

the bard
observer

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Activists Imprisoned
The Rugby Mud Pit
Danto Dissected



Bard Community Responds to "Bias-Related" Crime

Suspected student suspended, state police conduct investigation

by **John Garrett**

On the morning of Sunday, May 28, the day that followed the Class of 2000 commencement ceremony, Bard film professor Leah Gilliam became the victim of what state officials have dubbed a "bias-related" crime.

Somewhere in the elapsed time between the opening of the Preston Theater and the Academic Services building around 5:00 a.m. and the next time the buildings were accessed at approximately 6:00 a.m., the perpetrator marked walls, chairs and office equipment with racist, homophobic, and slanderous language directed at Gilliam and the film department, as well as slashing the film screen.

Bard College instantly took steps to investigate the crime, with Ken Cooper, the Assistant Director of Security at the time, taking the helm until proper authorities were included into the case.

"We immediately notified the state police and did all that we could to help insure that this was taken care of in the most professional manner possible," stated Cooper. "When the state police first got this case it was given top priority, and since then I believe it has remained as one of their top two investigations."

Administrators would not deny that a student was suspended from the college soon after this crime occurred, but declined to comment on whether or not that student was suspended in relation to this specific event.

Dean of Students Erin Canaan did confirm that, "As a private institution, Bard College has the right—both legally and within our own set of guidelines and standards—to discontinue any student's privilege to be here. We have a code of conduct that has been outlined in the Student Handbook, and it is our job to determine whether or not that has been abided by and further what actions to take in the cases where it is not."

Richard Nesbit, senior state police investigator and chief investigator for this case, said, "There is an official suspect being investigated in this case but we have not ruled out the potential of there having been multiple players in the committing of this crime."

No charges have yet been filed, as prosecutors want to insure they have the correct suspect and can win a conviction in this case before setting into motion a criminal trial.

In order to insure that the case is investigated as thoroughly as possible, as well as to provide itself with a separate and neutral evaluation of what occurred, Bard College hired New York City based attorney Roberta Tarshis to conduct her own private investigation, as well as to provide legal advice in dealing with this matter. "I was hired as an investigator with no ties to Bard so Bard could insure they were getting an honest evaluation. My job is to help

find and investigate the facts and to report directly to President Botstien on what happened at Bard on May 28," Tarshis said.

Since the crime occurred, Bard has seen various responses from its students, staff and faculty. Due to the timing of the crime many students were already gone for summer break and most of those who remained were seniors that did not return this fall.

"To tell you the truth, all I had heard were bits and pieces of what happened. Of course it troubles me to hear that such crimes would be committed at Bard, but then again this place really is not that different than any other," said Imran Ahmed, peer counselor to the Studio Temp dorms and Treasurer of the Planning Committee.

However, there are members of the community who have been affected by these crimes, and Nicole Woods, Dean of Multicultural affairs said that the Dean of Students Office was doing whatever it could to help.

"Although this was a crime targeted towards a specific person and seemingly for a specific reason, any time hateful language is included in a crime like this,

those who are targets for hate—generally minorities in a community—may very well feel threatened," said Woods. "When something like this happens in a community like Bard, we have to be sure we try to address the issues of how a person can be pushed to this point in our community. We need to focus on issues of a larger level rather than trying to point a finger. That is for the police to do."

"I guess we all just have to be reminded that Bard is a reflection of the society we live in and even here we are not able to avoid hate and ignorance," said John Kelly Jr., Dean of First Year Students. "I wish the case would be closed and over with, and we could solely be working on the educational aspects of this situation, but that is not realistic. All in all I think Bard is doing the best it can under the circumstances, but

"As a community we need to work on dealing with our anger. Civility should not be a surface pretense, but something all of us believe and act on," President Botstien said.

it is hard to be emotional and aggressive when you're in Bard's position."

Despite the invasive and threatening nature of the crime, Leah Gilliam said she was just happy to be back to work. "I was given a tremendous amount of support by this community. My colleagues, the students, and my friends were right there to support me and reassure me that this was not an act that reflects the community around me, but this was an act of anger from one or a few individuals."

"Of course something like this happens and you are hit personally. You are scared, you are embarrassed. But I don't live my life as a victim, I do not think of myself as a target," Gilliam said.

"In this instance I was pointed out and used as a way for an angry person to express frustration. But in a way these attacks

were generic, the language used was unoriginal and unclear and showed me that this may very well have ultimately had nothing to do with me as a person. I know that I am a representative of the film department and this person saw me as vulnerable in a way that had to do with my identity and they picked on that."

Bard's President, Leon Botstien, responded by acknowledging the hateful and severe nature of the crimes, but also with a reminder to the community that this should not be something that the community needs to fear.

"When people get angry, they are reduced to their worst fears and prejudices," Botstien said. "But the college has to ultimately be concerned with the larger context of this. As a community we need to work on dealing with our anger. Civility should not be a surface pretense, but something all of us believe and act on."

Should anyone have any information regarding this crime, they can contact the Dean of Students Office or President Botstien's office. Anonymous information is welcomed just as any other tips would be.

ResLife Offers New Prescription for Campus Living

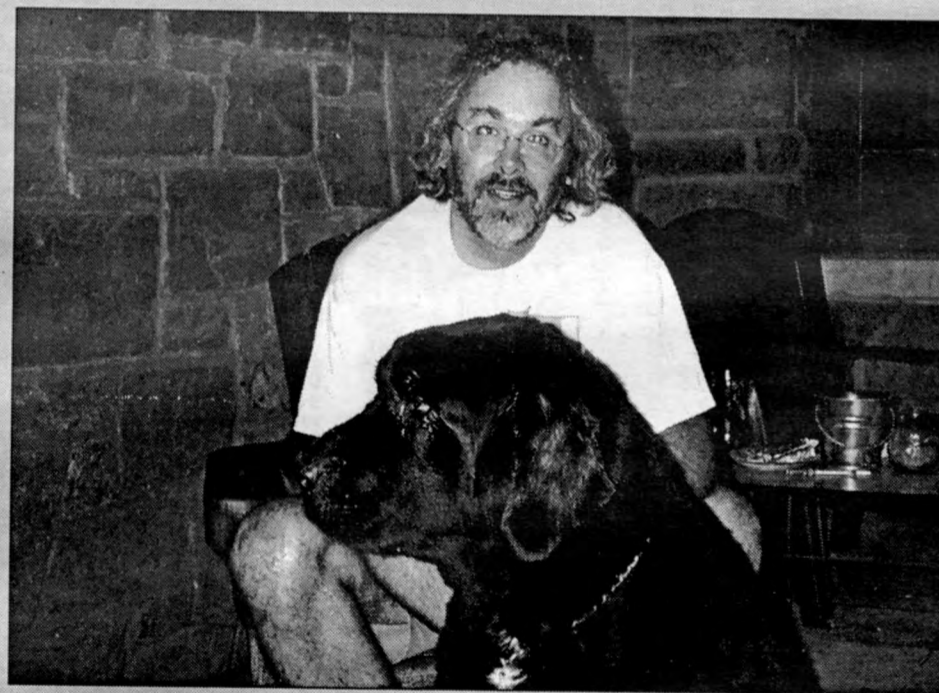
Fred Barnes ascends to ResLife Director, Eva Bodula ('99) hired

The Department of Residence Life acquired several new people for various positions during last semester and over the summer. The head of the department is now Fred Barnes, promoted last May from his previous position as a Resident Director. Eva Bodula, hired in the middle of last year's spring semester is preparing for her first full year at Bard, as is Won Kang, also a new RD, hired early this July. A third RD will eventually be hired once a suitable candidate can be found.

Who are these folks, and what do they do? RD's spend most of their time supporting the Peer Counselors under them. Until a third RD is hired, Bodula and Kang have more or less split this main duty in half, with Bodula predominately responsible for North Campus, and Kang taking the majority of Main Campus. In addition to helping the 29 PC's working at Bard, the RD's job consists of attending meetings concerning housing and student life, sending out memos to students, being involved in campus life, organizing community events, and helping to maintain dorms and an environment that are safe and comfortable.

Bodula is a Bard graduate from the class of '99, and Kang got both his undergraduate and master's degrees at the University of Virginia. Barnes has worked at Bard for three years, starting out with overnight security. Former Director of ResLife, Allison Bennet, left to pursue a master's degree in social work at the University of Southern California. Another, Julia Munemo, who was only hired for a year, left with her husband after he was accepted into graduate school; she is now living in New York City and pursuing a teaching career.

The turnover for Bard RD's is very high, most only staying for a year, and sometimes leaving mid-year. Bodula said this is a "big concern," and Barnes said ResLife "is going



Viva los carros! New ResLife Director Fred Barnes enjoying the dog days of summer.

to be breaking that trend," adding that one of his expectations for the third RD job is a minimum of two years commitment.

Barnes and the new RD's have also started some new trends. Students can now swap dorm rooms with someone they know as opposed to requesting a change and having to be assigned a random room and go through the accompanying wait and hassle. Part of Barnes' goal for ResLife is to make students more proactive and more responsible. To help with this, dorm space for social and academic activities, like the Manor lounge and Albee Social, is now handled through ResLife instead of through Allan Josey, the Director to Student Activities; and events there will depend more on input from those living there. ResLife can also help a club or organization find space in which to

meet and work.

The Tewksbury lounge begins its first year as a freshman only, smoking and alcohol free space. John Kelly Jr., Dean of First Year Students, is helping to organize events much like the jazz band that played there last year, at which there was no drinking or smoking inside. Barnes said that because the freshman "are primarily underage . . . it won't be like the so-called alcohol-free parties in the old gym where everybody just steps outside and drinks." When asked if upperclassmen attending, for example, a jazz performance, would be asked to leave, Barnes said the space will be for the freshman and who they invite.

This year ResLife is also going to be much stricter with smoking and candles.

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Rugby Pitch into Rugby Ditch

Bard rugby begins the year with uncertain status, uncertain field

by **Liana Hearn**

After an interesting summer, rugby will be returning to the field. The only problem is that it is more of a mud-pit than a rugby field. While mud wrestling is an alternative option, the slippery condition of the field is dangerous to players, especially when one considers how fast players may be running, not to mention the brutal tackles that they may suffer.

The Bard Music Festival, held in August, was on the Seth Goldfine field. The damage it caused is severe, as anyone sitting in Kline can plainly see. The field was dedicated to Goldfine in 1998 after he died in a car accident. Rugby players are upset that this field was picked for the festival because it shows no consideration for Goldfine's memory.

"There are so many fields on campus. Why did they pick this one?" said Kimani Davis, one of the original team members. Davis is now coaching the team until a permanent coach is found. "It's disrespectful to tear apart this field like that."

The Music Festival is normally held in the field behind Manor, yet, due to construction, that field was not an option this year. The noise of large machinery and heavy amounts of dust in the air made the field unsuitable.

President Botstein stated that the rugby field was chosen for accessibility reasons. Many elderly people attend the Festival and the college wanted to have a handicapped accessible space. Parking was also an issue, and the Kline parking lot made the use of the field seem reasonable.

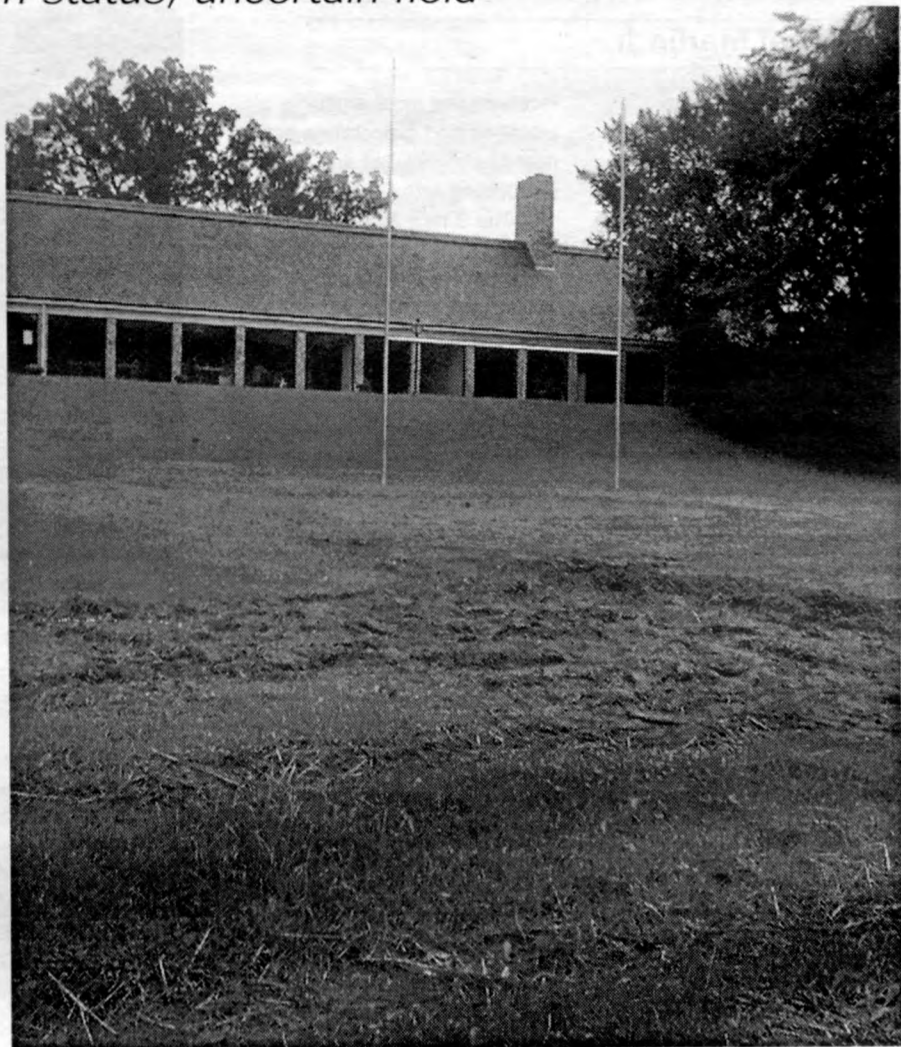
Before the field was utilized for rugby, it was also used for many other activities. Botstein said that the field has never been an adequate athletic field, stressing that this should not be an issue. "What are you here for, arts or sports?" Botstein said.

"You have come here to learn, and this is a secondary issue to your education."

Botstein added that because of the extremely wet summer, the tent might have actually saved the field from further damage and suggested the soccer field as an alternative site until repairs are completed. Randy Clum at B & G said the fields will be fixed next week. The damage was caused by heavy traffic going in and around the tent.

The other issue over the summer was liability of the school in the event of serious injury. Rugby has been a student-run club, and they have not had an official coach for the team. Since it is student-run, there is no single person or department responsible should something go wrong. Rugby is a contact sport played without any protective padding and injuries can and do happen. Therefore, the college has decided to make rugby official. This means that the school will fund rugby in the future and run it through the gym. This makes it possible for the college to hire an official coach and provide the team with adequate resources. Botstein remained optimistic about the new arrangement. "In this world we are so eager to sue, and quite often, we place responsibility where it does not belong. We need to place responsibility where it belongs. By making rugby official, this is possible."

However, when the gym decided to run rugby, they realized that the funds that were needed might not be available. The cost of running the rugby team is the most that the gym has ever had to allot to one sport. The issue was resolved last week and the gym will work with the team in order to raise the needed funds. The team is trying to raise money for new uniforms. Erin Cannan, Dean of Students, will assist the students in this process.



Jon Feinstein

Mudslingin': Imagine the game that could happen in this big hole of dirt... but, unfortunately, it looks like the Bard Reds (or Raptors) will take to the soccer field for their first game on Sunday.

The team looks strong this year. This is due to extremely athletic freshmen joining the team. Davis commented, "For the first time ever we have twelve people showing up for practice every day. They seem dedicated to the team."

Of course, it will take some time for the freshmen to gain the experience necessary to win games. Many high schools do not offer rugby as a sport, so the team has

to work together to help the freshmen learn all the rules and skill it takes to play the game. The rugby team has been in existence for four years this fall, and the original players have since graduated. However, players such as Davis remain supportive of the team. The first game is this Sunday.

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DISTINGUISHED AUTHOR AND NEUROLOGIST TO SPEAK

Leave your hats and wives behind because the man who brought you the hit film *Awakenings* is coming to Bard. No, not Robin Williams or Robert DeNiro, but Oliver Sacks, best-selling author and neurologist, will give a talk about his childhood love of science.

Author of *The Man Who Mistook His Wife for a Hat* and *An Anthropologist on Mars*, Sacks has spent his life working on the odder end of neurology, studying disorders like color blindness and sleeping sickness. He is currently working on a memoir about his boyhood in London during the Second World War. He will draw on this work for his talk entitled "Brilliant Light: Memoirs of a Chemical Childhood."

Sacks received his medical degree from Oxford in 1958 and currently teaches at New York University. He will give his lecture in Olin Hall on September 23 at 2:00 p.m.

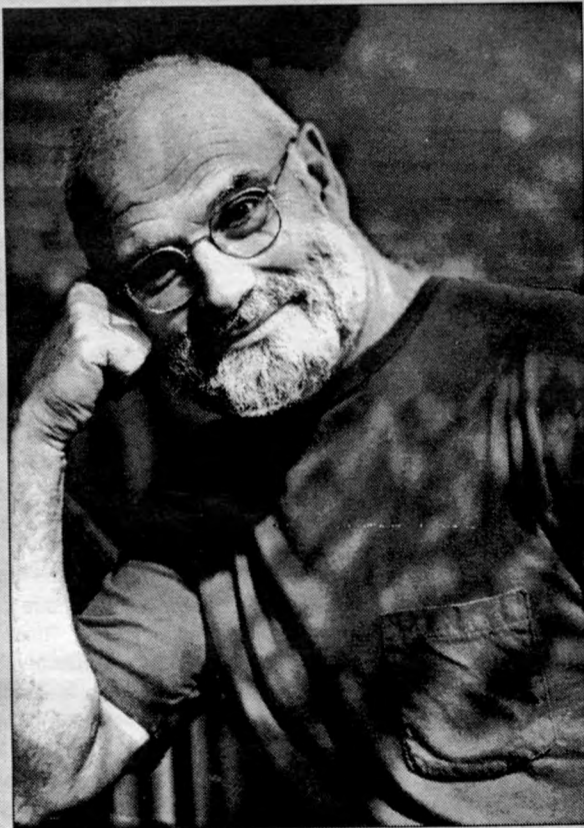
-Michael Haggerty

STUDENT BIKE PATROL DRAWS OVER 60 APPLICATIONS

Former bike racer and advocate Ken Cooper has started his first year off at Bard College as Security Director with a bang. The bang is the bike patrol, and if you're a freshman, chances are you've already signed up.

What is it? It's exactly what it sounds like. Six students riding around on bikes, watching out for suspicious looking activity, responding to distress calls, and critiquing the parking of your cars. Nearly one third of the first year class have applied for either foot patrol or bike patrol. When asked why he thought so many students share the same interest Ken Cooper said being on the patrol is "A good time."

While it may be a good time, those bikers have a job, and that is to create a better sense of community and



Oliver Sacks: Gentle and warm neurologist will speak on the 23rd. safety without the appearance of some old parent figure looking over your shoulder.

One of the main concerns of Security, especially with all the construction, has been parking. Students are asked to register their cars with the school—and for a good reason. Those of you who park your car illegally, or just plain stupidly, will not necessarily be ticketed on the

first or even second offense, and unless the case is extreme, there shouldn't be any towing.

The bike patrol will give warnings to those individuals who park illegally instead of issuing tickets the first few times. However, if you continue to practice those bad habits, you will eventually be ticketed. If your car isn't registered with the school, there will be no leniency.

-Casey McConnell

PHONE PROBLEMS MAKE IT EASIER TO AVOID PARENTS

It is true to say there are problems when a system of communication breaks. But, is it just to blame our problems on construction workers? So it seems with the recent dead phone-lines. Those of you that have braved the days without the telephone, and those of you still in battle, sympathy many implore unto you.

Nearly everyone living in North Campus knows the trouble of not being able to call mommy the past week, but mommy has been trying to reach you, and she wants to tell you she loves you.

While over ten calls a day and numerous e-mails are being made to people like John Kelly Jr., Dean of First-Year Students, from disgruntled parents of unfortunate freshman, nothing but time will solve the problem.

Due to telephone switch upgrades that were needed because of the college's expansion, the existing switches had to be shut down while new ones were installed. And then the new and old ones had to find harmony together, and this requires programming—and programming apparently causes delay in service.

There is no foreseen end to this drama, only hope that it will be soon. If you have a problem, call B&G and report it. Or call the telephone department at extension 7569.

-Casey McConnell

Hard Hats Required

Campus wide face-lift includes draining, paving, and sleep deprivation

by **Michael Marlin Jr.**

In an ongoing effort to upgrade and enhance the Bard College community, and at the same time eliminate the possibility of another future housing crisis, approximately 125 construction workers are presently inhabiting the campus with their large vehicles, ugly fencing, and loud clamor. With smaller projects completed and out of the way, construction is now in full swing as new dorms and various educational centers become closer to completion. However, the finalization of this campus-wide activity will not be the last of it, as even more dorms and buildings will continue to be erected over the next few years.

The daily construction that has now become a part of many students' lives starts bright and early. "We tell them not to start before 7 a.m., but sometimes that's hard for them," Jim Brudvig, Vice President of Administration said. "They often need all the daylight they can get."

For some students, this can be a real annoyance since the early noise often disrupts the sleep of those who don't have classes until much later in the day. On the other hand, there is no doubt that things are getting done quickly around campus. As each project is tackled, another begins. This has been the common pattern of operation recently and it should be expected for the next few years also.

So what has been done so far?

KLINE COMMONS and MEADOWS: Puddles and Pavement

Students should notice a few areas that have been completed within the last couple months or so. Kline Commons, which has been under some renovation, both inside and out, for the past two years, has finally been completed. This includes the landscaping of the area, which now shows off various flowers and plants.

A new drainage system has been installed atop the steps next to Kline. This will prevent the massive puddles that have been known to form on the steps after rainstorms. It should also prevent the area from becoming increasingly muddy, another past student concern. Above the drainage system also lies a new brick pathway surrounded by more landscaping work to make the area more attractive.

The new parking lot above the community garden is now finished and already being put to use. Referred to by some as the "Head of the Meadow" lot, it serves as space for cars of present and future Toaster residents.

TOASTERS: New Dorms and Roads

But with construction still surrounding the campus, many students simply want to know what is happening now. The areas

receiving the most amounts of attention and expectation are the new Alumni Houses and the new Performing Arts Center.

The 3 new Alumni "toasters" currently being constructed are smoothly reaching their scheduled January completion. As planned, students who had selected their temporary housing in Albee for the fall semester this year, will be able to move into their new rooms at the start of the spring semester.

Also included in the approximate \$8 million Toaster project will be the asphalt paving of Ravine Road. For many this paving has been long awaited as the road has been known to flood with mud during the winter months, and has also recently become too rough to drive on with its many deep potholes.

NORTH CAMPUS: After Rain Delays, Gehry Takes to the Field

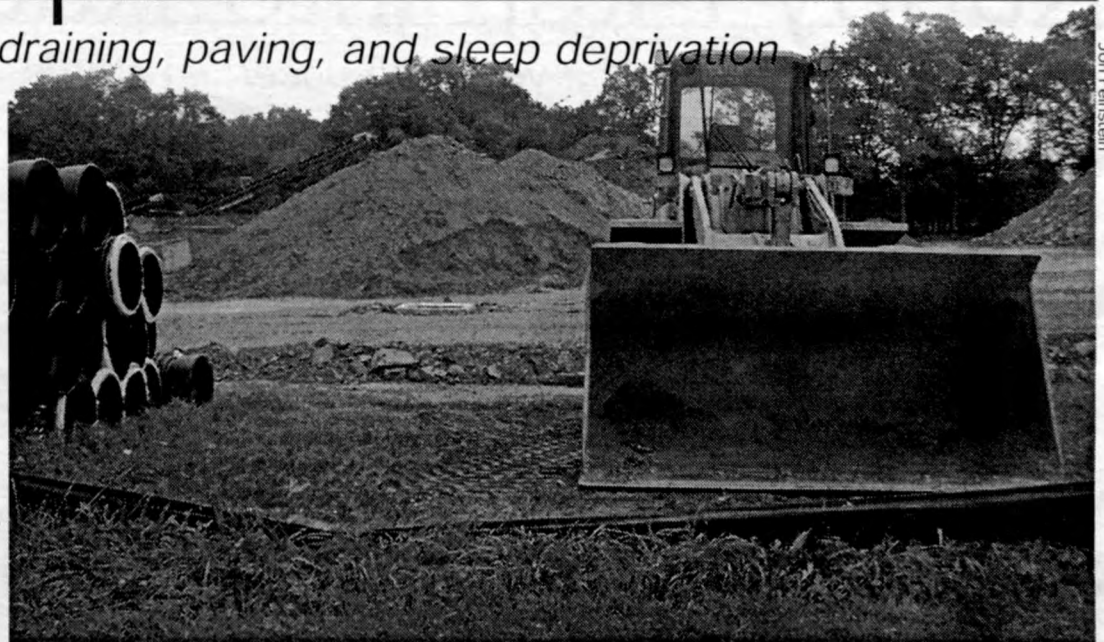
On North Campus the new \$52 million Performing Arts Center project is taking over most of the area surrounding Manor and Robbins residences. Construction is underway both in front of and behind Manor while various walkways that lead out to Annandale Road are being paved. These walkways and the parking lot in front of Robbins will continue undergoing slight construction as more landscaping will be done to spruce up the appearance of the



grounds.

Rumors of an unexpected removal of additional trees surrounding the Performing Arts Center construction have been confirmed as untrue. Jim Brudvig stated that such rumors may have originated from new plans to postpone the cutting down of some trees along roads by Manor. These trees, already marked for removal, will be replaced by newly planted ones as the entire project becomes closer to completion.

A three week late start of construction last spring, plus the non-stop rain in the area during the summer, have delayed the work slightly. However, the new



The Means and Ends: (above) In order to properly pour the new PAC's foundation, the land north of Manor had to be drained: bulldozers and pipes arrived on the scene; (below) Nine new dorms, hidden behind the trees, will garner Annandale Road next year.

center is expected to open as scheduled in the fall of 2002.

Cruger Village is also undergoing a lot of construction right now as a major landscaping project is in the works. Directly behind Keen will be a large "gathering area" for students. The area will include new walking paths, a peaceful grassy area (now mostly dirt and mud) and even an outdoor volleyball court. This area is scheduled to be finished sometime this fall.

MAIN CAMPUS: Henderson Gets a Baby Brother

On Main Campus the new Henderson Computer Center is currently being built right next to the South Hall dormitories. The new building will not replace the old Henderson, but will serve as an addition to it. "Henderson II"

cles from running over the grass.

A LOOK INTO THE FUTURE: Construction will Continue

Workers are entering the area between the Stevenson Gym and Cruger Village this week to begin marking trees for removal in what will soon become "North Village." The project will include nine new dormitories and another path to Cruger Village in hope of unifying the virtual "two campus" community that currently exists.

The dorms will be relatively small, six of them to house approximately 16 students, and three of them to hold about 32 students. The project will be divided into two phases, the first of which is scheduled to be completed by the start of next school year and will cost about \$7 million. Phase II should be finished six

this fall.

The Ravine Houses, which have had several different plans over the past couple years, are still not decided on. It is definite that administration does not want students living in them after this year, but the buildings may stay and act as office space. Engineers will again inspect the buildings this year to see if it would be more costly or beneficial to renovate or remove the existing six houses.

Even further in future construction, plans for a new science facility are in the making, but nothing is official at this point. After the completion of "North Village," there will be no plans for any new dorms in quite a while. However, a complete renovation of Robbins and Manor, including all new electrical and plumbing resources, will most likely take place in years to come.

As for the construction taking place on campus right now, the overall student feedback has been pretty much the same. Most admit that it is annoying, but worth it.

Curran Altschul, a junior living right next to the new Toaster construction admitted, "It's a little bothersome when they start at 7 a.m., but it's good in a sense because we need new dorms." In reference to construction overall, Curran commented, "It's not the kind of atmosphere I like, but it's necessary."

Freshman Barney Kulok lives in South Hall, next to the new Henderson project. "At first I was annoyed because the construction was literally 10 feet from my window," he said, "but I think it's good if its going to help the campus."

Senior Emily Benedetto, who won't be around to see the completion of several Bard projects in the works, lives in the Steinway Toaster. She said, "Construction wakes me up at seven, but I just go back to sleep. If it's going to happen, these buildings aren't just going to magically appear, so we have to deal with it."

"My sentimental side doesn't like it because a part of me likes how Bard was before all of the construction, but I realize that it has to expand," Benedetto added. "It's going to look great when its finished."

The Politics of Policing

A first-hand analysis of the increasing imprisonment of activists

by Michael Chameides

In recent months, a growing social movement against corporate dominance has been met with State crackdown and an ever-increasing police state. Police departments around the country have declared that mostly peaceful protestors are "unfocused," "violent," and "terrorist." Simultaneously, thousands of activists, and dozens of Bard students, have become victims of the Government and have been harassed and arrested for our

political beliefs.

In the light of recent events, it's clear that the state and the criminal (in)justice system that supports it are not designed to protect the people, but to protect free trade, corporate power, and the U.S. elite. The police do not enforce fairly made laws in a fair manner, but rather enforce laws to protect the rich.

The recent arrests of five Bard students and one Bard alum at the Republican National

Convention for crimes we did not commit is just one example of a long history of political repression. We were arrested for allegedly sitting in the street and charged with eight to nine misdemeanors. None of the Bard students arrested blocked traffic, and we are not guilty of the crimes we were charged with.

"We were arrested for our political beliefs; we were arrested because we opt out of the corporate sponsored two-party system and we are willing to advocate social change through social action," says Jeff Ferguson, one of the Bard students arrested.

One only has to look at the conditions of the arrest to see the political motivations. Four of us were arrested in a police raid of a privately owned warehouse used to make art for the protests. The other two were arrested while walking around the streets the day of a major direct action. The police argue that we are guilty by association, and although we weren't breaking the law at the time of our arrest we are presumed guilty of "blocking a highway" because other activists blocked a highway later in the day.

We were treated as if we were the scum of society, stripped of our rights, locked in cages, and depicted as violent threats to society. The Bard students arrested spent anywhere from two days to two weeks in jail before being released. For several days, we were kept in small pens, without access to our lawyers, with little food, with no phone calls, with no bedding, and under the constant threat of violence. Some Bard students were held in maximum security prisons, solitary confinement, and in a prison condemned in the 1970s and reopened to enable mass arrests.

Even if we were guilty of sitting in a street, the punishment goes well beyond any necessary

protection for society. There is no societal need to jail people who sit in streets. In contrast, one could look to the readiness at which city police block streets for the President, conventions, and construction. If a mainstream Presidential candidate wants to make a speech, some rich people want to hold a convention, or someone wants to put up a building, closing traffic is considered a necessary sacrifice. If an activist seeking justice blocks a street, it's considered eight misdemeanors and a violent threat to society.

Activists who block streets or associate with activists who block streets are considered to pose a major threat to society and the U.S. justice system has deemed them unsafe to participate in society. In Philadelphia, activists were held on \$10 thousand to \$1 million bond, the equivalent bond of someone charged with violent crimes and who shows a particular likelihood of skipping their trial. Philadelphia Police Commissioner Timoney called for a Federal Investigation of the current social movement and declared that activists are "urban terrorists."

Several newspapers have stipulated—without evidence—that activists are being funded by the governments of Iraq and North Korea. These accusations are a way of delegitimizing domestic social unrest by linking protest to an outside forces rather than the moral agency of U.S. citizens. Furthermore, social unrest is associated with outside forces that are depicted as evil countries that are stockpiling chemical weapons in order to destroy the United States. Similar to how U.S. elites argue that we need a trillion dollar missile defense system to stop Iraq and North Korea, they argue that the U.S. needs a repressive prison system to stave off the threat of "professional protestors."

In June, Thomas J.

Harrington, the assistant special agent-in-charge in the FBI's Philadelphia office described the FBI's role at the Republican National Convention: "Virtually every resource that the FBI has available will be put into play, after the Atlanta Olympics it was bombings that were the main focus. . . . Now protestors have become more of a focus." Not only does the FBI associate protestors with bombings, protest is actually considered more threatening than bombs. We should also note that Harrington did not say the FBI is focusing on "violent protestors" or even "people blocking streets," but a generic "protestors." Rather than enforcing the law and investigating hate crimes, police brutality, Gore and Bush's campaign finance violations, or other crimes that are threats to society, the FBI is putting all their resources into stopping free speech and grassroots political activity.

While many people are shocked to hear of police and court misconduct, state oppression is not new. White activists join poor people and people of color across the political spectrum as targets of the state. Through slavery, the death penalty, prisons, and police brutality, the rich have continued to use the State to garner profit on the oppression of others. The mainstream political structure tacitly approved the murders of Amadou Diallo and Patrick Dorismond—both unarmed—by the NYC police department. Mumia Abu-Jamal sits on death row although it has been proven that police fabricated the evidence. Meanwhile, cops who kill innocent people, CEO's who kill thousands through pollution, and Presidents who consciously bomb civilians walk free. The "criminal justice system" perpetuates a system of oppression by violently targeting activists, the poor, and people of color.



Free the Philly 324: At a demonstration in Times Square shortly after the Republican Convention, hundreds of people demanded the release of activists arrested in Philadelphia. Imani Henry (pictured above), a student from New York, spoke out about the three days he was imprisoned. Two Bard students, Chris Teret and Stephanie Rabins, spent two weeks in Pennsylvania prisons.

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SECOND ANNUAL CLEAN-UP THE WORLD DAY

On Saturday, September 23, for the second year, Bard college students and alumni, sponsored by the Bard Center for Environmental Policy, will collaborate with the New York Restoration Project at Fort Washington Park in New York City for "Clean Up The World Day." Bard Students and Alumni will be among over 40 million people in some 120 countries expected to participate in the eighth annual event, held in conjunction with the United Nations Environment Program (UNEP).

Bard alumni from New York will meet Bard students, faculty, staff, and fellow alumni from the Mid-Hudson Valley. The work will include weeding, cleaning, and planting, and will conclude with a tree planting ceremony.

"The Clean Up the World campaign is a truly global success story," says Joanne Fox-Prezeworski, Director of the Bard Center for Environmental Policy. "Bard is proud to be associated with this unique event which connects each of us more closely to the real impact of our consumption habits and all of us to our interdependence on the planet."

The cleanup will take place from 10 a.m. to 3 p.m. For further information about Clean Up the World Day and how you can participate, call the Bard College Alumni/ae Affairs Office at 1-800-BARDCOL or email wayne@bard.edu.

—Jon Feinstein

DIVERSITY SPEAKER LAST EVENING

President Clinton's appointee to the President's Initiative on Race spoke last night in the Campus Center MPR at 8:00 p.m. Angela Oh is a trial attorney who also writes about race, diversity and American culture. From 1997 to 1998 she served on the President's Initiative; she currently works as a Commissioner on the Los Angeles City Human Relations Commission.

The event was sponsored by the Office of the President and the College's Diversity and Inclusion Board. Watch for full coverage in the next *Observer*.

—Michael Haggerty

CONFERENCE ON U.S. FOREIGN POLICY IN COLUMBIA SCHEDULED FOR SEPTEMBER

According to Washington gurus, the Colombian drug cartel and the country's ongoing political turmoil—revolutionary guerrillas have been battling government forces for over a decade—posed the next big threat to United States national security. Because of President Clinton's approval of \$1.3 billion in military aid to Columbia, the situation has recently become an important domestic issue.

On September 18, Bard will host a day-long conference on "Columbia's Endless War: Drugs, Guerrillas, and U.S. Foreign Policy." Event participants include renowned scholars from Columbia University and Swarthmore, journalists from *U.S. News & World Report*, and policy ana-



Angelo Oh: She spoke last night in the Campus Center. lysts from the World Policy Institute. David Rieff, a visiting professor at Bard, will also take part and the event is organized by James Chace and Omar Encarnacion, both Bard political studies professors.

For more information about the event call 758-6822.

—Julia Difference

Freshmen Profile No. 173:

Bookworms, Do-Gooders, and Jocks

"Once a freshman, always a freshman," or so the saying goes. Who doesn't know the feeling of staring out at that vast sea of anonymous faces during the first days of college? And likewise, who doesn't return for their second, third, or last year and despair at the seeming uniformity of the dazed incoming students? Maybe first year timidity is something everyone can relate to, but that second popular assertion can certainly stand some revision.

This year's freshmen crop looks as bountiful as ever and word from Admissions is that there's some smart cookies and cool cats among them. "We're very happy with our entering class this year," says Jane Brien, Assistant Director of Admissions. "From what we hear, L & T professors were very impressed with the performance level of students."

That the kids know the three R's shouldn't surprise anyone considering that the average high school GPA for the freshman was 3.5. Over half were in the top ten percent of their graduating class and a quarter were inducted into the solemn and revered National Honors Society. Ten percent were National Merit Scholars. First Year Seminar professors should prepare for some lively debates.

Some of the first years are well aware of their class's intellectual prowess. "Everyone is so creative," says Erika Mayo. Other students like Quinton Gardner seem to be still in shock from L & T. "I can't think of anything to say," Gardner said.

When the entering students weren't

being bookworms, they were out in the streets doing community work. Forty percent reported that they had done some form of community service during high school. Activities ranged from working in soup kitchens and tutoring autistic children to helping to rebuild devastated Central American villages. There's even three students who are Eagle Scouts. Watch for camp fires and flag ceremonies coming to campus soon.

And the first year class puts a big dent in the myth that Bard students are sluggish wimps who shy away from the playing fields and athletic courts. At least half participated in sports during high school. Somewhere among them are a nationally ranked ice-skater and the captain of the United States pony team. Other sports included javelin, rugby, cricket, sailing, and fencing. And the sharp skills of the four freshmen jugglers—one of whom juggles knives—might earn Bard the reputation of "Juggling Capital of the Northeastern Liberal Arts Corridor" and dethrone our bitter rival Vassar from the coveted title.

For many of the Class of 2004, arriv-



Peasant, Catapult... Multiball Madness! Two eager first years learn the ropes in the game room.

ing at L & T wasn't their first time on a college campus. Fifty-two freshmen have moms and dads who are professors. That's eleven percent of the class; the national average is one percent. What's it mean that so many students have profs for parents? Is Bard's reputation among academia growing, or does Botstein just have a lot of cronies with kids?

So don't despair, the Class of '04 is, by all weights and measures, a class with class. But it remains to be seen how many of these 450 or so new students will make

it through this sink or swim world that is Bard College and don the cap and gown. Only time will tell, but if time is any indication, Bard appears to be retaining more students. Registrar Peter Gadsby estimates that about 255 students will march in May. The Class of 2001 started four years ago with 315 students, putting the retention rate at around 80 percent. . . . Not bad.

—written by Michael Haggerty; additional reporting provided by Matt Fodor and John Garrett

ResLife continued. . .

Candles are totally forbidden and a student with one will be fined \$500 and possibly have their housing privileges revoked. This is a matter ResLife is taking "very seriously, especially in light of the tragedy at Seton Hall last year," Barnes said. Bodula also said that students are going to be encouraged to refrain from smoking in common areas, such as lounges and hallways, all of which are technically smoke free. In addition they are trying to get students to monitor smoking in these areas and to speak up if they do not want someone smoking in a hallway or lounge. This is due to what Bodula said were growing concerns among some students, especially in regards to health.

New changes brought upon by the highly publicized "housing crisis" include the Studio Arts dorms starting the year as triples for first-year students, and ResLife becoming a sort of "off campus housing information clearing house," in Barnes' words. This would aid those students looking to live off campus, which he noted is slowly becoming more difficult and more expensive. Barnes believes this plays a role in what he sees as a growing trend for students to want to live on campus. While the triples that have lost their third members have remained doubles, ResLife is still trying to find space for those requesting a room change. However, the situation should continually improve as construction finishes up on some dorms and begins for new residence halls that are still in the planning phase.

Bodula and Kang have also helped to initiate some new changes for ResLife. Bodula worked with Kelly to get funding for a garden in Cruger Village, which she helped put in this summer with Jon Knudsen from B&G. Bodula and Kang also arranged for the PC's this year to get certified in CPR. PC's for freshman and L & T come to Bard a week before L & T starts to do a five day training period, including dispute mediation and resolution. After L & T, PC's for upper-

classmen come up and have a five day training session. This year PC's for first-year students also attended the second session; in addition, the normal practice of all PC's meeting for three days after intercession will still be done.

Barnes said that over the years ResLife has tried to increase the amount of training PC's have. For example, this year the PC's are nationally certified for the first time. A few months ago Barnes was at a National Peer Educators conference and found out about the certification which he thought would be pertinent to the jobs of the PC's. He arranged with Dean Kelly to purchase training supplies, a video, and workbooks to train the PC's. The PC's were then tested as a group during the second five day training period and had to pass to become certified. While there is no test in the Bard Student Handbook, Barnes did say that it is the "ResLife Bible."

The PC's and RD's will also be taking a more active role in student and campus life. PC's are on committees in ResLife as are Student Life Committee members. The main function of this collaboration is to provide input for the Housing Committee and future residence hall construction projects. These meetings will be on a regular basis, advertised and open to the public, indeed, relying heavily on student opinions and ideas. Toni Fortini, a junior, suggested one housing change that was implemented this year: turning the trailers into co-ed, upperclassmen housing.

"ResLife wants to work with the students," Barnes says, "and this is easier the more they are around each other." Hence, Bodula helps coach volleyball and Kang is on the Diversity Committee. Barnes said, "where you see students, you'll find ResLife." Walking around talking with students, answering their questions, and helping out is the best part of the job, Barnes thinks.

—Jacob Cottingham

COLLEGE NEWS

Hostage Situation Unfolds at Duke

Duke University police arrested an armed man who entered Duke President Nan Keohane's office this Wednesday afternoon at 1:39 p.m. Forty-six year old Patrick Malone, who had worked in the Medical Center's hematologylab for a brief period in 1995, held three of the President's employees as hostages, and demanded to speak with the President. President Keohane was not in her office at that moment, but was on her way back from an off-campus meeting. When confronted by the Duke University police, who were summoned to the scene immediately, Malone reportedly said, "I'm going to blow my brains out."

Officers were forced to use pepper spray on Malone and tackle him to the ground. No gunshots were fired, and no one was injured. No comments were made by the President, or by the police officers, about the identity of the hostages. Police later discovered 32 additional bullets in Malone's backpack. Malone was led out of the President's building in handcuffs and was taken to Duke Hospital for treatment. A hospital employee said she heard Malone was taken to John

Ulmstead State Mental Institution in Butner, N.C. Neither Medical Center nor Ulmstead could provide a confirmation.

Kauffman, assistant to the Senior Vice President for Public Affairs and Government Relations, was of the opinion that Malone's motive was to kill other people first and then commit suicide, since there would be no point in carrying so many bullets for just a suicide. However, officers are still unsure why Malone went to the President's office, and investigators are trying to pinpoint the man's intentions through the course of their investigation.

Malone, who lives in a local homeless shelter, will be charged with three counts of assault, three counts of second degree kidnapping, one count of having a weapon on campus, and trespassing.

The last on-campus hostage situation at Duke occurred in October 1993, when an escaped convict held four employees hostage for four hours in the Medical Center. Police shot him in the head, and he later died in a hospital operating room.

—Hasan Al Faruq

Don't Miss the first in a series of "Tivoli Talks," a round-table discussion at Cafe Pongo. Mayor Marc Molinaro will be there talk about issues effecting students and villagers. September 27, 6:00 p.m.

Danto, Duchamp, Domestication

McKee demonstrates that you can't make shit shine.

by Yates McKee

Man does this in order as a free subject to strip the outer world of its stubborn foreignness and to enjoy in the shape and fashion of things a mere external reality of himself.

-Hegel, Introductory Lectures on Aesthetics

BY INTERPRETING DUCHAMP'S repositioning of mass-produced commodities in the sacrosanct space of the museum/gallery as enacting a "transfiguration of the commonplace" philosopher Arthur Danto asserted in a recent presentation at Bard that the readymade represents the culmination of the unfolding and refinement of an inner principle of western aesthetic consciousness, rather than precisely its unredeemable crisis.

In his talk last Wednesday, "Marcel Duchamp and the End of Taste" Danto framed this hackneyed art-historical maneuver as a form of philosophical, aesthetic and indeed ethical 'transgressivity' against what he positioned as the oppressively Apollonian regime of Kantian formalism and its contemporary curatorial torchbearer, Jean Clair of the Musee de Picasso. The privileged cluster of tropes seized upon by Danto to validate and spectacularize his putatively 'anti-establishment' position was that of 'abjection,' 'disgust,' 'repulsion,' and even 'tastelessness.' Yet such 'oppositional' posturing only took place within the undisturbed totality of an idealist conception of both the artist and art-history itself.

The argument went something like this: Kant, with his rigid normative criteria of 'taste' left no place in the realm of the aesthetic for those dimensions of human experience which involve the materiality of the body, its decay, its pain or even its practical use. As the antitheses of disinterested pleasure, such images or evocations could not truly be considered beautiful, and were therefore by extension not morally rigorous. Danto sees this logic at work in Jean Clair's melancholic pronouncement of the spiritual decline evidenced in much of modernism and contemporary art, for which he holds Duchamp uniquely responsible.: "The muses decompose." In particular, Danto singled out Jean Clair's moral disapproval of the work of De Kooning, as an example of the 'repressive' character of the disembodied Kantian subject. While Jean-Clair dismisses De Kooning as 'infantile,' Danto waxed poetic about the 'disgusting' 'Dyonisiac' and 'tactile' character of the same canvases and their capacity to return us to some vaguely 'subversive' engagement with elements of the human sensorium other than the rigorous opticality demanded by Kant. (Danto could scarcely contain the jouissance as he listed off the various analerotic experiences evoked by an encounter with a De Kooning: 'scratching,' 'sniffing,' 'smearing' etc.)

Duchamp was positioned by Danto as a precursor to the abjection of De Kooning; an aesthetico-historical progression beyond the cold calculations of Kantian 'taste' toward a more holistic and integrative conception of art, which rather than erecting rigid barriers against its 'tasteless' others (the abject body, the practical life-world, the mass produced commodity, 'non-standard materials') would be capable of absorbing them into its logic of self-reflection. In this way, Art surpasses "Beauty" but maintains its inner principle of the creativity of Geist. In other words, Duchamp's innovation was nothing less than the manifestation of a teleological art-historical prin-



Get your Hegel away from my readymade!: Danto aggressively brings together Duchamp (the man behind the curtain) and Hegel (the man in the woodcut.)

ciple in which the negations of art themselves are negated into a higher philosophico-aesthetic synthesis. 'Aesthetic' not in the sense of conforming to any given ideal of beauty but in the more 'inclusive' Hegelian way: artifacts of the Taylorist reorganization of production in the early twentieth century become the expression of 'national creativity.' This was Danto's celebratory account of Duchamp's alleged admiration of American industry and urbanism. The appearance of the urinal in the gallery completes for Danto the avant-garde 'synthesis' of art and life; or better, the assimilation of life into art. Yet for Danto, both these terms seem to have unproblematic, homogeneous meanings attached to them. By taking 'art' and 'life' as stable essences, rather than fields of struggle, and collapsing them into one another, Danto justifies nothing less than the aestheticization and neutralization of capitalist modernity. This ostensible synthesis marks the move for Danto from art

artist that the readymade, with its problematization of both 'creative' authorship and the autonomy of the art-object with respect to its institutional frame, began to unsettle.

Needless to say, despite Danto's rhetoric about the redemptive, ethical dimension of 'abject' art which falls outside Kantian criteria of 'pleasure' and 'taste,' - whether this be (to cite Danto's examples) 16th century vanitas paintings, De Kooning's 'dyonisiac' reveries, the fat-and-felt mysticism of Beuys or the 'irreverence' of the Sensation gang- it is obvious that what remains truly abject, disgusting and other for Danto is the suppressed counter-memory of the readymade which has resonated through critical art-practice since minimalism, seeking to extend what Peter Burger calls the 'functional analysis of art' in bourgeois society. Rather than treating Duchamp as a great 'transfigurer' this tradition has sought to respond to and pursue several dimensions of the readymade

tems of meaning and their material effects rather than merely reflect on the creation of Meaning as such.

THE QUESTION MIGHT BE asked: Does one not run the risk of uncritically reciting the avant-gardist rhetoric of shock and trauma, while disavowing the degree to which practices such as the readymade and its contemporary interlocutors are indeed normalized and appropriated by dominant narratives and institutions of art? Hasn't the urinal become 'art' after all? I would respond in the affirmative, yet not because of some inexorable logic of aesthetic self-consciousness, as Danto would have it, but rather because of the capacity of capital and its legitimizing institutions to contain and commodify practices which threaten to undermine their authority. Nevertheless, despite the assimilative labors of Danto and the art-historical establishment of which he is a part, the uncanny traces of the other against which

It is obvious that what remains truly abject, disgusting and other for Danto is the suppressed counter-memory of the readymade which has resonated through critical art-practice since minimalism.

as beauty to art as Meaning. Further, this idealist thesis permits Danto to declare his famous 'pluralist' motto that after Duchamp, 'anything can be art,' in the sense that the dogmas of Kantian formalism no longer dictate the exclusion of 'non art' elements. This motto perniciously re-legitimizes the model of the free-willing artist who can consciously pick and choose to 'use' particular styles or to 'transfigure' particular objects. Ironically, many (including Hal Foster, who Danto insidiously quoted at one point to legitimize his thesis about the import of the abject) would suggest that this is precisely the model of the

which effectively decentered the privileged categories not only of 'beauty' (as Danto suggested) but the very autonomy of the bourgeois institution of art itself and its associated models of subjectivity and society (all of which Danto remains firmly loyal to.) I have in mind here the practices of people such as Hans Haacke, Fred Wilson and Martha Rosler, all of whom reposition everyday objects in the museum, not to aestheticize them, but to bring into visibility their implication in the reproduction and legitimization of concrete forms of racial, sexual and economic domination.. These practices attempt to contest dominant sys-

western aesthetics defines itself -the antagonistic domain of capitalist social relations-will continue to haunt every viewer's encounter with the readymades.

The task remains to operate both from within and without of the conventions and institutions of art to disrupt the harmonizing vision of social life they attempt to impose, even when this ideological function may be dressed up as the redemption of the 'disgusting' or 'abject' dimension of some mythic 'human experience.'

• ART PREVIEW •

NATOarts: A Retrospective

NATOarts, an international arts organization which seeks to promote global security and stability through the exhibition of works of conceptual art, is having a retrospective of works commissioned by NATOarts since 1999. The opening is this Thursday, September 14 and runs through November 14 at the NATOarts exhibition facility at 6 Hubert Street, in downtown Manhattan. The organization is governed by a nineteen-member board of directors, with representation from each of the North Atlantic Treaty Organization member states. It was founded on 4 April 1999, by unanimous motion of the North Atlantic Council, on NATO's fiftieth anniversary (NAC 79:5C, Article three); and has so far commissioned numerous multi-media artists including Alexander Perls, Miska Drakocky, Simon Break and Frank Ruy.

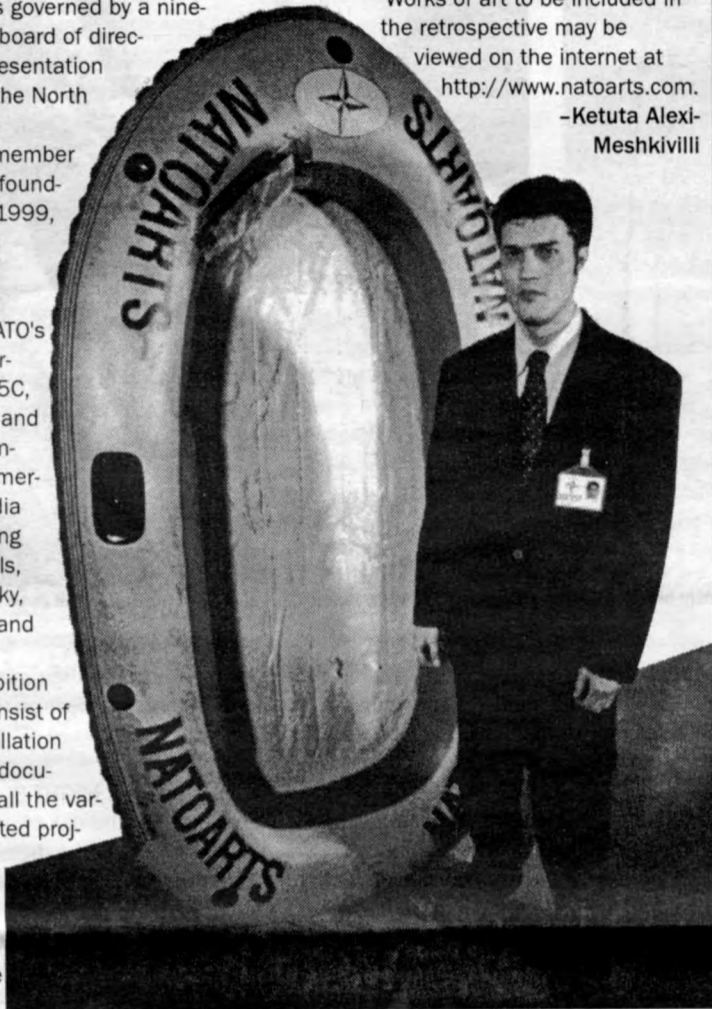
The exhibition will mainly consist of film and installation works, which document and recall the various completed projects. An example of what to expect is offered by the

Danube River Project, which commissioned the artist Scott Lizama to investigate allegations over chemical pollution of the Danube River in the Spring of 2000, and resulted in an installation of Mr. Lizama's findings.

The press release claims that it is an organization operating under article twenty-three of the United Nations 1971 Oslo accords; NATOarts is not affiliated with any sovereign state, but instead is governed by a board of directors subject to international law. You can choose not to believe the claim, but the retrospective is definitely worth attending.

Works of art to be included in the retrospective may be viewed on the internet at <http://www.natoarts.com>.

-Ketuta Alexi-Meshkivilli



• ARTS BRIEF •

China's *Monkey King* will visit Bard

The Monkey King, one of China's most widely loved mythological heroes, will appear on Bard Campus in a Beijing Opera, a vigorous form of theater that combines acrobatics, operatic singing, historic theater, humor, mime, ballet, and martial arts with elaborate costumes and makeup.

The Monkey King will be played by Jamie H.J. Guan, a graduate of the Institute for the Performing Arts in Beijing and a member of the Beijing Opera Troupe Number 1 for fifteen years. Guan's performance is a segment of the Beijing Opera *Havoc in Heaven*.

Prior to the performance, Guan will lead two forty-five minute workshops with Bard students in the theater, dance, and Asian Studies programs. In these workshops, he will discuss the history and characteristics of Beijing Opera and instruct the students in specific opera movements. In addition, Guan will explain the history, training, costumes, and facial makeup of the opera prior to the performance.

Guan will be performing on Thursday, September 14 at 8:00 p.m. in Olin Hall. The performance is free and open to the public.

This is not all the Chinese culture that will be present at Bard this semester. There will be other events, including a Chinese film series in Weis Cinema on October 2,3, and 4 at 7:00 p.m.; a panel discussion on Buddhism and Confucianism on Monday, October 16, at 7:30 p.m. in Room 115 of the Olin Language Center; and a talk about Fujian's sacred forests on Monday,

October 30, at 4:00 p.p. in Room 115 of the Olin Language Center.

Celebrated author William Vollman to read for "Innovative Contemporary Fiction"

Not only do we pay good money to Bard to listen to Bradford Morrow teach us about innovative contemporary fiction, but we also get the opportunity to meet other authors that the esteemed professor deems worthy. One such visiting author is Whiting Foundation Award winner William T. Vollmann, who, according to the *New Yorker*, is one of the twenty best American writers under forty.

Along with the story collections *The Rainbox Stories*, *Thirteen Stories* and *Thirteen Epitaphs*, and *The Atlas*, winner of the PEN Center USA West Award for Best Fiction, Vollmann has also written other novels including *You Bright and Risen Angels*, *The Ice-Shirt*, *Whores for Gloria*, *Fathers and Crows*, *Butterfly Stories*, *The Rifles* and, his most recent, *The Royal Family*, as well as the non-fiction book *An Afghanistan Picture Show*.

Vollmann graduated from Cornell University summa cum laude in comparative literature, and now lives in California. He also founded the Co-Tangent Press in order to publish his own limited-edition art books.

Vollmann will give a free and open reading as part of Morrow's "Innovative Contemporary Fiction" course reading series at 2:30 p.m. on Monday, October 2, in Olin Room 102.

-Melissa Stultz

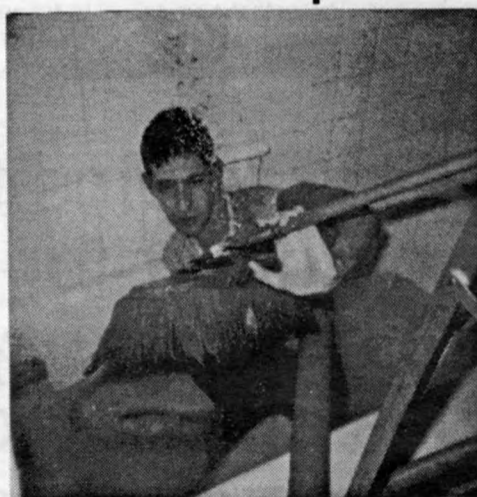
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Bard Artist Critiques Reality TV, Wins Big

With the *Real World*, *Road Rules*, *Survivor*, and *Big Brother*, the network phenomenon of Reality TV is two steps away from becoming passé. Yet there hasn't been any real critic exploration of within these invasive media experiments. Logan Beitmen's video <<Logan, Limited>> attempts to raise questions of control, confinement and surveillance by presenting his own "real life" staged imprisonment.

Last semester Beitmen converted his Tewksbury dorm room into a cell that was recorded by a closed circuit television camera. He collaborated with Danny Gibson, who appeared in the video as "Ted Dubök." Gibson monitored the video camera and controlled the elaborate situations that Logan had to endure. These situations included a number of props and events that enhanced the harshness of the bare Tewks room: a cage-like metal fence, a kiddie pool full of water, trash and crumpled newspapers, etc. All of the footage of the room was recorded directly off of the surveillance cameras and edited into a one-hour TV show parody complete with an original theme song.

Beitmen termed this experience as a



Don't forget behind your ears: Logan Beitmen and Danny Gibson (alias Ted Dubök) caught during a tender moment similar to those seen in Beitmen's <<Logan Limited>>.

Simulational Confinement and has developed an elaborate theory around the opposition of his "Sim Con" to the idea of the Sit Com. In several sequences he spews his own theoretical ideas in almost incomprehensible rants.

His intention was to create a "Reality TV" situation that is based more in the experience than in the marketing spectacle. "The 'reality' shows on television are an investigation of confinement and voyeurism but in this really corporate way that doesn't seem very critical," says

Beitmen. "I was trying to do the same thing but in a more personal way."

Beitmen entered his film into the New York International Independent Film and Video Festival where his video was awarded the prize for Best Documentary in the Experimental Awards category. The experience exposed Beitmen to one aspect of the art world beyond Bard. "It sounds really reputable but it was sort of sleazy. The guy that runs it is named Stew Austin; he used to be a Chippendale

dancer. He was the sleaziest guy ever."

Beitmen was also struck by the blatant marketing of the films at the event. "There were a lot of people with bad movies going to parties and trying to get distributors to buy them. It gave me perspective about the way the world actually works." Gibson had this to say about the festival: "I got up in front of the audience and said nothing. I put a tie on. It was more of a visual gag. It doesn't translate well to interview."

-Brian Ackley

Clinic

Clinic
[Domino UK]



If you've ever pondered the source of the rat-at-tat-tat boom-boom of discontent lurking in the alleyways, know that said sounds

emanate from a certain unregistered Liverpoolian Clinic whose surgeons engage in unlawfully muddled dissections of by-gone American underground influences. The music is elemental, being little evolved from the early ancestral types that inspire their rough methodology, but a balanced rationale clearly governs the menacing aural approach. The title "I.P.C. Subeditors Dictate Our Youth" signifies a blatant call to action against the modern-day bureaucratic mind-control pervading youth markets both above and below ground, indicating a deviant sense of purpose more scrupulous medical practitioners lack.

The surgeon's table has seen the inhumanly savage cut-and-paste of *White Light/White Heat*-era VU with the rhythmic assault of Hal Blaine under Phil Spector's direction. The squeals are Spector's own, the sonic equivalent of studied horror from witnessing the excessive organs-on-the-floor spectacle. The technique is concerned with brutal distortions of aesthetics, as "Porno" aches and moans orgasmically to a warbled throbbing of keyboard and guitar. The track's indecipherable vocal incantations subliminally terrorize those upon whom the deconstruction of rhythm within the context of unfulfilling sexual representation is lost.

An insidious affectation for indirect discourse is discernible in the otherwise unintelligible vocal approach. "D.P." and "D.T." resemble serial exercises in sonic abuse by way of violently obvious odes to the musical aggression best exemplified by the less sophisticated "punk" rockers of the 60s and 70s - "punk" having become a loaded political term applied here the same way an anesthetic is administered for inducing numbness in a surgical victim.

The knives-out approach of these medical knaves belies the roundabout infiltration of musical substance and the sadistic glee with which they misconstruct the disfigured entities of their vision. The gruesome freshness of their product indicates the fruitful decomposition of influences from within, the life-blood of yesterday's walking dead imbuing their macabre creations with mortal verisimilitude and stylistic panache. Shrouded in a skeletal grasp of melody, the most shocking prospect yet is the widespread acceptance of their unsound practices and the slow unfolding of their message through the easily misconstrued language of rhythm and dissonance. Subversion has never sounded so palpably suicidal.

DJ Cam
Loa Project
(Volume Two)
[Six Degrees]



Histrumental hip hop, ha ha. Wriggidy wrists on the decks undercutting a theatrical grasp of production that serves notice to all post-modern musical criticism in a near-indiscriminate crossbreeding of genres as varied as dub, jazz, disco, and now the dreaded but equally inevitable Voodoo influence. "Voodoo?!" Goddamn right, friend. Cam's converted, or something like.

But this hasn't got anything to do with pins, dolls or black magic. The titular invocation of the tremendously rich spiritual fabric and manifestation of said divinity (Loa) means Cam's done his homework and is intent on offering a sacrifice to the spirits. This comes in the form of cannibalistic music conglomerations of bottled up beats, irritatingly wayward (but not misplaced) vocal samples, and the odd bleed-through of classical influence.

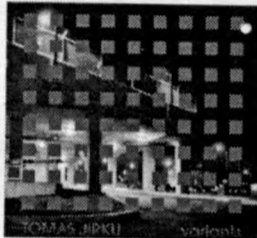
Throwing such exotic cultural baggage into the mix rejuvenates the cut-and-scratch style that's grown familiar since the emancipation of the DJ from the MC in the early nineties. Too bad Cam's approach isn't as grassroots as the faith he means to conjure, meaning this work could have used a bit of

the grit our boy left behind in the Parisian grottos. The haze of his previously more subterranean work has dispersed, and the polished second installment of the Loa Project reflects like James Carville's hairless dome. But what Cam loses in atmosphere he makes up in texture and enthusiasm - not to mention implication with this whole Voodoo gag.

To return: Voodoo can best be appreciated by a stretching of the fabric of self to approximate the practice's borders. Analysis often leaves the searcher with a handful of nonsense and a shrunken headful of expertise. Hence, what Loa Project 2 amounts to is the not-altogether-offensive condensation of various genre nuances highlighted by references to "ghetto love" and the ubiquitous "ganja man," placed in the adequate framework of the "DJ Cam sound system" in the hopes of ringing the post-equestrian musical styling into the post-millennial age, with cultural divinity void of overall dogma dragged along by association.

Cam's breaking cultural barriers as hard as he is beats, presumably. Unfortunately, it'll take more than an admirable scope and a penchant for ethnoidivinity to transcend a certain DJ's shadow, sniff sniff.

Tomas Jirku
Variants
[Alien 8]



Born from an overwhelming desire to digitally manipulate organic and not so organic aural stimulus, the future is in your head, 'twixt cartilage-crafted receptacles unwittingly bewitched by the snap crackle pop spitfire of desktop media. Resistance is futile, given the remarkable degree to which these sounds have been assimilated by hipsters, intellectual busybodies, and advertising execs alike - we will find you. SND, Porter Ricks, Pole, Basic Channel, Pan Sonic - these are our forbears, implanting the torch in the pitifully natural and unsuspecting holster of your mind.

We annihilate the preconceived beat, accidental tweakage negating manual grasp of rhythmic time and harmonic texture. You will not know what you are listening to, save the dispersion and propagation of our sounds - you will hear convention and expectation yield to the skittering minimalistic handling of truth via technology. You will hear the present copulate with the future in dispassionate one two eight kilo bytes per second. You will hear endless variations on this theme. The future is promiscuous, the present its plaything.

Our approach will be streamlined, the results efferrescent in their transparency. Works will crackle and hum, paradigms will fall to the irregular cadences of static. We know what you sound like from the inside. We have replicated and are bringing it all together. The threads tighten as the balance stabilizes. This release is merely another tasteful instance, an indication that further encroachments upon your stolid humanisms are forthcoming and will forge a new world order.

Ease your fear with submission. Temper your ignorance with understanding. Recognize that the underbelly of civilization is mechanized, and that the mammalian blubber of complacency is being shed. Strip the outer layer and indulge in space as sound. Forgive the throb of bass as you would a bodily function. Submerge awareness experientially with the proper distortion of restraint and geometric composition. This you will do for your good and the good of electronic organism. The amoeba has given way to the byte.

There is no end. Aestheticize the non-material while venerating the silicon. Avenues of binary logistics will swell to fuzzy orchestrations of sense, demarcated by click, bounce, and pitch. The tools lie behind, the blood flows ahead. Our paths have been chosen, the slopes slippery with the sweat of our endeavors. Do not underestimate the thrust of our development. An astral plane of recording is our repose, residence, and resolution. You will not be left behind.

On The Watcher

Just as it is getting increasingly difficult to keep subcultures from being commodified and exploited for trends and formulas to be applied to soda commercials and such, so have recent experiments in Art and Cinema been speedily appropriated and incorporated into the Hollywood and fashion machines.

A recent example of such an instantaneous innovation-to-corporation cycle is the latest Keanu Reeves film, *The Watcher* (Universal Studios Productions) which attempts to be a cult thriller by utilizing various Dogme 95 gestures - long hand held

bourgeois housewife to the cute, homeless punk girl. It is probably unnecessary to comment that Keanu Reeves makes for a very two dimensional serial killer, for one does not even suspect that there is a part of him that he will not allow to surface. His primitive character's anti-climactically revealing line consists of: "We define each other - we are like Yin and Yang."

Marisa Tomey plays the investigator's highly personal psychiatrist whose sensuality seems to score far beyond her intelligence. The movie is in line with films that affirm the digital medium as the future of filmmaking, for it heavily relies on it for the shots representing the maniac's subjective views of the



Like, this is a totally gnarly camera: Keanu's latest vehicle includes stalking, murder, street kids, car chases and explosions. Yawn.

shots and digital footage - that in turn make it fairly comic. It is a story of a serial killer whose acts are propelled by an obsession with the investigator on his case Joel Cambell, played by James Spader. The murderer even follows the FBI agent from Los Angeles to Chicago, where the filmed story takes place.

Thus the merciless, although predictable, killing of lonely young women becomes a pretext for a sadistic game of cat and mouse between himself and Cambell. His victims include a variety of Hollywood's female stereotypes, from the beautiful

world.

The film is basically worth noting because it communicates the inevitable danger of pursuing technique-based avant-garde that is easily imitated when targeted for coolness (although one can view most innovations of the American Avant-Garde Cinema on MTV these days, it at least took several decades before entering the mass culture).

-Ketuta Alexi-Meshkivilli

do you call security to get those constantly amorphous on-campus numbers?

sure. we all do.

but security has much better things to do so dial

"0"

and a friendly and helpful operator will connect your call.

The Rock Returns to the Red Room

The Red Room of the Old Gym, famous for its student run, "do-it yourself" shows, reopened after a summer hiatus for a diverse show of folk, indie rock and shock rock industrial noise. The show featured folk duo Stephanie Rabins and Chris Teret, returning indie rockers Color, and shock rockers Chariots of the Gods.



"We specialize in depressing" joked Rabins, in between songs Friday night in the Red Room. Rabins' words seemed to reflect the solemn and beautifully melodic folk played by her and Teret, both seniors returning from a summer of playing on East Village sidewalks and Alphabet City bars in New York City. Teret and Rabins took the stage to a crowd of 10, but were soon playing to a group of about fifty, in awe of their ballads, at times reminiscent of Hank Williams (in fact, they covered a

Hank Williams song) and Woody Guthrie. Teret's simple yet inspiring guitar lines, coupled with Rabins' soothing viola lines and dual vocals had the crowd constantly tapping their feet and at times clapping along. Both Rabins and Teret are members of FUC (Folk Underground Collective) and have played in legendary Bard bands, Rabins in Amazing Grace and Teret in 70% Worse, and are pursuing several additional musical projects.

Next up, Color took the stage playing their driving melodic instrumental indie rock a la

Sunny Day Real Estate / Mineral. I saw this four piece play last semester and was impressed at the time, but no where near as amazed as I was seeing them Friday night. In the past few months, Color have become musically "tighter" and more varied in their sound, combining intricate dual guitar arpeggios and emotive bass lines with innovative off-tempo drumming, then breaking into riveting distorted choruses. Although the band has remained instrumental up to this point, I've been told they will soon utilize their voices to bring an entirely new dynamic to their music. Color is Ed Schwerin, Jessica Farwell, Ezer Lichtenstein and Christian Rober.

Next up were Chariots of the Gods, a two-piece attack featuring William Wheaton and Evan Morris. Wheaton, dressed in zip-crotched patent leather pants shouted his digitally delayed vocals over Evan Morris' sampled techno and industrial noise. His

lyrics varied from an appraisal of Alister Crowley, to a rant on the pretension of the cocaine laced New York City art scene.

Friday's show brought back memories of last semester's vibrant rock scene in the Old Gym Basement. This semester, tradition of student run shows will continue as the basement has attained the status of Bard's only

completely "autonomous" space. This semester, the Red Room will not only host indie and hardcore shows, but will also be accessible for poetry readings, art and photography shows, and virtually anything desired by the Bard community.

-Jon Feinstein



In front at the autonomous space: Color makes music by using only a Coke can (plus three guitars and some drums for back up) while Stephanie and Chris (above) croon like Hank and Woody.

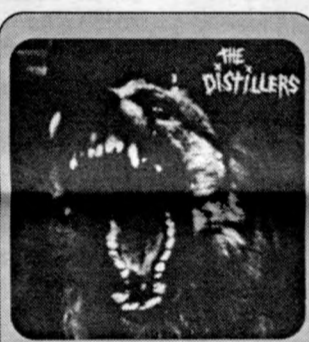
Fold Your Hands Child, You Look Like a Punk Rocker



Belle & Sebastian
Fold Your Hands Child, You Walk Like a Peasant
[Matador]

The liner notes to Belle & Sebastian's new album comment that 'The hipsters in Hillstead stay up to talk about Jesus, and how he felt about hipsters. All conjecture you must understand, because the straights that wrote the bible pretty much passed over it.' So what does Jesus think of 'hipsters,' or for that matter, punks, or women, or whatever other slurs there might still be? This seems like a remote concern in the 2000th year of our lord, but the language and sound of theology is unmistakably present in new albums by folk-pop songsmiths Belle & Sebastian and old-school punk rockers the Distillers. Despite radically different approaches to music, Belle & Sebastian and the Distillers both ultimately rewrite the Song of Songs, exploring the frequently violent tension between the (often feminine) individual and the masculine 'God.'

I'm not overly familiar with Belle & Sebastian's previous work, so the most striking aspect of *Fold Your Hands...* for me was simply the rudiments of their sound. Belle & Sebastian's work is produced to the point of the baroque, coated liberally in violins, cellos, double bass, flute, trombones, saxophones, and harpsichord. While not concerned with being 'revivalists' in any sense, their sound is definitely rooted in musical forms that the pop arena left behind about 35 years ago; a remarkably pretty variant of folk-rock



The Distillers
The Distillers
[Hellcat/Epitaph]

recalling the Beach Boys, Lou Reed in his more contemplative moods, Burt Bacharach and Nick Drake. At least two songs have an apparent soul influence, with jaunty instrumentation and rotating vocals reminiscent of Sly & the Family Stone.

If Belle & Sebastian are ultimately rooted in the Velvet Underground's 'Sunday Morning,' the Distillers can be traced back to 'I Heard Her Call My Name.' While their self-titled debut is more cleanly produced than most punk albums lacking Hellcat's finances, few albums are as exquisite in their constant reliance on the feedback-driven guitar as this one. As the limits of 'punk rock' are continually exploded by such diverse groups as Melt-Banana, Atari Teenage Riot, and the Refused, the Distillers are stylistically conservative, relying on a foundation of early '80s 'social realist' hardcore with distinct riot grrl influences. Comparisons to Rancid are inevitable, as lead singer Brody Armstrong's vocals are definitely in the whiskey-corroded tradition of her recent husband Tim, and Kim Fuellman's bass strongly recalls Matt Freeman's psychobilly-influenced solos.

While Belle & Sebastian doesn't provide credits (or even the names of their members), it's evident that more songwriters are present on this album than in the past. While previous albums are almost

entirely the work of Stuart Murdoch, at least three songs on the new album are written by other members, and the vocals of cellist Isobel Campbell and violinist Sarah Martin are prevalent. While this allows for diversity, I also found this album somewhat uneven. Lyrical turns-of-phrase on this album are frequently poignant, as in, 'the sickness there ahead of me/Went beyond the bedsit infamy of the decade gone before;' or the devastating 'It's been a bloody stupid day/ My baby called me up to say/ Don't call me love, don't call me/ It's not all she said.' 'The Chalet Lines,' while admirable in its attempt to portray the impact of rape head-on, is remarkably cheap and shallow. A pop song which adequately dealt with this experience would be welcome; unfortunately, this is just another sad song for the melancholy to listen to on a bad day. The songs succeed on much more subtle issues, such as the well-crafted 'Family Tree,' which conflates the expectations and restrictions of family, society and peers beautifully, offering the hipster kiss-off 'The way they act/I'd rather be fat than be confused' and the declaration 'If you're looking at me to start having babies/Then you can wish because I'm not here to fool around.'

On some level, most of Belle & Sebastian's album is about 'The Wrong Girl,' the societally condemned woman. The narrator of 'The Model' admits 'I'm not too proud to say that I'm okay with/The girl next door who's famous for showing her chest.' Similarly, the Distillers are lyrically preoccupied with characters, often female, confined by society, from the slandered Serena in the opening track to the elusive Gerti Rouge, 'pill popping pity, she is sick in melbournecity.' Mike Ness said that 'Punk music is class music like blues or country; it's music that exposes the soul,' and few new bands embody this assertion as obviously as the Distillers. They don't have obvious antecedents in blues, country, ska, reggae, or even trad. rock; their music is entirely rooted in punk, particularly Sham 69, X, and early Bikini Kill. Their cover of Patti Smith's classic 'Ask the Angels' is, like a bluesman's ren-

dition of Robert Johnson's 'I Believe I'll Dust My Broom,' less a cover than a continuation of the folk process. While Brody Armstrong's lyrics are occasionally dotted with allusions to 'St. Petersburg 1905' and Berlin in 1989, the historical and political observations don't really add up to anything - all the real concerns, like most punk prior to the Dead Kennedys, are personal. While Stuart Murdoch & co. often present detached narratives, Brody Armstrong is rarely anything less than enraged - snarling, mewling and growling prayers on fire, 'coming down like the apocalypse,' alluding lyrically to the Bad Brains, meeting a prophetic man on the street who advises 'live in the world, not for gain.' They also give us 'Oldscratch,' a tirade against religion in the vein of Minor Threat's 'Filler.' Relations between punks and God have been strained since Rotten declared himself an anti-Christ, but few have dealt with the personal level of this conflict with this degree of passion. This isn't 'Christian punk' - it's fucking PUNK ROCK GOSPEL.

Belle & Sebastian's 'Beyond the Sunrise' is the story of a traveler named Joseph and the nameless woman who tempts (saves?) him - 'His eyes were sure that heaven was not her scene/She was no saint.' The Distillers' 'Blackheart' ends with a searing expression of question and answer. Dual vocals demand 'don't I NEED this?!, over and over, half-frenzied and half piercingly rational, until Brody breaks into a raw scream just like the one Little Richard brought from the church and Darby Crash brought back to hell, and someone shouts 'fuck' and it's all over. 'Beyond the Sunrise' ends with the feminine entreaty to 'Taste hope in my skin and faith with the dawn.' You can hear hope and faith in the Distiller's songs, more about what happens between birth and death (blood and guts) than anything I've ever heard, more than anything even Jesus thinks about any of us.

-Andy Ryder

Poll Reveals Students Prefer "a little bit of hair"

Last week at lunch in good old Kline, an anonymous person was having a conversation with his roommate about hairy chests. They both sort of agreed that women probably prefer hairless chests, but the topic that perplexed them most was that if one had to choose, would they prefer their man hairy or waxed. They were somewhat torn between the two.

Yes, surely a little hair would bother no one, but if there was a pretty good amount of it such as there is on Sports Editor Mike Morini's roommate, Raphi Gottesman's chest, what would they pick?

This perplexed the anonymous person to the point that he or she should take a poll. So that person did. S/he asked 50 Bard students, mostly women and a few men and boys, if they preferred hairy chests or waxed chests on men. Most people said they would prefer neither, but rather just have a little bit of hair or no hair at all un-waxed, but I made them choose. Throughout the poll it was close, but hairy came out the victor in the end 32 to 18.

Mneesha Gellman had this to say about her vote: "I like a real rugged man that I can bury my face in. Not some emog-lazed, plucked-chicken pansy boy." And in the defense of the waxed Jed Clarke had this to say:

"Man, sometimes you just have to be a smooth operator."

Cross Country Crosses the Line

On Saturday morning, members of the Bard men's and women's cross country teams headed off, somewhat in the wrong direction, to race in the Old Chatam 5K. Old Chatam, which is located about 50 minutes east on the Taconic parkway, took them just under two hours to find. When they got there, most of them unchanged, there was one minute left until the 9:30 starting time.

Not realizing this initially, most of the men's team was in mid-stretch when they heard the shot of the starting gun. Completely surprised, perplexed, and unregistered, they didn't know what to do.

Sophomore runner Mike Morini had this to say about the occurrence, "I was standing there stretching my calves and then all of the sudden I heard the starting gun. We hadn't registered yet and none of us had really stretched so I assumed we weren't running. Then out of nowhere I saw Abidi (coach of the team) run by and say, "Let's go, let's go," so we followed. We ran through the crowd and hopped a fence and then we were in the race. We were about a half mile behind everyone else, but we were in the race."

Considering their late start, all of the runners did exceptionally well. Running with the men

was also Spiderman and Santa Claus. At 10:30 it was the women's turn. The starting gun shot, and this time all of the women's runners were at the starting line. All of the women's runners did a wonderful job in the race as well.

Sports! Wrap-Up

Venus Williams won this years U.S. Open beating Lindsay Davenport 6-4, 7-5 in the hardest-hitting women's open final in history. . . President Clinton attended the Sampras-Hewitt match. . . Peter Gammons is really cool. . . When I was young I wanted to be him when I grew up. . .

In NFL news, Baltimore beat Jacksonville 39-36... Carolina kicked the 49ers rear 28-0. . . the Giants scored 33 points and scored 21 points last week giving them a grand total of 54 points in two games. . . holy cows. . . This is the first time they have had an offence in whats seems like 30 years. . . maybe 31. . .

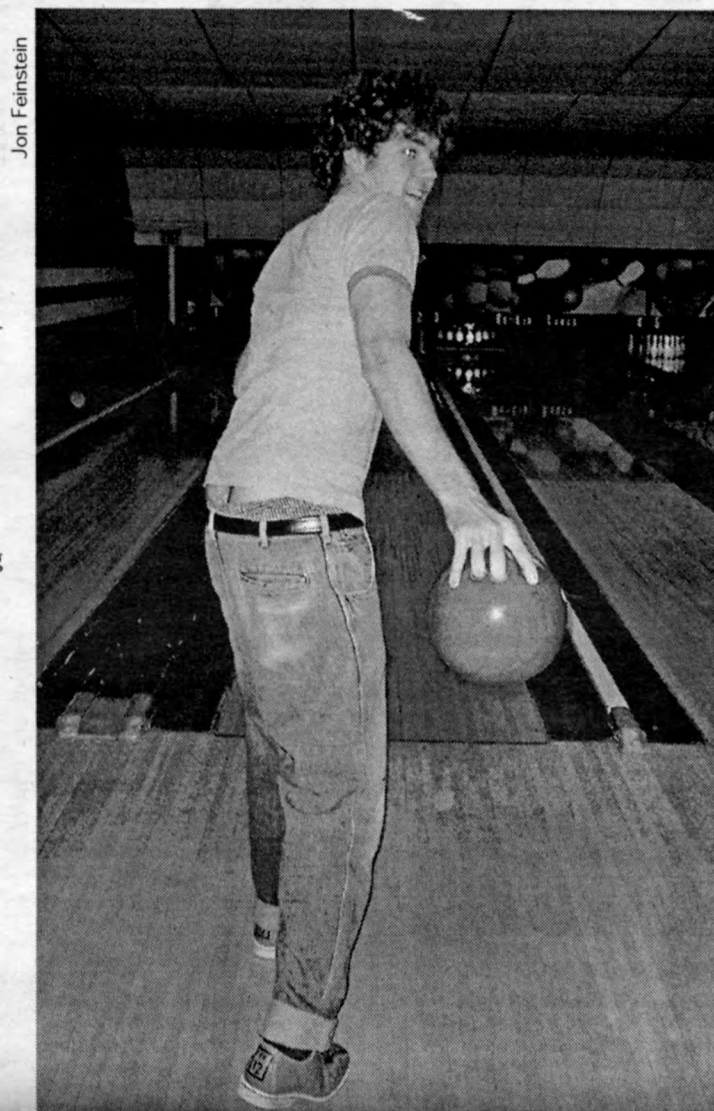
In MLB news, the Yankees unfortunately swept the Sox at Fenway. . . the Mets beat the Phillis 3-0. . . Derek Jeter has a book out called The Life You Imagine. . . Life Lessons for Achieving Your Dreams. . . If you are dying to meet him go to Barnes and Noble in New York today at 11 a.m. . . oh wait, the paper won't be out yet. . .

In other sports news, I am sure everyone in the world cares that Dale Earnhardt finished second in the Chevrolet Monte Carlo

400. . . at Richmond. . . Dynamic crotch keeps a tight grip on Nebraska QB job. . .

Indiana Hoosier head coach Bobby Knight was fired yesterday. . . he was given the opportunity

to resign and declined. . . The ex-Hoosier coach is most famous for throwing a chair across the basketball court. . . A lot of people caught it on film.



Jon Feinstein

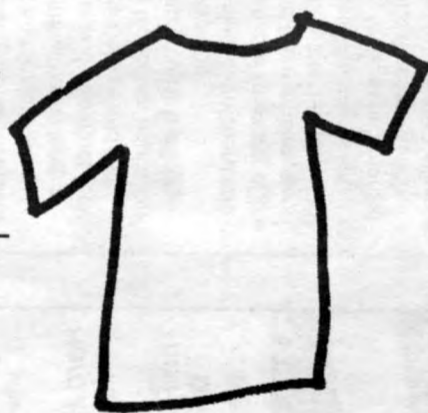
Sports around town: No mullets but alot of crack at Ro-lin Lanes.

Get Yer Free T-Shirt!

Did you receive your Alumni/ae 2004 T shirt? If not, please stop by the Alumni/ae Office, Ludlow 301, to pick one up.

For students expecting to graduate in 2002 and 2003, who did not receive the alumni/ae T shirt, we have a few left for you too.

Welcome future alumni/ae!



The Bard Observer Staff Fall 2000

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 Arts and Entertainment Editors: Melissa Stultz and Scott Staton
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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 seven issues planned this semester: September 12, September 25, October 16, October 30, November 13, November 27, and December 11.

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" or emailed in an attached file to observer@bard.edu. Please note that we make no changes to letters or club pages submitted to the Opinions section. Please check the spelling of your words and the capitalization of your letters.

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 are accepted rarely and require editorial consultation with author/s after submission. The Bard Observer copyright 2000.

: saturday : september 16 :
 : 8:15pm : bard hall :
 : the creative music alliance presents :
 : DAT Politics : a laptop quartet :
 : from France :
 : with hausmusik :
 : from Bard :
 : admission : free :

Hey, Cheap Condoms at The Dime Store!



Order Envelopes in The Post Office We Have Lube and Dental Dams Too!

• A MESSAGE FROM THE CAMPUS SAFETY AND POLICY REVIEW BOARD •

There are some folks at Bard who think the social life on campus is sinking into a sad pattern of small, closed-door parties, Tivoli bars, and short lived attempts that inevitably get thrown out the fire exit. Others still think that social life on campus is thriving and that Bard's policies on public drinking and alcohol at large parties, among other issues, need reform.

An advisory board on Campus Safety and Policy Review has been established to reexamine Bard's traditionally casual policy on issues that greatly impact a student's social life. Allen Josey and John Kelly drafted the board's mission statement, which is as follows:

This board is designed to review, recommend, and interpret

Bard's alcohol, drug and safety policies and procedures. It is also the charge of this group to review programs, issues and activities that impact Bard's education and social integrity. The meetings will be open to the public and the minutes shall be published in the college newspapers and distributed to the administration and to the Central

Committee of the Bard College Student Association.

One of the projects that the board might consider recommending to the college administration is making a training program on bartending mandatory for a party host who wishes to have a party with alcohol. Such a workshop would last three hours, and without it, a student could not register a party with alcohol.

The meetings for the Campus Safety and Policy Review Board are held on the first Friday of each month at 12:30 p.m. in the Kline College Room. The next meeting will be September 22. Along with members of DOSO, Student Activities, Health and Counseling, Safety and Security, Residence Life, BRAVE, EMS, and the Student Life Committee, all are welcome to join the discussion on a review of students' on campus social life.

• AN IMPORTANT ANNOUNCEMENT FROM YOUR STUDENT GOVERNMENT •

Important constitutional rights of all students here at Bard:

- All members of the Student Association are members of the Student Forum and are entitled to participate in all discussion and voting that takes place in Forum meetings, subject to this Constitution and Robert's Rules of Order.
- Any motion shall be placed on the agenda of a meeting of the Student Forum if it is duly moved and seconded at any previous meeting, or if it is requested in writing by any two members, who must provide two copies of the motion to the Secretary (Cinta Conti-Cook or email: cc472) no less than 48 hours prior to a meeting.

In addition, students can contact the committee chairs at any time through email.

- Student Judiciary Board -sjb@bard.edu (a board of four students elected at large in the Student Forum, one student chair elected in a campus-wide election, the Dean of Students, an administrator appointed by the President, and one faculty member appointed by the Faculty Executive Committee). The SJB shall enforce, protect, and preserve, within the limits of its jurisdiction, the rights of all Bard students. The SJB shall have original jurisdiction in all on-campus cases, involving alleged violations of college social and residential rules, including, but not limited to, violence, theft, property damage, public disturbance, alcohol and drug offenses, weapon offenses, harassment, and assault.
- Student Life Committee-slc@bard.edu (a board of six student members, elected at large by the Forum, and a chairperson elected through campus-wide elections). The SLC shall collect student opinion on all issues concerning student services and residential life. The committee shall formulate policy recommendations and meet with department heads, college administrators, health service person-

nel, Peer Counselors, and others to obtain information and represent Student Association policy on all issues which affect student life.

- Educational Policies Committee-epc@bard.edu (a board of a chairperson and two representatives from each academic division). The EPC shall serve as the chief liaison between students and faculty on all academic issues and curriculum changes. All members of the EPC shall also sit on the College's Divisional Evaluation Committee, so long as that committee functions and also meet regularly with the Dean of the College and with members of the Faculty to discuss educational policies, practices, and proposals of concern to the Student Association.

- Planning Committee-plancomm@bard.edu (a board of a chairperson, the Treasurer of the Student Association, and five members elected by the Student Forum). It is the duty of the Planning Committee to allocate the funds available to the Student Association amongst the Student organizations requesting such funds. The Planning Committee shall allocate funds considering the level of interest for the activities of each organization, the unique nature of the activities offered in the past by each organization, and the nature of past expenditures and revenues of each organization, giving precedence to the organizations which represent a large number of members of the Student Association, and bearing in mind the desirability of a well-balanced program of activities.

Bard's student government exists as a liaison between the students and the college's administration. We represent the students' interests, as we understand them...Help us understand your interests by writing us emails, coming to the forums, and participating in Bard Student Government!

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Do not miss the:
Shabbat Dinner & Kabbalat
Shabbat Service
Friday, September 15, 6:00 pm
This is the first dinner of the year.
Come for food, discussion, and
meaning. Attain spiritual heights
and meet the new campus Rabbi,
Natan Margalit.
Call Chaplain's office for location.

Hey Non-Students!
Subscriptions?

Well, why not? Another semester is here and the Observer is back for Fall 2000. Will you stay informed about all the breaking news at Bard? You can get six **big** issues of the Observer for just \$10! They will arrive at your door every other week in a manila envelope! Make checks payable to "The Bard Observer" and send to Bard College Annandale, NY 12504. (We're actually serious about this...)

What's black and white and red all over?

A Tim Burton movie.

Apostrophe

STEPHANIE

GILDA



Greetings, O floppy-eared one. We are lost. Might you tell us where we are?

You are in the realm of the Great Dust Bunny, where the water is warm and the skies are sunny. Stay a while. Admire the fish. My minions will grant your every wish, Fiddle-dee-dee.

I see you are a being after my own heart. I, too, am a fan of poetic art.

Then please, my friend, present your verse. We'll see whose is better and whose is worse, Tra-la.

Next Issue: An Epic Battle

©2000 Braden Lamb

You mean that these two girls, Stephanie and Gilda, are just sailing their dorm down the Hudson for a moderation project?

Great water gourds! There's been a mistake! I only hope I can correct it soon.

Thank you, Time Cow! How can I ever repay you?

9-00