-it-yourself ethics. Festivals like this are extremely enjoyable because they develop a good sense of community amongst the bands and the festival-goers and because they provide an excellent place and atmosphere for the exchange of ideas. This year the festival had a good representation of both boys and girls; and a number of the workshops offered during the festival dealt specifically with women's issues such as birth control, feminism and popular media, and abortion options.

Other workshops dealt with the World Bank and related politics, screen-printing, deforestation and the environment, animal rights, and setting up safe and legal shows.

During the summer there are many festivals like Michigan Fest; and I encourage anyone to go because with so many bands there is bound to be one or two that everyone will like, there will be interesting people, there will be lots of books and records to buy, and the festivals are cheap. Some good festivals this summer

will be the More Than Music Fest in Columbus, Ohio on June 30-July 2, Philly Fest in July, and Wilkes-Barre Fest (I haven't seen any information about this one yet, but they do it every year). Also, if you like crap, there is Krazy Fest in Louisville on May 19th. Krazy Fest this year should be called sell-out fest because the headliners are the Suicide Machines, AFI, and "oh we're so political we'll just sign to Victory Records" Boy Sets Fire.

World Renowned Jazz Musicians Visit Bard

Sam Rivers and the Thurman Barker Jazz Quintet perform intellectual jazz for an enthusiastic audience.

The Bard Center presented this concert in the Olin Auditorium at Bard College on Wednesday, March 29. The group consisted of Thurman Barker on drums, James Emery on guitar, Don Page on bass, Rob Shrimmer on piano and featured Sam Rivers on tenor saxophone. Though Page and Shrimmer were left out of the program, Keith Fredrickson, who introduced the concert, apologized for the oversight and emphasized their contributions to jazz.

Richard Gordon played a prelude of Monk tunes on the piano. He did not introduce himself, except to say he was honored to warm up the audience for the Thurman Barker Quintet and Sam Rivers. Gordon danced at the piano, barely able to maintain his seat, perhaps in respect

of the drum set, especially the symbols. This introduced a general trend for Barker's playing throughout the evening, colorful.

"Affable Affair" presented an aggressive beginning to the evening. The piece ended and the audience responded quickly and enthusiastically. I happened to be sitting in a section of musicians. We voiced our enthusiasm with shouts as well as clapping. The audience also gave due respect to each soloist throughout the evening.

Barker went straight into "Voyage," again without introduction (that's what programs are for). This piece, my favorite, took the audience on a voyage of accumulating tension. Page's and Barker's repeating bass and drum riffs backed an

of the guitar by playing on the stem and behind the bridge. "In A Secret Place" sided with "Voyage" demonstrated the Quintet's versatility. They explored wide ranges of expression and emotion throughout the concert.

The last two pieces of the first set, "Course" and "Obsession" further demonstrated tight group-dynamics as well as technical exploration by all musicians. Barker continued his colorful swing, and Page his dancing piano playing. An interesting feature of this concert was the lighting. The house lights remained on throughout the concert, illuminating the audience. Whether intentional or not, the clearer view of the audience may have effected the performance by bringing the audience closer to the players. I thought it

was appropriate for a jazz concert.

Barker kept the intermission short to feature Sam Rivers as quickly as possible. Barker introduced Rivers with praise

and highlighted some of his extensive career. Rivers took the stage for an extended solo, which introduced "Hocus Pocus Suite." This piece, in four parts, made up the entire second half of the performance. Rivers demonstrated his intellectual and technical skill in this solo on the soprano saxophone. Earlier that day Rivers had described the importance of incorporating technical skill into live performances. He maintained that to please the audience is good, and necessary for gigs, but to bow down to them, i.e. play

purely emotionally and non-intellectually, defeats the purpose of musical exploration. He practiced what he preached in the evening concert. He combined his technical mastery of soprano and tenor saxophone as well as flute with a sincere interest and engagement in the music and other musicians once they joined him.

The Thurman Barker Jazz Quintet joined Rivers, maintaining a musical flow from solo to group. The musicians explored eerie sounds throughout which justified the piece's title. This piece also offered opportunities for extended solos by all the musicians. Personally, I appreciated the shared attention throughout the piece. Rivers certainly contributed a substantial part, but the group really played together, sharing the spotlight. They worked together to create the music rather than to enhance a soloist's position—Rivers certainly does not need to prove his position. This maturity really featured the pieces as well as all of the musicians involved.

The audience showed their appreciation and ambient respect with a standing ovation upon the completion of the concert. Barker reintroduced all members of the group and credited Rivers for allowing his own musical contributions. Clearly this concert was a complete "success," showcasing a wide range of musical compositions as well as talented musicians. The group projected what Rivers had described as the keys to successful live-performances earlier that day, interesting intellectual contributions as well as emotional artistic expressions.

—Noël Patoine

Rivers...maintained that to please the audience is good, and necessary for gigs, but to bow down to them, i.e. play purely emotionally and non-intellectually, defeats the purpose of musical exploration.

for Monk. The audience was still trickling in; therefore, they were not completely focused on Gordon's playing. The audience did respond well, and some were vocal in discovering their professor's (hidden) talent.

Once Gordon exited, Fredrickson presented a short and sweet introduction for the Thurman Barker Jazz Quintet. The Quintet walked straight to their instruments and Barker flew into "Affable Affair." Barker started off with an extended drum solo, which utilized the many col-

exchange between Shrimmer and Emery. The Quintet clearly plays together often and clicks as a group. Each musician pays close attention to what everyone else is doing and responds. This creates an exciting exchange, which projects onto the audience members.

The Quintet slowed it down to perform "In A Secret Place." Emery wrote this piece, as Barker revealed at the end, and showed his technical skill once more (as he had in other pieces). Emery made use of interesting, not usually explored, areas

Melancholy and ass shakin' grace the old gym

On Wednesday, March 29th, alternative country/folk superstar Richard Buckner played at Bard. The following night, Thursday, March 30th, retro rockers Love as Laughter and Les Savy Fav tore the roof off the old gym. Buckner's melancholy drawl literally brought tears to the eyes of some of his viewers, while Les Savy Fav had asses shakin' left and right throughout their set. Both shows had moderate attendance, but almost everyone at each show really enjoyed what they were seeing.

The Buckner show was opened by resident country-influenced rockers New States, and a few solo numbers by New States front man Alex Dezen. As usual, New States played a very tight and professional sounding set; and then Buckner took to the stage accompanied by a drummer and second guitar player. Having never experienced Buckner's music live before, I was impressed by the amount of energy present in his performance. People

more familiar with his recorded music commented that he "rocked" more live than he does on his recordings.

The show on Thursday was all about rockin'. Bard rockers Win For Life played an unannounced set to start things off.

Despite only being asked to play the show a few hours before show time, Win For Life played a good set as usual. Les Savy Fav and Love as Laughter thought that it would be fun and interesting if they played their sets at the same time. Because of

the size of the Old Gym, the bands were able to have both sets of equipment on stage. Rather than seeing each band play a separate set, the two bands alternated songs playing under the pseudonym Les Savy As Laughter. Both bands played similar sounding Stones-influenced rock and roll, so the idea of alternating songs worked well. The simultaneous set eventually lost its novelty, however, mainly because Les Savy Fav was more interesting and energetic than Love as Laughter; therefore, after each Les Savy song it was a bit of a disappointment to have to sit through a Love as Laughter song. Playing simultaneously definitely helped Les Savy Fav, because it made them appear very energetic playing beside Love as Laughter, an energy that may have been less severely noticeable had Love as Laughter not been present as a comparison; but this hurt LAL because their inability to meet Les Savy's frantic stage presence made them seem extra boring.

-Ben Brunner

Raphi Gottesman



Music for Countryfolk: Buckner belts out a ballad

Biogas Balloon

... continued from page 6

the work of the Grameen Bank in Bangladesh, founded in the late 1970s by Professor Muhammad Yunus. Prof. Yunus recognized the needs of the poor for more income-generation and self-empowerment opportunities and began to experiment with granting tiny loans to poor people. Commercial banks told him that the poor would default on their payments and the whole plan would be a failure. These skeptics were proven wrong.

To make a long story short, microcredit is a system now being used all over the world. Loans can come from banks, groups of NGOs, women's organizations, and a variety of other types of institutions. Borrowers can be individual or organized into a group. Microcredit loans are usually intended to help an individual or group with entrepreneurial start-up costs; the income generated from the new business is used to repay the loan.

Superflex sees microcredit as a potential means by which interested customers might be able to pay for their biogas unit. The current market price of their system is US\$250, which, according to Superflex's economic field research, is about the same price for a milk cow (in Tanzania). This is also the approximate amount paid for a 15-month supply of charcoal. Regardless, this clearly represents a major investment.

The diagram I created to explain microcredit and how it can apply to this project proposes that an individual interested in purchasing a Superflex system who cannot pay in full right away obtains a microcredit loan from a microcredit lending agency either the entire or part of the cost of the unit. Use of the system frees up more time (previously spent collecting firewood) to work on crops, obtain employment, or simply enjoy more free time. The money saved from not needing to purchase charcoal and kerosene, as well as that gained from any increased income-generating

activities, is used to repay the loan and interest. Some viewers of this proposal have wondered if this model ever allows the individual economic freedom from the bank or lending agency. Since economic studies show that the biogas system costs approximately as much as 15 months of purchasing charcoal, it appears that economic independence is clearly obtainable in a short period of time. In addition, the individual and family become completely self-sufficient in their energy supply, relying on waste

like many, feel that these top-down institutions are, for the most part, insensitive, corrupt, and destructive; this is one reason why Superflex relies on collaborative efforts to develop their project. They depend on their partnership with African NGOs, educators, and local people, because it is the people who will use the system who can best predict its problems and benefits.

Another main question to this exhibit refers to its place in the art world: why is this art? This question requires a long

wealth of information about biogas, Superflex, and microcredit, as well as contact information if you are interested in discussing this project further with a member of the collaboration.

As a final note I make a simple request: The orange balloon, though not part of a functioning system, and though very durable, is property of Superflex and is part of a master's thesis exhibition. Unfortunately, the balloon has been removed from the Campus Center after an unknown individual removed its

plug and deflated it. It does not appear that the plastic was punctured, though the plug was certainly removed intentionally. It is very thick and strong and there is little chance that it came unplugged on its own. If it did it was only due to the fact that the balloon has been kicked, rolled, and punched since it was installed. It wasn't designed to be moved at all, only to inflate and deflate as the gas level rises and falls.

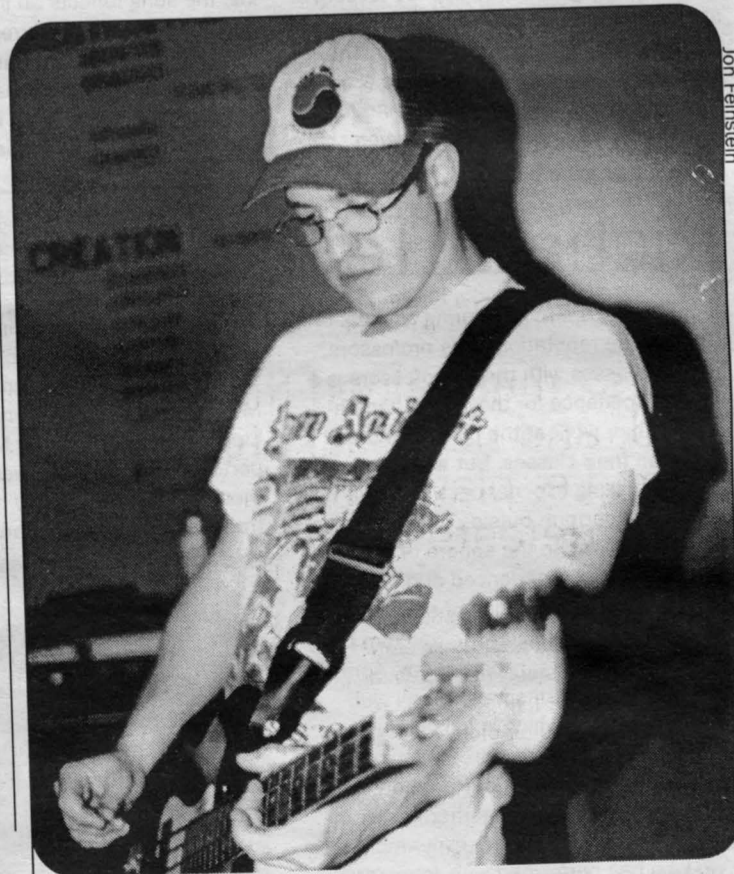
Superflex prefers to work both inside and outside the boundaries of so-called "expertise," and considers the student community an ideal group with which to work, since students think about issues inherent to this project on a daily basis in many contexts.

already existing on their property to fuel constant household energy needs.

Since the opening of the exhibit, words like "development," "colonialism," "capitalism," "exploitation," "self-empowerment," and "IMF/World Bank" have been floating around. Some viewers take one look at the project, see the white faces and label it a neo-colonialist venture. Others have been disturbed by the capitalist relationship being "imposed" on buyers of the biogas system. Still others feel that a group of Europeans constructing a technology for use by Africans makes it impossible for that group to ever know the precise needs and challenges existing around this technology. And still others think it's a great idea. All of these reactions are valid. They are also considerations that Superflex takes extremely seriously and that they base their research upon. Superflex's motivation for working with this technology arose after they began researching the ways in which major development and aid agencies, such as the World Bank, IMF, and others, function. They,

answer, simply, Superflex are artists and they utilize the art field as a research space in which they are free from the rigid hypothesis-to-results structure and in which they can freely utilize a wide range of disciplines in developing their work. Superflex is one of the biggest names in the international art world for just this reason: they challenge traditional definitions and conceptions of what art is and can be. They make art which is functional, appropriate, simple, and which relies on collaboration to exist. The orange balloon is an object of art, and has been exhibited in museums and galleries world-wide; yet it challenges common perceptions of art which characterize it as a "flat", unobtrusive presentation of an abstract and often personal idea.

The collaborators of the project invite additional implementation possibilities. The purpose of the chalkboard and of the proposal book on the table behind the balloon is to provide spaces for people to express other ideas, questions, considerations and suggestions for implementation of this system. There is also a



Jon Feinstein

Rock for Ruckus: A Veces (Nick Zimmerman pictured) rocked the party that rocked the activists at the Ruckus benefit. The show also gave Bard a first glimpse at newcomers ID8JLB8 and The Bodyguard Soundtrack, while The Beams and Win for Life anchored the evenings performances.

Smith Starts a New Diary: Gung Ho

Patti Smith
Gung Ho
Arista Records

The success of any given work of art seems somehow mystically connected to its historical moment, no less for popular music than for any other art form. While most high-profile musicians seem to go on beating a dead horse for decades



revised the key line in the Who's "My Generation" to "I don't need this fucking shit/Hope I die because of it." Smith seems to be embracing her good fortune in getting old before she dies, sounding more and more like a Biblical prophet with mystical lines like "They bring me flowers that are myself/Garlands of blood that are myself." Smith succeeds best in this role, nodding to the past and warning youth about the

world they inherit. Gil Norton's clean, polished production (showcased in his work with the Pixies) is sometimes at odds with this strength, hollowing out the emotional core of as many songs as it intensifies. In contrast to 1996's *Gone Again*, which mourned her personal losses (most obviously, the death of her husband, former MC5 guitarist Fred "Sonic" Smith), Smith almost sounds uncomfortable with personal concerns on this album - her love songs sound unconvincing. The album begins with an homage to Mother Teresa and ends with a tribute to Ho Chi Minh, clearly suggesting that Smith's heart is wrapped up in matters larger than love.

One of the themes of the album is the periodicity of history; "Glitter in Their Eyes," a protest song referencing the WTO and the current state of global exploitation ("Children children everywhere/Selling souls for souvenirs/They've been sold out like as not/Just for chunks of Angkor Vat") is pointedly sequenced directly before "Strange Messengers," a meditation on America's slave past. In this song Smith explicitly declares her role as voice of the past, as she alludes to Billie Holiday's impressionistic picture of lynching, "Strange Fruit," before launching into an improvised rant against crack use in the ghetto.

While it would be easy to accuse Smith of hypocrisy, as her milieu of musicians and artists are hardly known for their clean-living, the song reflects an intimate knowledge of the losses incurred by abuse.

Other memorable tracks include "New Party," a Beat-poetry demand for political upheaval anchored by an insistent bass line, and a competent bluegrass effort,

"Libbie's Song," evoking P.J. Harvey at her most traditionalist. However, the album ends most strongly, with a title song which drenches Smith's impassioned vocals in discordant guitars and an Ennio Morricone-style chorus. The closing wraps up the album's recurring theme of a demand for revolution, mitigating respect for Ho Chi Minh's courage and dedication with sympathy for the suffering visited on the country as a result of his actions.

Jim Carroll once wrote that "If you haven't died by an age thought predetermined through the timing of your abuses and excesses, then what else is there to do but begin another diary?" Judging by her lyrical allusions, Smith's heroes seem to have changed with her age - from Pollack, Rimbaud and Pasolini, all of whom died violently at a young age, to Jefferson, Mother Teresa, and Ho Chi Minh, all of whom died in their sleep after a long and productive life. *Gung Ho* is the diary of an artist who has survived her excesses, concerned with preserving the successes of the past while inviting youth to destroy its failures.

-Andy Ryder

Experimentalist Finds New Ground In Opera

Robert Ashley
Your Money My Life Goodbye
Lively Music

Robert Ashley is definitely a renowned figure in contemporary music because of his work in new forms of opera and multidisciplinary projects. *Your Money My Life Goodbye*, one of his latest efforts, the newest being a recording entitled *Dust* that has just been released, is an opera that was commissioned by Bayerischer

of the combinations can be considered "opera", and titled *The Immortality Songs*. In all of the forty-nine compositions, some aspects of the musical structure derive directly from the English language of the libretto. The process of derivation can be very complex, although it is rather open and obvious in *Your Money My Life Goodbye*, since Robert Ashley decided to match the syllables of the English with the rhythm of the title-line, as well as to match the voice choices with the occurrence of the characters in the text. This, according to Ashley, was the best solution to the "light-hearted" nature of the text.

The recorded story is about a woman who responds to an invitation to attend a high-school reunion by sending her son, since she is incapacitated for some reason. She describes her son as a sort of spy and adds that her son's wife, Ms. Ona, won't be able to attend the reunion for the simple reason that she has just died of cyanide poisoning. Everything seems to indicate she was murdered. The fact is that Ms. Ona was a successful entrepreneur who was sentenced to jail under charges of fraud and murder. She held information that could have proved embarrassing to many people...

Your Money My Life Goodbye is sixty-two minutes long and features Jacqueline Humbert (whose way of performing is reminiscent of Laurie Anderson's), new music baritone Thomas Buckner, composer/performer/sound artist Joan La Barbara, Sam Ashley and Robert Ashley himself. The music was exclusively composed by Robert Ashley, and consists of a melodic line generated by synthesizers that is found on every track, yet is constantly undergoing slight modulations and changes.

Although the concept of an album that consists of people speaking over repetitive music for more than an hour might sound challenging at first, it should be said, how-

Although the concept of an album that consists of people speaking over repetitive music for more than an hour might sound challenging at first...the listener will be captivated and even fascinated by the haunting music and the crazy characters.

Rundfunk Munich's *Horspiel und Medienkunst*.

Your Money My Life Goodbye is actually one of forty-nine vocal-ensemble pieces of various lengths (from ten to ninety minutes or more) that can be used in multiple combinations to make an opera for stage, for radio, or for television. Each

ever, that this album is excellent and there is no doubt that the listener will be captivated and even fascinated by the haunting music and the crazy characters once he/she has subscribed to the whole concept.

-Patrick Foissac

Richard Teitelbaum: New York Experimentalist

One of the most alluring aspects of Bard is the reputation of its professors. Taking classes with these professors is a great experience for they often demonstrate their work at the college and use it to teach their classes. But what is an even more amazing experience is seeing a Bard professor perform outside of the realm of the college and in the sphere of friends, critics, and an experienced audience. Such was the experience of seeing Bard music professor Richard Teitelbaum perform in New York City on Sunday, April 2. Teitelbaum performed at a small club called Roulette, which is located in the Tribeca apartment of New York musician Jim Staley. Teitelbaum performed with Staley and Ikue Mori, another important musician in the New York experimental circle who has performed with John Zorn and who, along with Teitelbaum, has released her music on Zorn's label, Tzadik. The three played a series of improvised pieces whose soundscapes were so varied and so sporadic that they clutched

the listeners in an inescapable sea of sound waves that desired no escaping. Teitelbaum, who currently teaches Music 241: The History and Literature of Electronic and Computer Music at Bard, performed using a Kurzweil K2000 synthesizer, a laptop Macintosh computer, a traditional grand piano, and a collection of

small instruments including singing bowls. His spontaneous synthesized samples and occasional bangs on random piano keys meshed incredibly with Staley's muted trombone bursts, which resonated like small gusts of faintly melodic wind, and Mori's sequenced samples of dense clicks and pops and haphazard, unstruc-

tured rhythms. Many New York experimentalists gave their ears to the hour and a half long creation, and their long-sustained applause reaffirmed the richness and success of the airborne soundworld that the three musicians created. Experimental composer David Behrman, who has been an important contributor to the experimental music scene for a number of years and who also taught a class entitled *The History of Experimental and Electronic Music* at Bard last semester, mentioned excitedly that he was there "to watch the master," alluding to Teitelbaum. The experience of seeing Teitelbaum interact in improvisational performance with his contemporaries gave an amazing twist to his in-class stories about his performances, and also demonstrated the impact he has on other renowned musicians in the New York experimental scene and the importance of his contributions to that scene.

-Melissa Stultz



Melissa Stultz

Synthrovisation: Bard Prof Richard Teitelbaum manipulating his Kurzweil

The Sound from the Moon Room

Gamelonian Ibu Ketut brings hypnotic percussion orchestra to Bard

by **John Garrett**

IF YOU ARE EVER AROUND Olin between 7pm and 9pm on Tuesday or Wednesday nights, you are sure to hear the sounds of one of the two Balinese Gamelan ensembles that use the Moon Room to rehearse. Ni Ketut Suryatini (Ibu Ketut) is Bard's Gamelan professor, and currently she is teaching both a student ensemble and an ensemble composed of community members based out of Woodstock. The student group is entitled Gamelan Chandra Kanchana (Golden Moon) and the group from Woodstock is Gamelan Giri Mekar (Mountain Flower).

Balinese Gamelan is an orchestra that is comprised of various harmonic percussion instruments as well as hand drums and cymbals. There are over twenty people in the Gamelan orchestra, some on their own instruments, and some who work in sync with one or more partners on the same instrument. There is no written music for the ensembles—all of the songs are taught and learned from memory and repetition. The majority of Gamelan songs are performed in correlation with dance or puppetry in order to wor-

ship, give thanks, accompany wedding ceremonies, or other such festivities. Most of the songs in the curriculum for Bard's two ensembles are traditional Balinese classics which normally coexist with spiritual rituals or offerings, and at least one of the songs that Ibu Ketut is teaching her present classes she actually wrote herself.

It is quite an honor for Bard to have Ibu Ketut teaching Balinese arts. Ibu Ketut is a professor of both Gamelan and Dance at the prestigious National Academy of Arts (STSI) in Denspar, Bali. In addition, Ibu

Ketut is renown in Bali and internationally as a composer, playwright, and singer. Her acclaim has taken her to Italy, the Netherlands, Japan, Sweden, Brazil, Thailand, India, Canada, and the United States to perform. Ibu Ketut earned a Fulbright Scholarship for teaching as a Scholar-in-Residence here at Bard for the academic year of 1999-00 and is trying to find a way to stay and teach at Bard for at least another year.

Along with teaching the ensemble, Ibu Ketut has offered tutorials to both students and professors at Bard for Balinese gender, suling, and dance. Gender is an instrument that resembles the xylophone and sul-

ing is much like the recorder.

Gender for the most part is used to accompany Balinese shadow puppetry while the suling is often performed individually as well as accompanying dance and Gamelan ensembles.

The culmination of all of the work Ibu Ketut is doing while here at Bard is set to be performed on April 27 at 7:30pm in Olin Hall. Both Gamelan Chandra Kanchana and Gamelan Giri Mekar will perform, as well as individual performances by those students Ibu Ketut has individually taught in the areas of gender, suling and dance. Pak Sumandhi, last year's professor of Gamelan at Bard, will also perform Balinese dance and mask

dancing during the presentation.

The following evening, on the lawn and verandah of the Blithewood mansion, will be a charity performance to benefit an Indonesian orphanage. Plenty of Balinese dance and music will accompany a Balinese dinner, an outdoor shadow puppet display and various speakers on the behalf of the orphanage. Among those set to speak are Kareena Soekarno, daughter of Indonesia's first president, and Wayne Forrest, the director of the Indonesian Chamber of Commerce.

Hopefully these performances will not be the last Ibu Ketut is a part of at Bard. However, after her scholarship expires this year, it may be difficult for Ibu Ketut to find a way to remain on the staff as a professor of Balinese arts at Bard. Regardless, the extensive work that has been done this semester by Ibu Ketut—with students, faculty and community members from the areas surrounding Bard will surely be remembered once it is experienced through this semester's upcoming performances.

Gender for the most part is used to accompany Balinese shadow puppetry while the suling is often performed individually as well as accompanying dance and Gamelan ensembles.

• A & E IN BRIEF • A & E IN BRIEF • A & E IN BRIEF •

John Turturro to Perform at Bard and Speak at Upstate Films

"An Evening of Storytelling" at Bard's Olin Hall on April 15 at 6:30 p.m. The performance is a program of dramatic readings from the works of Italo Calvino, Primo Levi and John Fante.

Turturro will also appear at Upstate Films in Rhinebeck on April 15 at 12:00 noon. He will discuss and screen his recent film *Illuminata*. The film paints a poetic and uproarious portrait of popular theater at the turn of the century in New York City.

Turturro, a Brooklyn native, is a graduate of SUNY New Paltz. He has appeared in more than forty films and theater productions starring in most of the films by the Coen Brother and Spike Lee including *Barton Fink*, *The Big Lebowski*, *Do the Right Thing*, and *Summer of Sam*, as well as *Quiz Show* and *Cradle Will Rock*. He also directed *Mac* which won him "Best New Director" at Cannes.

Both events are sponsored by the Italian Studies and the Film and Electronic Arts Programs and are free and open to the public.

-Brian Ackley

Comin' Straight from the B

The Bard Music Festival announced last week that the program for this year's festival as "Beethoven and his World." In its eleventh year, the Festival explores the work of an individual composer in a series of performances that occur during L & T.

Directed by Leon Botstein and Robert Martin, this year's festival looks to juxtapose Beethoven's classic works with the lesser known pieces. The pro-

gram will demonstrate that much of Beethoven's work is not very well known and that the work that was popular during his lifetime is now rarely performed.

The Festival will be held over the weekends of August 11-13 and 18-20 and tickets are free for Bard students.

-Michael Haggerty

Cellist David Calhoun and Pianist Susan Walters to perform Monday, April 17

The Bard center presents cellist David Calhoun and pianist Susan Walters performing works by Bach, Beethoven, and Chopin. The duo will be performing Bach's Suite no. 4 in E-flat Major; Beethoven's Sonata for Piano and Cello, op. 102, no.2; and Chopin's Sonata for Piano and Cello, op. 65.

Calhoun is an accomplished cellist, performing as a soloist with the Chicago Chamber Orchestra, The Civic Orchestra of Chicago, the New York University Orchestra; as well as a principal cellist with many prominent orchestras including the Brooklyn Philharmonic, and the American Ballet Theater Orchestra.

Walters is a founding member of the Dakota Piano Trio and has appeared with orchestras throughout the United States and is the solo piano with the New York City Ballet.

The concert which is free and open to the public, begins at 8:00 p.m. in Olin Hall.

-Brian Ackley



When work is leisure and leisure is work: Music editor Andy Ryder couldn't tear himself away from his reading for his First-Year Seminar over spring break. "Daytona just doesn't do it for me anymore," he commented in between pages.

Hey, Cheap Condoms at The Dime Storell



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The Bard Observer
Bard College Box # 1457
Annandale, NY 12504
extension 7131
observer@bard.edu

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Observer Editorial Policy

The Bard Observer is one of Bard College's several student-run publications. It is published every two weeks, on the following dates, with six issues planned per semester: February 28, March 20, April 10, April 24, May 8 and May 22.

The Bard Observer encourages the submission of art work, photography, responses to editorials and opinion pieces, and letters to the editor and community. It offers free advertising space for student organization events. The deadline for submission is the Thursday prior to the date of publication. Text must be sent on a 3.5" floppy disk in Microsoft Word(c) format (for Macintosh(c) or PC), with accompanying double-spaced hard copy, via campus mail to "The Observer."

Opinions expressed in the Comics or Opinions sections do not necessarily represent those of The Bard Observer or its staff. Claims and allegations in these sections are those of the author/s alone. The Bard Observer reserves the right to edit for grammar, spelling, and coherency. Anonymous submissions require editorial consultation with author/s after submission. The Bard Observer copyright 2000.

The lowdown on the Womyn's Alliance

The other day in Kline a friend said to me, "The masturbation workshop is the only thing that Womyn's Alliance seems to do," and I was like, no. And he was like, well that is all I see signs for. Okay Okay. In the past we have been kind of passive (aggressive?). But this semester and the next (two) as far as I am concerned are going to be a lot more active. But it is really hard to exist as a feminist on a campus full of people who think that there is generally no need for feminism.

Later that day, another friend questioned why I was a feminist; after all I am "good-looking." Right. Well, I have small breasts so I have to make up for that, by hating men. Pointedly stated and directly wrong, this statement needs to be rebutted briefly. As far as I and my friends in Womyn's Alliance are concerned, feminism has less to do with hating men and more to do with loving womyn, respecting womyn, and creating a positive space for womyn (and men, you can join too!) to be appreciated and find unity, and fight against what society does to oppress. Feminism, in my eyes, has become a sort of humanism with a womyn-positive bend. The Womyn's Alliance at Bard is young in its activist

stance, but we are willing to participate in anything that helps people to recognize their rights and to recognize worth. Whew.

- That said, I would like to tell you all the issues we are dealing with this semester. Of course we take an active pro-choice stance and are planning some events this semester to get the campus aware of the anti-abortion, anti-choice terrorism that is threatening your rights every day. You never hear too much about it, but it is there and very much a looming danger.
- Womyn in Afghanistan are crying out for help from the gender apartheid they face daily. Clearly this is controversial as to the level of American involvement, but we are trying to get Bard to sponsor some scholarships for Afghan refugee womyn to study here and help THEIR people.

- Have you ever noticed that all mechanics seem to be men? And how many of you girls know how to change a tire or your oil or check under the hood? Maybe you all do, but I don't, so we asked a mechanic to come show us what to do. We plan to have some refreshments appropriate to the occasion and this will be in May.

- *If These Walls Could Talk* is a series of

movies about things like abortion and lesbianism through some years in one house. We showed it once and will again. I have yet to see it, but I hear they are great!!

- In May, I would like to see this campus recognize reproductive choice as a total unit and some plans for that are in the works.

That is about it for actual concrete plans. But have you ever noticed the lack of a Womyn's Studies or Queer Theory or Ethnic Studies program here at "progressive" ol' Bard? Well I have and I don't think we want it to stay that way for very much longer. There is little solidarity over many of the issues that come up under these topics, perhaps because we are discouraged from studying modern thought? Hmm. Well, look out for people asking you to help create new programs, classes, and such at Bard.

If anyone is interested in joining, come to meetings at 7 p.m. on Thursdays in the Student Action Center. The meetings are fun and informal and we need ALL kinds of feminists to help represent Bard!!

-Ali Pearson

Sexual Assault Awareness Month

B.R.A.V.E. is gearing up for April, otherwise known as Sexual Assault Awareness month. Throughout April, we will be throwing information in your faces about sexual assault and rape, because yes, it could happen to you.

We know that to much of the student body, B.R.A.V.E. is a joke, to be mocked or countered with laughing and sneering commentary, but this is an important month to pay attention and get over whatever prejudices you have. You saw signs for the Great American/Bard Meat Out? Make April your month to stop hating B.R.A.V.E..

- Starting April 10 there is an art exhibit in Olin Atrium featuring student work that involves the theme of sexual assault. Take a swing past on your way to class.
- That week we will be tabling with information for the student body on assault and rape in addition to other stuff that we deal with. Take a peak and maybe sign up to Speak Out here at Bard or support in New Paltz.
- On April 12, the interactive theatre

group Equality is coming here to perform for the general community.

Apparently they are energetic and informative and really make an impact, so look for signs that tell you where.

- The clothesline project is on April 15 and 16. This is where we string shirts across campus made by survivors of rape, incest, or other sexual assaults and shirts made by people who want it to stop. This semester we are stringing the shirts all the way to Kline, starting at the Student Center, so take a look.

- Dai Sil Kim Gibson, a filmmaker, is speaking at Bard and showing her film on Korean Comfort Women (basically prostitutes that are treated very, very badly) on April. She is pretty famous and has a lot to say about something that is kept pretty quiet. Show your support by showing up making it a lively discussion.

- Bard's Speak Out, where people get up and speak out about rape and assault is coming up on April 26. We will be set up outside Kline for your hearing.

Afterwards there will be a loud, stomping march all over campus to protest the crimes of rape. The following Friday is Take Back the Night in New Paltz and I have heard it is absolutely amazing and empowering so sign up with us to go.

- And of course the ever present and very popular B.R.A.V.E. movie series, April 22 and 29.

Just a final thought. Perhaps nothing of this sort has happened to you. Perhaps it has. Maybe to a friend. But most likely someone you know and care about is suffering silently from a sexual assault crime. Pay attention to B.R.A.V.E. events and tablings and just raise consciousness. It doesn't have to be a full-on political statement or commitment. It just involves some sensitivity and open-mindedness.

-Ali Pearson

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Novelist Ursule Molinaro will read from her new book *Demons & Devas* on Wednesday, April 12 at 7:30 p.m. The reading is free and the public is invited.

The Host Emerges, Part I

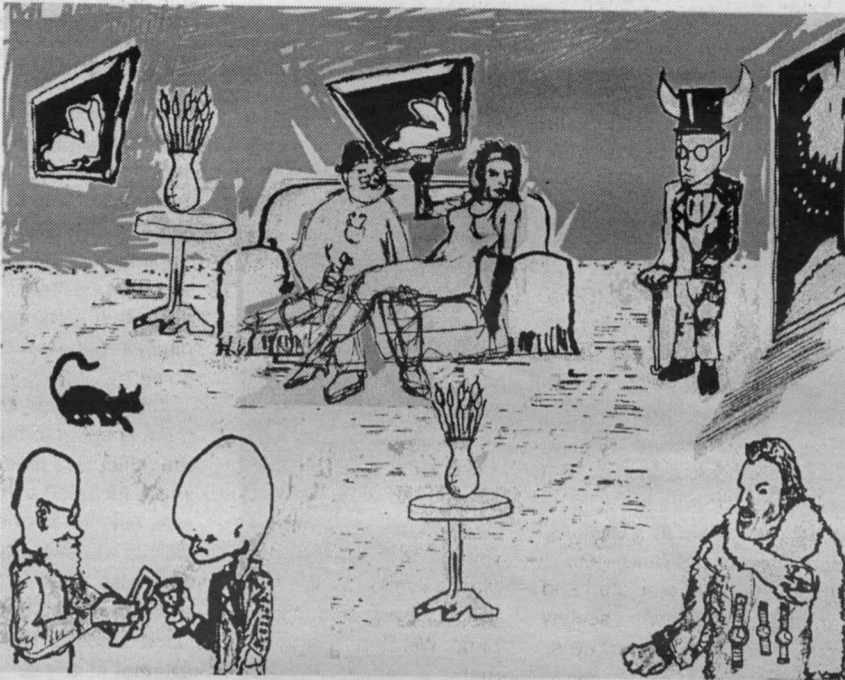
In the 19th century, Georg Hegel talked of relationships. He likened the connection between two people to the connection existing between a master and a slave. But he argues that the master is really the slave and the slave the master. The master defined by the work of the slave. Can we apply this to emotions? If we are slaves, like I feel we are, to our emotions, to egocentrism, does this mean we have power over them?

It makes me sick that I don't have a uterus. I'll never know what it's like to be penetrated sexually. I will never know what it's like to have mammae. To have menstrual cramps. I'll never know what it's like to use a tampon or pad or sanitary napkin. In the same light, girls will never know what it's like to piss in a urinal. They'll never know what it's like to sit the wrong way on their testicles. To want to be a girl. They'll never know what it's like for a male to grow up in a male America.

The other day, LeVenir said, 'Foccio, it's about appreciation, not penetration.' And it occurred to me. 'Through years of masturbating to Internet porn, I have made myself an emotional eunuch. When I look at a woman, I see nothing but a pair of

breasts and vagina.'

This is not what I truly feel, but it's what I truly feel says to



me. In truth, I love my wife for many other factors. But there is this carnal sword of Damocles above, severing me from reality. When I pleasure my wife, I aim to please and that's the end. I now know that pleasure is nothing unless coupled with appreciation. Thank you LeVenir for bringing to my attention this very important fact.

But can I truly appreciate? I

cannot appreciate that a part of my body will be inside her body, because I have never felt it. Nor

can I appreciate that I will be caressing her breasts and hips, because I've never felt that.

It's funny how much we change in a year. An earlier Foccio would say 'ah, but gender is all society, there are things called personality, soul, characteristics. These definitely hold to no gender.' But there can be no standard for personality or soul without society, and if no stan-

dard, no comparison, and if no comparison, no definition. And since these personalities and souls and characteristics are also societal, they must adhere to society's concept of gender. At times, I am explosive, expressive, up-front. All these are traits associated more with females than males. But I, Foccio, am just as male as any. I also feel pressured to fulfill a certain role. This is a similarity, a large one, between males and females. But I'm not sure if I can look past the fact that they are different roles. Sometimes opposite roles.

When I was having dinner with Mr. and Mrs. Boutiquier, Polans asked me if I would feel different if there existed some sort of matriarchy over the past hundred years and males were made the minority. I don't believe I would, my friend, because my curiosity and gender subjectivity is not a gender issue at all. It is merely a human issue. But I still say that from a masculine point

of view.

I want very much to help my wife achieve success for herself. Her own kind of success. But I don't know what she wants, I don't know how to help her. If she were to tell me everything that she thought, I would be more lost. She once said, 'Words rape expression.' And I believe wholly that they do.

The Boccioni family tells me 'Foccio,' over and over 'you must give her energy. You must do things for her and ignore your own desire.' And I being the idealist thought, perhaps, in the best of worlds, this could be so. And so I gave it a chance. Until I just fell into the same disparaging and humanistic cycle of egocentrism. My roommate, Boratoni, and I were renovating our room when he tipped me, 'take a lesson from the small intestine, we must maximize surface area.' I believe this is the answer to this human problem of subjectivity. 'A great work of art is something complex made simple'. Meaning, if we deliberately, tenaciously, look past our bodies, look past society, there is something there. But it takes discipline. And it ruins emotion as all good logic does.

You can email Foccio at boris_the_pirate@hotmail.com.

Letters to the Editor and Community

MASCULINITY DEBATE SHOULD HAVE INCLUDED WOMEN

Dear Editor,

I applaud the goals of the Masculinity Debate and encourage students and community members of Bard to take an active role in fighting sexism, deconstructing gender roles, and discussing controversial issues in public. Greg Johnson's letter to the editor in last week's *Observer* explained that the debate was intended to address the oppressive nature men's gender role.

However, the letter failed to recognize the implicit power relations in sexism and therefore unjustifiably called for a "men's only" meeting.

Sexism is more than just oppressive distinctions along gender roles, but rather a power dynamic that puts men at the top and women at the bottom. Gender roles bring men higher salaries in the job market, more attention from teachers in elementary school, increased confidence, and a generally privileged position in society. In discussing sexism, we must realize men's position of power and how they/we participate in the oppression of women.

Considering men's dominant position in society it is inappropriate to kick women out of meetings. Men have a tradition of making oppressive decisions behind closed doors. Men have a tradition of excluding women out of the workplace, college, etc. In the same way that anti-racist whites should not initiate all-white meetings, men should not actively exclude women from the fight against sexism.

The women's movement tends to

have women's only meetings, because men have a tendency to dominate meetings and be unsympathetic to women's issues. Similarly, the women's movement often has men's meetings, yet these meetings occur at the same time as women meet and are in conjunction with a larger activity. In this way, women can meet, yet men have an opportunity to participate.

Many women were offended by being locked out of the Masculinity Debate. I chose not to attend the meeting because I didn't want to participate and support a discussion that excluded women.

In the fight against sexism, we need to put the misbalance of power at the forefront of the debate. Men and women need to recognize how men oppress women as well as how men and women are socialized into gender roles. Men need to work with (if not follow) women in the decision making process.

—Michael Chameides

WHAT DID I SAY?

Dear Bard Observer:

I think I need to correct something which appeared in the otherwise perfectly all right "Pinkwater '63 Returns to Bard," by David Janik, in the *Observer* of February 28. I hesitate to do this, because the misquote is so good—but I can't let it stand in a publication connected with a college that I said, "Ideas stink."

Well, actually, I did say that—but it was in context of my response that "Where do you get your ideas?" is an inappropriate question. "How do you develop

your ideas?" would yield a more useful answer. I went on to say that *my ideas stink . . . the same as everyone else's*, (until they've had a little work done on them).

Mr. Janik wrote a good piece, and got 50% of the facts wrong, just like National Public Radio and the *New York Times*.

—Daniel Pinkwater

THERE'S TROUBLE IN EDITSVILLE

To whom it may concern:

I picked up the latest edition of the *Observer* today, not expecting to find anything I'd written. After all, following numerous unrequited emails to one of the editors of the Arts and Entertainment section, and no meeting about or copy of my edited material ever sent to me, after I was finally contacted by the editor of the paper, I figured my piece had been forgotten. To my surprise I did in fact find an article, though a curiously altered piece of material.

Let me now get to the point: I am not angered by the changes in the piece, but rather the manner in which these changes came about. I understand that a publication has the right to edit, though at the same time I find it incomprehensible that a paper would edit without consulting the writer. I was told that my word limit was 500 and would have had no problem cutting back.

With my work being edited solely by someone else, instead of in collaboration with me, the writer, I feel the integrity of my piece has been lost in favor of spacing

and easier-to-understand syntax. The article might both conform to your standards and mine if a collaboration had taken place. That this did not occur fully incenses me! Working with the editor, however, we might have come to some sort of journalistic compromise. What I read in the *Observer* today was a mere skeleton of my piece. This has nothing to do with word count; as I said I wouldn't have minded cutting the piece.

The next time some fiasco occurs at your publication, please keep in mind the integrity of the writer. Stress is no reason to edit, as you have the right to do, without the input of the writer, which you have no right to do.

—Jibade (Khalil) Huffman

Yes, *fiascoes do sometimes happen and we had a big one with the last issue . . . which would explain why Jibade's article fell through the cracks. But maybe that's no excuse. The Observer apologizes to Jibade and hopes he will write again for the paper.*

The fact is, however, that the Observer is making a concerted effort to at least touch base with every writer about their article after it has been edited. In the past, as many students will attest, this was not the case. And, as concerns the Observer's "standards", it seems pretty clear that there aren't that many.

In the future, we'll try not to be such screw-ups, but, just like everyone else at Bard, the Observer editors are busy with a million different things and sometimes make mistakes.

Play Ball! Softball Gears Up and Rugby Rallies

Got Softball If You Want Some

Hey kids, guess what time of the year it is again? yup, you guessed it! Intramural Softball time!

All the rosters are in and there are about 18 teams that will compete for this year's title. Last year only 11 of the 17 teams who signed up actually showed up to games and played, so whoever signed up, play gosh darn it! Last year's winner was "2 drink minimum", with captain Jeremy Thomas, so watch out for a repeat from this team.

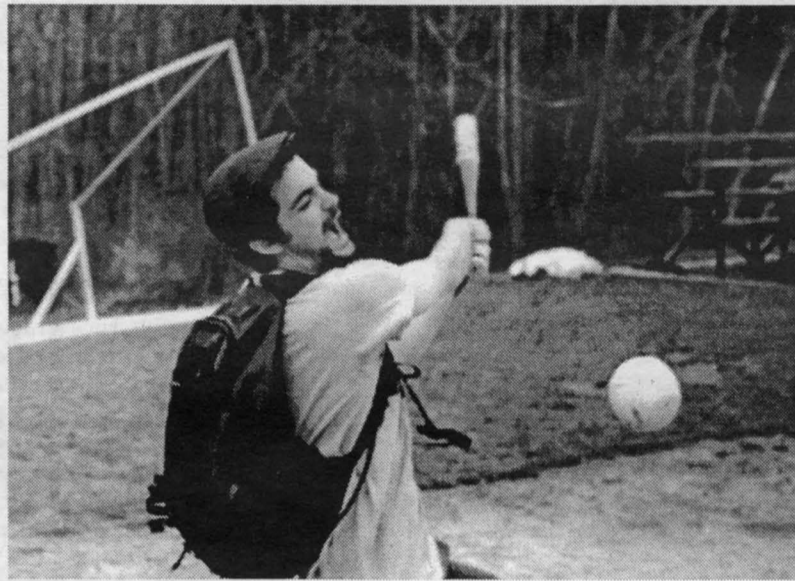
Freshman Jed Clarke is very excited for this year's tournament. In an interview with the softball enthusiast, he said, "I'm really hyped about this year's softball tournament. I hope my team wins."

Intramural softball began here at Bard some time in the 70's, and ever since, has been one of the most exciting events in Bard sports. Up until last year the tournament, that takes place at the end of season play, was a single elimination tournament, in which if your team lost one game you were out of the tournament.

Last year Scott Swire (check spelling), Bard's Intramural sports organizer, decided to change the tournament to double elimination play. This means that your team must lose two games before it gets ousted from the tournament. When the season starts, in a few weeks,

two games will be played a day, one in the late morning/early afternoon and one in the late afternoon. So good luck to all you teams! And don't worry, even if you lose you are still all winners in my heart.

-Mike Morini



Swinging for the Buses: Jed Clarke, whose source of power is rumored to be located in his backpack, has his eyes on the prize for this semester's Softball Tourny

Bard Rugby Bleeds over Sacred Heart

With spring in the air the legions of sports-crazed Bard students now turn their attention to this semester's version of the Bard Rugby team. Currently there are seventeen guys on the team although it is an open roster and anybody is welcome to join. The team is described as young, which means many of the guys don't really know too much about what they are doing.

Despite this, the team is trying to build on the fall's .500 record, which included an impressive, calculated and vicious win over Hofstra. Bard also lost a close match to now-bitter rivals Sacred Heart. The attempt at any vengeance for this loss was thwarted

when Sacred Heart beat Bard again a couple weeks ago. However, Danny a freshman on the team who lives across the hall from me, did get a chance to lay out a Sacred Heart team member with a hit so hard it made two girls cry and a dog throw up.

The team plays Saturday afternoons behind Kline, and everyone is encouraged to come cheer the team and have a couple drinks. Says first year student John Garret, "I always find that I'm willing to go that extra 10% when some drunk maniac outside Kline is screaming for Bard College."

-John Garrett

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BASEMENT of the OLD GYM

The Listings

Help us make an inclusive list of upcoming events on and off campus. e-mail sr574.

Monday, April 10

-Interested in **Careers in the Financial World?** Who isn't? Dine and discuss the matter. (Reservations are required) in the Kline College and Presidents Rooms, 6:30-9:00.

-**Professor Heidi Holder** of Central Michigan University will talk on *Fantastic Disorder: The Guilty Pleasures and Social Function of Victorian Melodrama*. Sponsored by the Victorian Studies Department. Olin 102, 7:30.

-the **Human Rights Project**, with the Soros* Documentary Fund (?) continues its movie series. Tonight *South*, directed by **Chantal Akerman**. 8pm, Campus Center Theatre.

-Who are those mysterious cloaked figures trudging down the path south of campus late at night? Why, they live in **Feitler**, the co-op on campus (that's right, no Kline). You can live there too, but applications are due today. Call Emma x4553 or Rayna x4347

-B.R.A.V.E. hosts the opening of a **student art show** in the **Olin Atrium**. The show consists of work whose theme is sexual assault and is the first in a series of events sponsored by B.R.A.V.E during Sexual Assault Awareness Month.

Wednesday, April 12

-**Potluck in the Community Garden**. Work, eat, and campfire. Every Wednesday, 4-7. call Sam Lucey x4228 for info.

-**"An Evening of Songs and Duets for the New Millennium."** Or, "Songs of Love and Longing". Whichever is appealing to you: Mezzo-soprano Joan Fuerstman, bass-baritone Arthur Burrows, pianist Bari Mort. 8 pm, Olin.

-The interactive theater group **Equality** performs at Bard as part of Sexual Assault Awareness Month.

Thursday, April 13

-**"retrospect"**, Music by Arvo Part, Bela Bartok, Erik Satie, Charles Ives, and diva **Erin Watson**. 7:00, Blum.

-Creative Music Alliance presents **Peter Brotzmann and Hamid Drake Duo** in the Chapel at 9:00 p.m.

Friday, April 14

- Creative Music Alliance presents **Evan Parker and Ned Rothenberg Duo w/ special guest Joe McPhee and Dave Gross and James Coleman Duo** in the Chapel at 7:30 p.m.

-Submissions for **Sui Generis**, "of its own kind", Bard's foreign language publication are due today. Submit poetry, prose, and/or translations into English for the rest of us. No more than two pages in length, please. Contact Prof. Melanie Nicholson.

Saturday, April 15

-Two doses of **John Turturro!** First at Usptate Films at 12 noon to discuss and screen his recent film *Illuminata* and also at Olin Hall to perform "An Evening of Storytelling" with Katherine Borowitz.

-Shakespeare's **Othello**, directed by **William Driver**. Through April 19. Scene Shop Theater at 8 pm, Sunday at 2 and 7. Subject to change, call 758-8622 for reservations.

-The End is truly in sight. **Art opening at UBS**, the new gallery space, the Chocolate Factory's replacement. New!New!New! Nick Emmet. Mike Pagliarulo. Jess Perlitz. Emily Newman. Virginia Yount. Erin Bengson. Josh Pelletier. Red Hook, rt.9 next to White Horse Liquors. at night.

-Or, the **Klezomatics**. Bardavon at night.



What's Really Happening on Campus: Large scooping and pushing machines have been assaulting parking lots and open fields all over the West Side as the preparations for the new Dorming Complex begin. Get the full story in the next issue of the Observer.

-B.R.A.V.E.'s annual **Clothesline Project**; t-shirts created by survivors of sexual assault and by people who want it to stop will be hung from the Campus Center all the way to Kline.

Sunday, April 16

-**IMF and World Bank Protest in DC**. If you're still interested and not hooked up, meetings are on Wednesday night in the Old Gym basement.

-**Play-Reading Series**. Plays by Bard students and others read in an informal setting. Theater Studio, 4:00. Call 758-8622.

Monday, April 17

-The next **Human Rights Project** film. *Victim of Geography*, directed by **Doug Aubrey**. 8 pm in the Campus Center Theater.

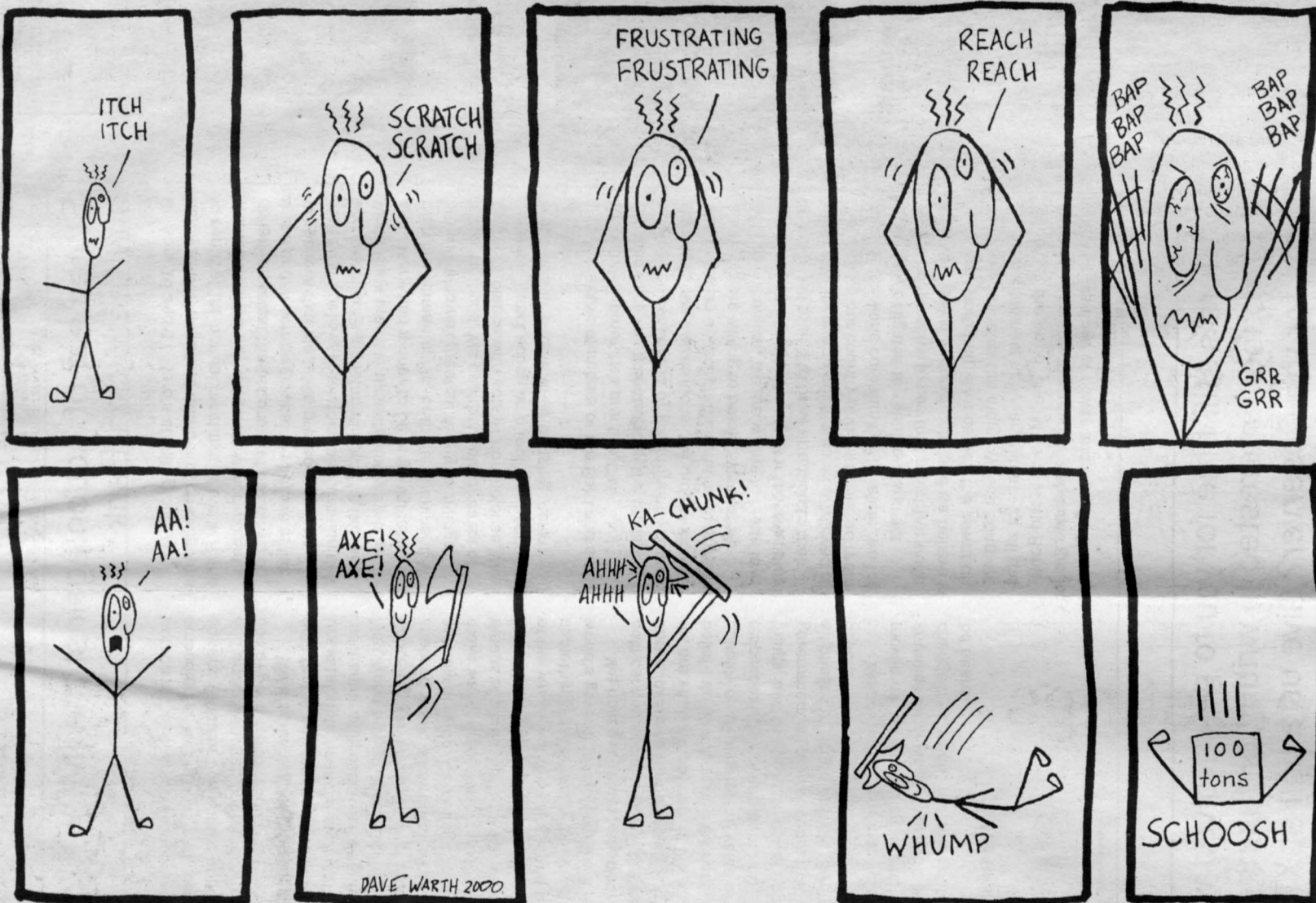
-**Cellist Calhoun and pianist Susan Walters** perform works by Chopin and others. Olin Hall, 8:00.

The Dancing Paperclip of Tormented Souls by Morgan Pielli



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Mr. Schooshyface Versus The Itch by David Warth



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A place for everything, and everything in its place.

by Ryan Wheeler

The Creative Music Alliance at Bard, in cooperation with the Bard Center, the Institute for International Liberal Education, and the Office of Student Activities, presents:

Two Evenings of European/ American Meetings:
A Festival of Free Improvisation and New Jazz



Thursday, April 13th at 9:00 PM
Chapel of the Holy Innocents, Bard College

Peter Brotzmann and Hamid Drake Duo

Peter Brotzmann (Germany) - tenor saxophone, clarinet and tarogato
Hamid Drake (Chicago) - drumset, tabla, and djembe



Friday, April 14th
at 7:30 PM
Bard Hall, Bard College

Evan Parker and Ned Rothenberg Duo
w/ special guest Joe McPhee
and Dave Gross and James Coleman Duo

Evan Parker (United Kingdom) - soprano and tenor saxophones
Ned Rothenberg (New York City) - alto saxophone and bass clarinet
Joe McPhee (Poughkeepsie) - saxophones, cornet, and valve trombone



Dave Gross (Boston) - alto saxophone and clarinet
James Coleman (Boston) - theremin

Free with Bard ID, five dollars without

Statement of Action against the IMF and the World Bank

On April 16 and 17, Bard's affinity group will mobilize with an untold number of other groups to confront the annual meetings of the IMF and World Bank. We will risk arrest in non-violent action to protest the actions and objectives of these undemocratic groups. We believe in life. We believe that life takes precedence over money. We believe in sustainable communities and sustainable global methods. The IMF and World Bank promote unsustainable systems and clearly find money to be more valuable than life, human rights, or the environment. We are willing to risk great suffering to change these methods. We confront acts of direct or indirect violence with acts of non-violence. We believe in direct action as a tool for change that empowers all people while bringing them together.

The active members of the Bard and surrounding communities practice Civil Disobedience when confronting the unjust oppression committed by governments, corporations and other institutions. We protest violence and find it an unacceptable solution to any situation. We are willing to break laws that we believe are unjust. We are willing to break laws in order to make a statement for those who are not listened to and to draw attention to their plight. We recognize our status as privileged citizens within our country and as privileged members of the world community. Therefore, we feel especially obligated to speak out and act against oppressive forces that afflict the world.

We believe in community and we believe in life. Now, more than ever before, the power of the few dominates the many. We are adamant about maintaining rights and liberty for all the people of the world. The IMF and World Bank exemplify the growing trend of globalized groups taking advantage of power and people. The

worst aspects of colonialism and capitalism are embodied in such global, non-governmental powers. Globalization should apply to freedom and understanding, not the destructive exploitation of people and resources.

We are pushing for the cancellation of the debt that is pinning the Third World down. Unsustainable financial methods are one of the most commonly used weapons used by the First World against the poorer Global South. Canceling the egregious debt that has been imposed would allow developing countries to actually develop. Canceling the debt would also make way for more environmentally sound means of production (instead of resorting to the fastest) and would promote the general welfare of the whole world. Ending world poverty is something that is well within the grasp of the world's governments. It can be a real thing.

We hold our values very close and practice political and social action with these values always present. We believe that creativity and art are vital components of life and mesh that belief into all action and everyday life. The equality of all people, the value of communities, respect for the environment and all living things, and the belief in equal and democratic government all are concepts that we utilize in all phases of action and life. But then, life is action.

We are part of a diverse revolutionary movement where teenagers and raging grannies are locking down side by side to change their world. The voice of the people will be heard.

-The Bard Affinity Group

There's still time for you to get involved with the paper. Interested in writing or taking photos for the *Observer*? Give us a call at X7131 or drop an email to observer@bard.edu.



Schooshy says more people will come to your party if you promote it in the Listings section. Email sr574@bard.edu with info.

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