

OBSERVER

Volume 18, Issue 3 October 23rd 2007

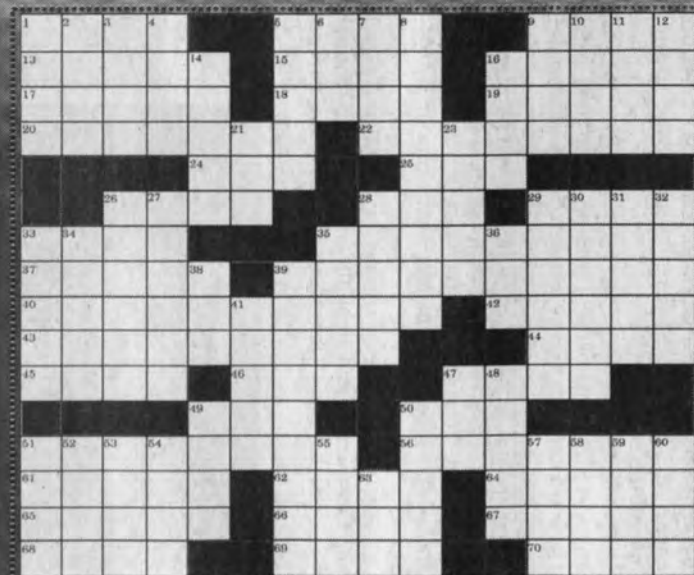
drugs...
guide to student space...
green candidates...

Across

- 1 *Forces of _____
- 5 Paid wrkrs
- 9 Annandale center?
- 13 Not always
- 15 Rage
- 16 Transmission experts
- 17 Name dealing with clogs
- 18 Likes, with is
- 19 *Animal beauty
- 20 Thongs, for example
- 22 Again
- 24 Risqué Mary Jane's stage name
- 25 Hesitations
- 26 Not hard, but not soft
- 28 Wonder
- 29 Brit who wrote "The Subjection of Women"
- 33 *Care
- 35 70s manifestation of one prolific musician?
- 37 In unison
- 39 *One is animal
- 40 *Servings or rights, e.g.
- 42 Assigner of tasks in a common children's game
- 43 Doesn't seem to be 46 across?
- 44 *_____ text (serifs are the norm)
- 45 Wmn. thrice decapitated
- 46 Aged
- 47 Not on shore
- 49 Wave in Cabo
- 50 Band behind Mr. Blue Sky
- 51 According to Denver, these are diamonds
- 56 Swiping
- 61 *Elephants in a Hemmingway piece
- 62 To be in Paris
- 64 Change
- 65 Voiced
- 66 Paper comes in it
- 67 Tan _____ chicken
- 68 Moves
- 69 Neuter for females?
- 70 *Activist magazine

Down

- 1 Stops
- 2 First name in fashion
- 3 Folkloric fool
- 4 Impart
- 5 Pry
- 6 1985 Kurosawa film
- 7 "I think they're _____ me..."
- 8 1969 NYC conflict
- 9 Salve
- 10 Famed communist leader (abbrev.)
- 11 Eur. research council
- 12 Kind of bonnet
- 14 Wanders
- 16 Honest ones
- 21 Directive in a Dylan song title
- 23 Liqueur with de menthe
- 26 Sainted Cornwall locale
- 27 One _____ for _____ features Spike Jonze & Karen O
- 28 Put to rest
- 29 Town in southern Sierra Leone
- 30 North Island of New Zealand settlement
- 31 Resided
- 32 Wary of
- 33 Sends
- 34 Aint correct
- 35 Arts & crafts vine fruit
- 36 After a
- 38 Old-fashnd. volts
- 39 Listening devices
- 41 Italian island
- 47 In the style of
- 48 Really, awful
- 49 Took too much?
- 50 _____ of the state
- 51 Key chains and mugs, e.g.
- 52 Home to Columbus and Cleveland
- 53 Bog
- 54 Summers abroad?
- 55 Program with twelve
- 57 Online journal
- 58 Hughes title
- 59 He succeeded Claudius
- 60 This puzzle is one



local candidate forum at bard

BY ANDY SIMON

The Multipurpose Room was abuzz with local politics for almost four hours on Monday, October 22 when contenders for county and town office participated in a "Meet the Candidates" forum.

The event, moderated by Dean David Shein, was organized to give candidates running for each office (Dutchess County Legislature, Red Hook Town Supervisor, Red Hook Town Board and Red Hook Town Judge) a chance to present their views to students and community members through a typical debate format.

"Voting in local elections is always less obvious than voting in national elections," said Shein. Event organizers expressed that it was difficult to persuade students to go to the forum, which was attended mostly by community members. However clusters of students were present. "I like local politics so I'm curious about what I'm about to see," said student Tim Lewis before the forum. Lewis and others in the audience saw the candidates address issues relevant to the Bard community while trying to stay within the strict time limits enforced by Shein.

The first set of candidates, running for county legislature, consisted of Republican David Seymour and Democrat Tom Mansfield. Seymour, the affable and slick current legislator, claimed that "Bard needs to commit to the community and the community needs to commit to Bard."

When the discussion moved to environmental issues, Mansfield said in his deep twang that the county must take more steps to ensure high air quality. When Seymour was asked about specific measures he sponsored to protect the environment, he bluntly responded, "Have I put through any bills or resolutions for the environment? The answer is no." Mansfield, too, had no qualms about being straightforward with the audience and said "If you read the minutes of the average [county legislature] meeting, it bores you to death."

Many members of the audience looked especially bored when Democrat Robert McKeon, candidate for Red Hook Town Supervisor, slowly read through his prepared remarks, sounding like the narrator of a dreary book-on-tape. McKeon's opponent, Republican and Bard graduate Sue Crane, spoke in grand platitudes, discussing the "possibilities of politics."

McKeon and Crane were asked if they support efforts to bring a polling place to the Bard campus. Crane answered that the issue was a matter of accurate calculations of voters and would need to be resolved by the Board of Elections. McKeon aggressively responded, "The answer no comes in many forms and I believe you just heard one of them."

The main point of contention between the Democratic and Republican candidates was over this issue. Democrats argued that a polling

TO PAGE THREE



photo/Lizzie Munro



Photo/Nick Scarpino

three students caught in the wrong mix

BY AARON AHLSTROM AND ADRIAN VAZQUEZ

In the wee hours of October the seventh, Bard College's Safety and Security officers responded to calls of an unknown visitor to campus. Upon confrontation, this person refused to show his identification card and proceeded to run away. Administration eventually discovered that the subject in question was a student and subsequently knocked on his door in Robbins. The security officer received no response yet heard sounds from within the room. Shortly thereafter, security stopped two other students with suspicious baggage and questioned them on the contents. The students failed to offer a clear answer, prompting security to ask them to open the suitcase (later found to belong to the first mentioned student). Inside security found what President Botstein called an "impressive amount of marijuana and cash", along with mushrooms and some other "thing" according to Dean of Students Erin Cannan. Aside from the typical Bard contraband, the unknown contents of these bags baffled administrators, who on the recommendation of Ken Cooper, notified the proper authorities. The administration then asked the students to come to the Security office at which point they were taken into police custody. After a preliminary examination of what Jim Brudvig called "drugs and drug making equipment," state troopers suggested that these materials could possibly be part of a larger methamphetamine laboratory. Little did anyone know that this suggestion would lead to a Hollywood-esque scene in front of Robbins complete with flood lights, hazmat suits, and an on-site chemist. Though the police required all residents to evacuate the dormitory at around midday, they did not obtain a search warrant until after sundown. After a brief perusal, state officials cleared the building, having found no chemicals hazardous to other residents.

In situations on campus that involve the police, Botstein said, "We can only be neutral until we find something harmful to the community." The administration has made it apparent that the events of the seventh posed enough danger to the college that police action was necessary and justified. Furthermore, as a result of their conduct, all three students are "suspended pending expulsion" according to a college-wide e-mail from Botstein, despite the lack

of a criminal conviction. This decision to suspend or expel these students, even those not directly involved, has met with some criticism from the student body. While student opinion differs drastically as to the justice of the college's decision, many who attended a community meeting on October 16th between administrators and students voiced a concern over not only how the administration dealt with this situation, but also with future treatment of drug offenses. This anxiety arose in part from the President's e-mail in which he stated that "the Dean of Students and I are now reconsidering the way we handle initial offenses". On the 16th, when questioned on plans for increased drug enforcement, the President assured students that the college was not in the "monitoring of your private behavior business," and the idea of Bard becoming a punitive force "violates the very core of what this place is all about".

Though no students in any of these community meetings thrilled at the prospect of increased police involvement, some did feel that the college should have more of a dialogue between administration and students especially with regards to a more comprehensive drug education program. Sophomore Charlotte Ashlock even proposed there ought to be an interdisciplinary class on the anthropology and biology of drugs to help inform students as to the physiological effects of and culture surrounding consciousness-altering substances. This was suggested in the wake of another student's feelings that he'd "not seen any administration steps to discourage [the use of] drugs."

Alongside reassurances that Bard will not become a police state came reiterations from the administration that far too often their "policies are misperceived as lenient". To the President, the idea that Bard College is "somehow more tolerant or forgiving of drug use" does not ring true and "represents a distortion of the history of the College". But SLC member and recent

transfer Scott McMillen noted in a meeting with the Dean of Students that "Bard does have a reputation as a place where drugs are more common and less ostracized. In part, this confusion over Bard's attitude towards drug use may stem from its second place position in the Princeton Review's "Reefer Madness" list which nationally ranks the use of marijuana at colleges. Also, Bard has a lively oral tradition, part myth, part reality, passed down through students, alumni, and pop culture (some lines in "Subterranean Homesick Blues" allegedly refer to a drug bust on Bard Campus). These factors create an impression of Bard as fundamentally different from most other colleges in the country, not just due to higher levels of drugs use, but also in higher levels of political conscious and student creative thought—stories of rowdy protests, student occupation of administrative buildings, and escapades of the school's own circus, might have something to do with these perceptions.

The events of the seventh reveal this story's limits, at least as far as drugs go. Bob Dylan songs aside, Botstein took the opportunity on the 16th to state that "drugs are not part of what we think needs to be here". Whether or not students agree with this position, it is and has been the status quo of Bard's governing body for some time now. The Community Standards of Behavior, which all students sign upon admission, makes the events of the seventh appear to be no news at all. The administration's response was in direct accordance with these rules, which set forth the decree that "Selling, making, or distributing illegal drugs will be met with prompt and forceful college action..."

Selling, making,
or distributing
illegal drugs will be
met with prompt
and forceful college
action...

Students found in the possession of a significant amount of illegal drugs will be subject to the same". The administrations moves following the apprehension of these students presented a textbook case of how Bard College deals

TO PAGE THREE

the great soul of sri lanka: enlightenment through shared labor

By CHARLOTTE ASHLOCK

The multipurpose room was unusually full for the speech of Dr. Ariyaratne, a humble schoolteacher from Sri Lanka who has been bombarded with numerous peace prizes for his founding of the Sarvodaya movement. What started out as a mere notion in his head has now grown into a charitable organization that helps over 15,000 villages across Sri Lanka. Sarvodaya has given birth to more than 5,000 pre-schools, community health centers, libraries and cottage industries, established thousands of village banks, dug thousands of wells and latrines, and promoted biodiversity, solar energy, rehabilitation and peace. Rooted in the Buddhist tradition, Sarvodaya celebrates the principle that friendships that come from working together for common goals.

Dr. Ariyaratne moved stiffly and slowly but spoke with self-confidence and charisma, in a ringing voice that filled the room. He looked like a less tiny version of Gandhi, dressed all in white and preaching peace. He began by sharing his Buddhist ideals, stating the five principles of morality and the noble eight-fold path. He then spoke with pride about the day when 850,000 Sri Lankans all sat down and meditated together. He explained the importance of meditation, saying: "I strongly believe the transformation of human consciousness is the way to get peace and end conflict in the world."

He then continued with a brief history of his country, Sri Lanka, which means island of plenty, island of righteousness. Over the course of its history one conqueror after another ravaged over Sri Lanka. "In 1505 the Portuguese came with the Bible in one hand and the sword in the other. Their way of thinking was, become Christian or we kill you. That is not the Buddhist way," he said. Then he went on to describe how the Dutch came with a passion to kill Roman Catholics. The Buddhists offered the Catholics protection, forgiving past Catholic persecution of Buddhists.

"And then the British came," Dr. Ariyaratne continued, with a sigh. "They were the most cunning of the conquerors. They did a mixture of good and bad. They planted rubber, tea, and coconut. They brought a corporate way of life, a consumer-oriented society. People started living to eat, instead of eating to live."

"In 1948, we gained independence," said Dr. Ariyaratne. "When the British left, they left behind people who lived as they did, not a contented, value-based life, but a life of pleasure, a life of the five senses. Poverty, illiteracy, ill health, disunity, and prejudice became rampant."

Dr. Ariyaratne told how he and his followers fought not only to liberate their country from foreign rule, but to bring his own people to a more spiritual way of living. "My only resource was my students," said Dr. Ariyaratne. "We went to the poorest villages, tried to satisfy the most basic of human needs. We started micro-enterprise programs, so that people could borrow money to improve something in their lives."

The official central banks refused to recognize these enterprises. "Banks," Dr. Ariyaratne said angrily, "are the perpetrators of poverty!" Helping people, helping villages, helping in small ways to create a better life for the next generation; "these things," Dr. Ariyaratne said, "are not given recognition by international monetary institutions."

Dr. Ariyaratne shares a similar distaste for the media. "Newspapers don't consider it news when thousands of people sit down and meditate together," he said, "but it is news when members of opposite communities are killing one another. This is our world, but in spite of it we have to go on and on and on, because one day the critical mass of spiritual consciousness will be reached. Abstain from evil, strive towards good, beautify your mind; this is the way towards happiness."

And now Dr. Ariyaratne came to the core of his speech. "I wanted to meet you this afternoon, so I could put something into your hearts, not just your minds," said Dr. Ariyaratne. "It is very difficult to be born as human beings, and we must get the full benefit out of human life. To expand your mind and heart, you must fill yourself with loving kindness that includes all living beings, all that is part of the universe. If this transformation cannot take place in our hearts, our leaders will not be able to do anything. Right now, the psychosphere as a whole is impregnated with desires, ill will, and ignorance. Under these conditions, our leaders cannot do good. To let them do good, we ourselves must change."

He then described the kind of change he was helping create: Shramadana, the awakening of all through shared labor. It promotes connections between people and communities and fusion between technology and old spiritual traditions. Shramadana seeks to achieve a stable, balanced, lifestyle through ecologically friendly and sustainable technologies. In the process one can achieve both inner and outer peace.

After Dr. Ariyaratne's lecture, there was a brief 10-minute movie about Sarvodaya. Anyone who would like to see this movie

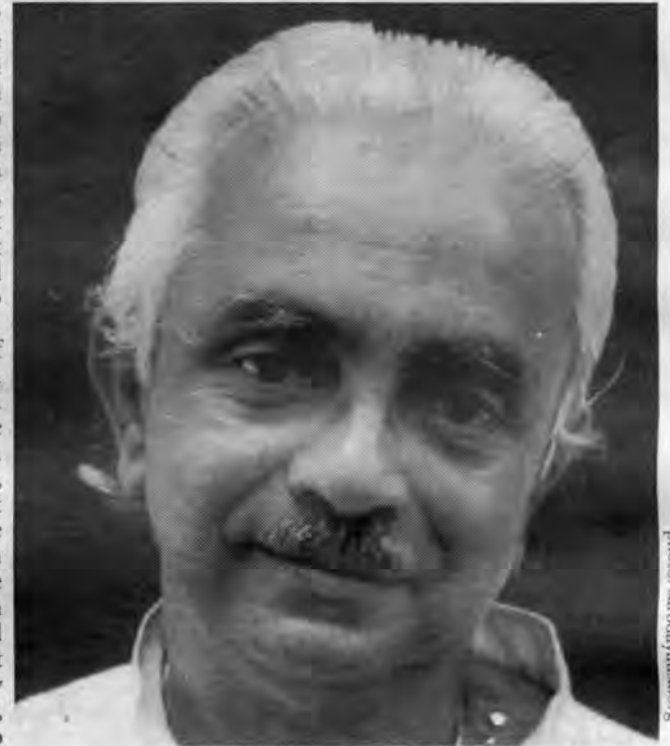
can simply email tlsbardsrilanka@gmail.com, and the head of the Bard Sri Lanka project will surely be delighted to share it. A question and answer session followed the movie, of which the first question was, "What kind of specialists did you bring in to help with your projects?"

"Two kinds of specialists," Dr. Ariyaratne replied. "The first kind are the people themselves. Although illiterate, they are expert compared to those who come from outside. They are experts in their own culture, values, and needs. Then we get the highest quality specialists we can find, from universities. So we have both types of people with us."

I had a couple of questions for Dr. Ariyaratne. He had said that for leaders to have the power to change things, a transformation must take place in the hearts of the people. What could start such a transformation? Also, how had Dr. Ariyaratne overcome the many logistical obstacles, and all the institutional resistance, that hindered him in the achievement of his goals?

Dr. Ariyaratne's answers were not disappointing. In fact, I feel like I should put them up on my wall and look at them every day. "You serve the community, and the community serves you," he said, illustrating his point with an example of a well. "We begin digging a well, and we don't have what we need," he said. "We lack, say, concrete, or skilled labor. But we begin digging anyway, and sooner or later we strike water. People see what we are doing, and they are impressed, in a way they would not be if we were just talking about giving a well. Because they see that we are working, they begin to care. People step forward, they volunteer their labor, their skilled workers, their concrete. The project just keeps on getting bigger and bigger. The best way to get something done, is to just start working, whether you have the resources to finish or not. The resources will come. People will see you are doing something wonderful, and want to be a part of it."

He then explained the abstract principles behind this concrete example. "There are four steps you must remember. First is loving-kindness towards all living things," he said. "Second is compassionate action;



Dr. Ariyaratne spoke Friday, October 12 about his social movement.

you take action to relieve the suffering of the living things you see in the world around you. Third is dispassionate joy, joy not in your own achievement, but in the happiness of others that you have caused. The fourth principle is to face all your successes and failures with equanimity. Do not let yourself be swayed either by pride in your success or by disappointment in your failures."

He then addressed my concerns about institutional resistance. "Institutions are formed for a particular purpose, but sometimes that purpose is fulfilled and the institution lives on, uselessly," said Dr. Ariyaratne. "The bureaucracy takes over. People want to tell the institutions 'You are wrong,' but they can't because the institutions have so much money. They end up being slaves to institution."

"You must conquer yourself in order to be free. You must conquer your fear of speaking out against the institution. This is difficult, and you have to suffer, but in the end, you get your message across."

More people came up the microphone to answer questions but I was too busy absorbing the phenomenal effects of his words on my mind and heart to listen. My pen hand, rapidly taking notes, had guttered to a stop. I was profoundly moved as I realized I would always remember this day, the encouraging and inspiring message of Sri Lanka's great soul. Readers interested in learning more will enjoy <http://www.sarvodaya.org/> and <http://www.sarvodayausa.org/>. +

Newspapers don't consider it news when thousands of people sit down and meditate together

FORUM

BY MYLES CURTIS

Forum, a new literary studies journal, will publish its first issue on November 1st. The aim of Forum is to publish student academic writing in an attempt to broaden the realm of academic writing beyond its current confinement between student and teacher. Although its main focus will be essays in literary criticism, it will also be accepting papers from the fields of linguistics, history, philosophy, art history, film, critical theory, and cultural studies.

Forum was created as a response to the frustration of devoting oneself to a paper only to have it read and reviewed by a single professor. By broadening the audience that students write for, Forum hopes to increase the amount of intellectual sociality and peer response in student academic life.

Forum will also highlight the many different kinds of academic writing at Bard. Each issue will contain selections from a diverse group of writers: first-year students in L&T and FYSEM, imprisoned students from Bard Prison Initiative classes, and excerpted work from senior projects. It will also include extracurricular critical work, including reviews, responses, and independent essays. The journal will also host a short-form essay contest: each issue, a short passage of writing will be selected for a two-paragraph close reading analysis. It will then publish the best of these short-form essays, and award prize money to the winner.

The journal will be having a release party on November 8th. Forum is currently accepting essays for its second issue. All submissions should be sent to litstudies@gmail.com. +



Open!
Public!
Come on in...

in the
campus
center
lounge

email: slc@bard.edu

community meeting report

By JOY BAGLIO AND MISCHA NACHTIGAL



drugs

CONTINUED FROM PAGE ONE

with drug offenses beyond merely "taking a spliff."

This recent incident most likely would have gone unnoticed had not the unknown chemicals been found. Students have been concerned, though, not only with the level of police involvement, but also the quick disciplinary measures that the college imposed shortly after the students had been taken to jail. Again administrators' actions were congruous with the Community

Standards of Behavior since it states that "The college may opt, with sufficient cause, to protect the community rather than find undeniable guilt.", insinuating that the college may mete out punishments on its own terms, rather than waiting for the results of a trial afforded citizens by the state. What to many seemed a harsh and unusual punishment in reality reflected the policy that we all signed and which most of

Students, staff and faculty gathered in Kline commons Wednesday, October 17 to discuss the recent drug-related events with President Botstein, David Shein, Erin Canaan and other college administrators.

As a result of the incidents of October seventh, three students are currently charged with A-2 felonies, yet could end up being charged with drug possession and intent to distribute. Botstein said the college tends to lean towards leniency on readmission, yet he stressed that the criminal charges are out of the college's hands. "The college is now a third party," David Shein said, stating also that it might be in the legal best interest of the students to not be in contact with the college during this time.

A large part of the discussion centered on the grievance committee, a committee comprised of two students and two administrators that will listen to appeals of students in order to reconsider the decision-making process concerning a given decision, such as that of suspension. The students can appeal the suspension and do not have to wait for a court hearing. It was mentioned that there have been no grievances in ten years, yet suggested that many students are not aware of this right [the grievance committee] and do not make use of it.

Among topics discussed by Botstein, Shein, and other administrators was the fact that administrators must bring cases of this magnitude (where the intent to distribute is present and the substances unknown and therefore a potential danger to others) to the police. Many students felt that Bard could have simply not brought this to the attention of police authorities and were confused about the way Bard handled it. Botstein

emphasized the legal danger to college administrators of keeping something like this hidden from the law. Administrators are held liable: They are responsible to parents, the community, and the law, and they could end up losing their jobs or going to jail if something serious happened as a result of not bringing a potentially hazardous situation to the police.

Administrators also stressed the importance of student surveillance and awareness as a preventative measure. Bard administrators are held liable if harm should come to students, and therefore they must comply with the state and federal law. Botstein made it clear that he is aware of the choices students have as adults, and if students are able to safely keep such things to themselves, there will be no trouble. "99% of students pass through the college without any problem," Botstein said.

This is an ongoing investigation. The police will want to interview more students and Botstein has made it clear that the college will cooperate with the police. If the police want to talk to students, the college will offer legal counsel if the students require it. In other words, the police will not be showing up unannounced.

Botstein mentioned that he does not want current policy to change; he said that everything should be decided on a case-by-case basis. The administration does not want to pry into the private lives of students. The meeting ended on the importance of looking out for friends who may be making choices that are endangering themselves or others, and that ultimately, student concern for fellow peers will be more influential than any preventative action the college could take. +

us have not read since.

The Standards list "drug trafficking" as one of the exceptions where students are not allowed a hearing with the student judiciary board before the administration doles out disciplinary action. Erin Cannan noted that the endangerment of students is a liability and that under the law "colleges are expected to be responsible for student well-being," citing a recent case where a

dean at a larger institution was indicted for criminal charges concerning a death due to student hazing. Ultimately Bard is a corporation that has to protect itself from such possible liabilities, and with the constitution in its current form, and with the level of student-administrative communication as it is, students in similar circumstances will be subject to this sort of action without recourse. +

a look at the history behind robbins and ward manor



The residents of Manor and Robbins assemble on the lawn for the annual picnic and festivities

By EMILY NAGIN

Looking at Ward Manor and the gatehouse, it's easy to imagine a long, romantic history. It seems like the kind of place where a lot went down, by virtue of being old. This is, and isn't, true. Ward Manor itself is only 93 years old, but its story is interesting and, yes, a little romantic.

The land where Ward Manor and Robbins now stand was once owned by Colonel Andrew De Veaux, a favorite of the King of England when America was still a colony. Although he'd received eleven land grants in South Carolina, De Veaux bought the land from General John Armstrong and built his estate, Almont, on it. De Veaux is a shadowy character in local legend. We know that he was very, very wealthy, but no one is sure where these riches came from. The story goes that the reason De Veaux chose Almont was its proximity to the Hudson. It was an excellent place to dock boats, and De Veaux took advantage of this by sailing his ships up the river and unloading their mysterious cargo under cover of darkness. He had a number of slaves, who he kept to chiefly guard his loot.

Almont was eventually purchased by the Livingstons, an old and influential New York family, one of whom signed

the Declaration of Independence. They used it as a summer home until it burned down. The Livingstons eventually sold the property to Cord Meyer, another rich New Yorker. The land continued to change hands until Louis Gordon Hamersley bought it in 1914 and built the Manor house. He sold it to William B. Ward in 1925. Ward donated it to Dutchess county on June 11, 1926, in memory of his father. He had recently formed a partnership with Cornelius N. Bliss, the president of the New York Association for Improving the Condition of the Poor, and their plan was to turn the Manor into a home for poor, elderly people who'd lived most of their lives in the city. The rest of the land on the estate was to be used for summer homes and summer camps for poor families and children. Although philanthropy was common, this project was novel in that it combined age groups for the first time.

Eventually, their goal was realized. Ward Haven opened its doors to its new tenants; a group of young girls moved in to a remodeled cattle barn on Tivoli Bays for the summer; a second group of boys arrived on Cruger Island and built the cottages for their summer camp from the ground up; families from the city came



Boy campers gather vegetables circa 1950

for two week stays in the country. When the camp was first founded, the boys and girls swam in a waterhole. Later, a swimming pool was built and opened to the area at large. The camp also expanded into Tivoli proper, where the Homestead Mansion on Montgomery street was used as a second dormitory for the girl's camp. The mansion was later purchased by the writer Saul Bellow who was often visited by Ralph Ellison. It still stands today.

The founders of Ward Haven and the surrounding summer camps believed that sitting around caused unhappiness, and that the easiest way to cure this was to provide lots of activity. So the residents Ward Haven and the summer retreats farmed and gardened and helped with the upkeep of the estate. It was described as an almost utopian community, where everyone was friendly and equal. Its

reputation attracted Eleanor Roosevelt, who visited and corresponded with the director. The old people's home was so popular that it eventually had to expand, and in 1930, Robbins was built to house the new residents.

The summer camp and old people's home closed in the late '50s. Bard was looking to expand from 430 students to somewhere between 550 and 660 (they said this was the cut-off point) and they bought Ward Manor, the gatehouse, and Robbins in 1963 to use as housing. One alumnus remembers finding a trunk belonging to one of the residents of Robbins, which was used as a girl's dorm (they were only allowed to move in after all the residents had either moved out or died). In the trunk, they found scarves, boas, sketchbooks, and old photographs. She also remembers walking down a path and finding the remains of the summer cottages.

Although the summer camp is long since gone, evidence the era remains. The foundations of the swimming pool and barn can still be found out on Tivoli Bays by following Cruger Island Road. There is also a cemetery where many of the residents of Ward Manor and Robbins are buried. Our library has some old photographs, newspaper articles, and letters, mostly focusing on Ward Haven but also containing detailed information on the history of Almont. If you're interested, they're there to explore. +

introducing
the B.R.A.V.E.
Column

submit your questions
and concerns to
brave@bard.edu

- +sexual/
- +emotional/
- +physical abuse+
- +relationship issues
- +depression+stress
- +loneliness
- +contraceptive/sex ed
- +eating disorders
- +anything else that may be
troubling you

the observer interviews

Interview with Professor Kim Touchette



Photo: chemist@bard.edu

A look into the labs on campus through the eyes of a Bard Chemistry major thirty years come and gone. Plus, get the skinny on the chemical and structural properties of Bard's favorite recently famed alkaloid, dimethyltryptamine (DMT).

BY SARAH LEON

Observer: So, you graduated from Bard in the '70s; you were a Chemistry major in 1977...

Touchette: I didn't come as a chemistry major, I came with some interest in political science; I had taken some advanced courses in high school along those lines. But I ended up primarily doing literature my first year, exploring some other things; I eventually found my way to science. So I didn't take any science except for a mathematics course my first year.

O: What propelled your interest toward chemistry, then?

T: I think what most interests me about chemistry is that things make sense; you can figure things out. You learn a few different ideas, and you can use those ideas to predict so many other things, and you look at the world in a very different way as well. So, I didn't realize that about science when I was in high school; I think I had an experience in high school similar to some other students where they wanted you to know a number of things, but you didn't get the sense that you were figuring out new things, and I think that's one of the things that's unique about science at Bard. I saw it as a student, and I see it now as a faculty member as well.

O: How would you describe your area of research right now?

T: My [current] area of research is in synthetic organic chemistry... In my PhD degree [I was] looking to make an unusual molecule that hadn't been made before, that was isolated from some bushes and might have some cytotoxic activity... Now I'm working on making a fairly unique molecule in that it should be uniquely stable as an anion with a negative charge on a carbon which is, well, unique.

O: Alright, we'll take your word on that. Have you seen any shifts in the Bard Science department since you graduated, or returned as a visiting professor?

T: I've been affiliated with the college for many, many years, and I know I'm listed as visiting but I've been here teaching now for six years, and I also have had a research position here since 1991. So in that sense I've been tied to the college; I lived on campus for many years. So I've seen it grow, which is great in so many ways, although right now we're pretty understaffed in chemistry so we're feeling the pressure of having too many students in classes, which is tough on the students. Bard is supposed to be, in my perspective, a place where you really get to ask a lot of questions and get a lot of interaction, and when you have more than twenty or so students in a class it really shuts down that interaction with some of the students so I'm hoping that as we

build more faculty, we'll be able to get back to those smaller-sized classes. However, it's also grown in good ways.

O: So does the new Science Building have anything to do with your curriculum right now?

T: We're [in Hegeman] right now, but they are building a chemistry wing which is under construction, and that will certainly allow us to expand more and have a lot of our instrumentation in a more centralized place. Right now we're spread between three different buildings, so it's kind of crazy; it's like an obstacle course getting from one place to the other, and that makes it a little challenging when you're teaching a lab, and the instruments are in all these different places, and you can't be in all these places at once. But that's another nice thing about sciences at Bard, with respect to instrumentation, is that students really get a lot of hands-on experience, and I loved that as a student and really appreciate the fact that we can still provide that for students now. So many places, like when I was in grad school, students gave somebody a sample, the person ran it for them and they got the results back; they didn't have any of that hands-on stuff.

O: So I guess without incriminating yourself in any way, is there anything you can say about the structure or function of hallucinogenic drugs?

T: The structure of the particular drug you are asking about [DMT, or dimethyltryptamine] is very similar to serotonin. And in that respect, it's a little problematic in terms of ingesting these materials because the number of interactions that you get with serotonin - there are probably 14 known active sites where things take place in different parts of your body, and the overall chemistry of that is not well understood - so when you take a drug that's similar but not the same as serotonin, but can potentially bind to these same active sites, it can bind in ways that can be problematic in the long term. So messing around with things that are obviously biologically active is playing with fire.

It's interesting how similar the structure is, and it's a fairly simple compound, as is serotonin; both of them are. They're both alkaloids, which means that they're both basic compounds, like acids and bases, and the major difference is instead of having an NH₂ group (the amine group for the basic site in serotonin), there's two methyl

groups in DMT. And the other difference is that serotonin does have a hydroxyl group on the indole ring system, so there's an aromatic ring that's common to both of them, which is an indole ring - again, basic because of the nitrogen electron carriers that means it will pick up protons; that is one of the nitrogens, and then it also has one on the chain that sticks off of the five-member ring of that indole system. So the two are very very similar in structure, and in that sense it's not surprising that [hallucinogenics] are biologically active in many ways.

O: So is [DMT] a difficult compound to construct? Could you do it on campus with the materials you have available?

T: Yes, it's very simple to construct. It depends on what's available for your starting materials, and that's always been what the government has tried to restrict, because they know that people are out there trying to synthesize these materials that are illegal both for sale and distributing and synthesizing. So [the government] tries to figure out what things are available over-the-counter, or in any kind of hardware store etcetera, and they try and limit the basic materials which would allow people to synthesize these compounds. But certainly the type of chemistry that's involved, because it's a fairly simple structure, is not challenging.

Most of the chemistry that's involved, if you're dealing with extracting it as opposed to synthesizing it straight is acid-base chemistry, and it's the same kind of acid-base chemistry that's used in cocaine

and crack, because again, it's an alkaloid system, so you rely on the fact that that nitrogen can pick up a proton. All of these alkaloids, as what they call free amines or "free bases," are very prone to oxidation, and that's why they don't appear as nice, white, crystalline materials unless they're in the salt form. So what they do is they protonate that nitrogen, convert it to a salt - likely just a simple hydrochloride salt, so

they'll mix it with HCl or acetic acid or lemon juice, all of these being simple acids, to convert it into the salts which are much more stable and not prone to oxidation. So that kind of chemistry is really just chemistry that you learn in high school: protonating things and deprotonating things, and relying on the fact that the salts are soluble in water, and the free amines are more soluble in organic salt, and that's where all the danger comes in, in terms of having very

volatile, flammable solvents in a number of these illegal operations.

O: Have you ever found anything parallel to the situation recently discovered on campus, during your time at Bard in the past as a chemistry major?

T: Not personally, but I know those kinds of things have certainly gone on for many, many years. And it's not only at Bard; it's an issue on every campus. It's a question of working as a community, it seems to me, to understand what's going on and deal with it as a community in a productive way. Obviously the kids that get involved in it have other issues in life that they're not dealing with, and unfortunately there's no way of totally preventing these kinds of ideas from circulating, so it's a question of dealing with them as they come up and keeping people safe.

O: It just comes down to trust, and precaution, in the lab with these chemicals.

T: Right, and I mean the students that learn the chemistry here are fascinated with the connection between the same kinds of things that people who are not in chemistry are, but they also know the risks. And I think education is the ultimate way to convince people that [the making of hallucinogenic drugs] is not the kind of thing they should be getting involved with.

O: They didn't get the chemicals from the school, did they?

T: Not that I know of. I hope not! Our chemical stockrooms are certainly visible, we have signs on them that say Chemical Stockroom, for safety reasons in terms of fire hazards and that kind of thing, but they are locked on a regular basis unless a lab is in session and people are around and such. So they're pretty well secured, but again like I said, a number of these chemicals, particularly for extraction that nature, you can buy them in Lowe's or Home Depot or a regular hardware store. Some of the other things may be less available but the internet is certainly a major source for these kinds of things, and certainly the recipes are all on the internet, so that information is out there and it's a question of what you do with it.

O: Anything else you'd like to say?

T: Well I guess while I'm up here, I'll say, try the sciences. There's a lot to learn, and I think that in many ways, like any subject area that's new to you, it makes you look at the world in a new way and that kind of exposure is a great experience. And being at a liberal arts school, you want to take that opportunity. +

new professors Interviews with Takeshi Ito, Karla Marz, and Johanna McKeon

BY FRANK BRANCELY

Professor Johanna McKeon is currently teaching an Introduction to Acting class as well as a survey course in Modern German Drama. Before coming to Bard, she worked as Associate Director of the Broadway Musical Grey Gardens and directed a solo show at the New York International Fringe Festival. Originally from Berkley, CA, she graduated from Reed College and got received her Masters of Fine Arts at the University of Texas, Austin. She was also a 2003/4 Fulbright recipient and spent the year as an assistant director at The Schaubuehne and the Maxim Gorki Theater in Berlin.

Observer: Why did you decide to teach at Bard?

Johanna McKeon: I came here two years ago and directed a student production, and that play was the Lower Depths by Maxine Gorky. That is when I met JoAnne Akalatis. JoAnne is busy directing this semester and so she gave me a call and asked if I would be interested in teaching. Also, the classes are interesting and the experience was similar to my own.

O: What do you think of Bard students?

JM: [laughs]

O: That's a loaded question.

JM: Yes... well, I find Bard students full of curiosity and interested in more radical forms of theater than most theater students. They also strike me as being quite sensitive.

O: What do you do when you're not busy teaching or preparing a class?

JM: Right now I'm the Assistant Director of the National Tour of Rent. Also, I live in New York and have a busy New York life. I also help run a new foundation there called the Susan Sontag foundation, and we are now embarking on our first venture - which is offering a literary translation prize to a college student who best translates a piece of German fiction into English. And when it's sunny I try to go to the beach.

O: What did you want to be growing up?

JM: I used to want to be an actress... and then that changed. And now I am, and very happily, a director.

O: Do you have a favorite actor or actress?

JM: Mmm... that's tough. I would say James Urbaniak is one of my favorite stage actors. Also, I'm a big fan of Christine Ebersole.

O: Who are your favorite authors?

JM: Alfred Dublin, James Joyce, Jack Kerouac, Thomas Hardy, D.H. Lawrence... [much later] My god, I almost forgot Thomas Mann.

O: What was the last book you read?

JM: [laughing] Does re-reading count?

O: Sure.

JM: Well, yesterday I re-read a play by Faust for a class... The last book, that I haven't re-read, I'm embarrassed to say, was the final Harry Potter.

observer

new professors

Interviews with Takeshi Ito, Karla Marz, and Johanna McKeon

CONTINUED FROM PAGE FOUR



O: If you went to Bard, what would you study?

JM: Hmm... well, if this is pure fantasy... German Literature.

O: Do you have a favorite film?

JM: Fannie and Alexander by Bergman

O: Who are your inspirations?

JM: Peter Stein, JoAnne Akalatis... lately, Mia Farrow, Joseph Papp, Virginia Woolf, Gertrude Stein, Goethe, Elizabeth LaCompte.

O: Finally, do you have a favorite play?

Takeshi Ito is currently teaching Introduction to Comparative Government and Topics in International Relations. In the spring he will be teaching an advanced course on International Development and Comparative Politics in Southeast Asia. Originally from Tokyo, Japan, he was most recently studying political science at Yale.

O: Why did you decide to teach at Bard?

Takeshi Ito: I think it's a great place where students actually engage in a small community in pursuit of teaching and research at the same time... so this is a natural fit for me, because I enjoy teaching as well as research.

O: What do you think of Bard Students? Are they different from other students you've taught?

TI: I've been teaching for two weeks, and I don't know much about Bard students yet, but my first impression is really that their strengths are an interest in learning. Freshmen, for people fresh out of high-school, are very smart, intelligent, are eager to immerse themselves in readings for my classes. I find them quite impressive.

O: What do you do when you're not busy teaching or preparing for a class?

TI: Well, I try to be as organized as possible. I emphasize in my two courses - participation. Participation is not attendance. I emphasize critical analysis of readings and trying to digest readings by giving ideas in a classroom discussion. That way, students are learning by forming their disorganized knowledge, and transforming that into coherent knowledge.

O: What did you want to be growing up?

TI: First I wanted to become a pilot. And I... I liked the idea of flying, but it turned out my eyesight was too poor to be a pilot. Then I, after all, ended up in this field. But I do enjoy it.

O: Who are your favorite authors?

TI: I like the idea of the topics I teach about. The first author who comes to my mind is Antonio Gramsci. I enjoy his books and his ideas about how people come to think of themselves as other people think of them, in the presence of hegemony power, creating conformity of those people who are at the margin. Also, many people impress me, but one of them is also James Scott - his ideas have shaped my intellectual interests.

O: What is the last book you read?

TI: We read James Scott's book "Seen Like a State." I was just reading a book called Zapata by John Womack, a book about the revolutionary movement in Mexico in the early 20th century.

O: What is your favorite genre of music?

TI: I think it would be Jazz.

O: If you went to Bard, what would you major in?

TI: I think I would major in art, you know, this is a great place to engage in different kind of arts - performing arts, theater, acting... maybe I could be a singer or something of that sort.

O: Who are your inspirations?

TI: My inspirations? For... academic thinking, or life?

O: Both.

TI: [laughs]... Well, my family serves as my inspiration... and also my - both for my life, and also research.

Karla Marz is currently teaching an advanced seminar in protein structure and function. Before coming to Bard, she was conducting post-doctoral research at the University of Virginia. Originally from St. Paul Minnesota, she graduated from McAllister College, majoring in chemistry and neuro-science, and received her doctorate in bio-chemistry at Washington University, St. Louis.



O: What classes are you currently teaching?

Karla Marz: Right now I'm teaching a seminar in molecular modeling, and it's a little bit more than a seminar in that the basis of it is students reading papers in primary literature and presenting them and discussing them... but they're also doing group work where they get to explore

structure/function relationship of the protein of their choosing and play with some of the molecular modeling and the modeling software that is out there. It's meant to be something in-between an undergrad course and a grad-school course.

O: Where were you and what were you doing before you came to Bard?

KM: I was a post-doc at the University of Virginia immediately before I came here. I was working in the biology department in the laboratory of Dr. Karla Green. It was where I changed my research focus. So I got my doctorate, a PhD in bio-chemistry at Washington University in St. Louis...

O: And why did you decide to teach at Bard?

KM: Well I originally went to grad-school to become a professor at a small liberal arts college. I really enjoyed my experience at McAllister. I enjoyed the material, I enjoyed the environment. The work-study job that I was given for my financial aid package was to be a chemistry tutor and I found that I really enjoyed working with college students who at the time were my peers... and Bard had this opening in the spring and so I applied.

O: What do you do when you're not teaching?

KM: Well, I like to cook. I like to read. I spend too much time reading blogs on the Internet. I tend to be kind of a crafty person, so I have a lot of toys in that regard: a camera, a cordless drill, various cooking implements, a sewing machine, those sorts of things.

O: What did you want to be growing up?

KM: When I started college I thought I was going to be a psychiatrist. When I was nine I thought I was going to be a paleontologist, but everybody likes dinosaurs when they're nine [laughs]... But I got really interested in psychology in high-school when I was just reading things in the library. I was interested in behavior and how people think. But it wasn't all that long after I got to college where I really started to realize how much we don't know about how the brain works, and I thought it would be interesting to

TO PAGE SIX

candidate forum

CONTINUED FROM PAGE ONE

place should be located at Bard and Republicans offered a nuanced, wishy-washy approach. For some students at the forum, the matter was crucial. "The big question I want to know is who supports a polling station at Bard," said senior Genya Shimkin.

The third set of candidates, running for Red Hook Town Board, discussed this question as well as questions relating to growth and development in the Red Hook area and the town's response to recent burglaries. Democrats Micki Strawinski and Harry Colgan faced off against Republicans Lisa Pullaro and Harold Ramsey. Strawinski, a first-time candidate who works for Bard Health Services, encouraged building the relationship between the students at the college and the Red Hook community.

Town-gown relations were at the forefront of the debate between Town Judge candidates, Jonah Triebwasser, Jeff Martin, Kelly Flood-Myers and Roland Page. Page,

a current Town Judge who has come under criticism from Bard students for supposed unfair treatment, quietly read his prepared statements without any mention of the controversies of the past few years.

Triebwasser and Martin, running in the Democratic slate, frequently assailed Page, a Republican, during the forum because he is not an attorney. Martin read from a New York Times study that detailed some of the problems in New York's Town Courts because many Judges have no legal training. Page stated before the forum that "non-lawyers have a better understanding of what ordinary citizens are faced with."

The forum inspired some Bard students to work to ensure high voter participation. The Bard Democrats are organizing a campaign to bring 300 students to the polls. "The local government will have a huge impact on our lives in the next four years," said Pat Kelly, spokesman for the Bard Democrats. +



Tom Mansfield, a candidate for County Legislator, speaks



Micki Strawinski speaks as a candidate for the Town Board

observer meeting



Wednesday 7PM
(observer office)

observe.us

From now on, The Observer will be publishing a couple pieces each issue by students anonymously. We all have something to say that inhibition and social constraints prevent us from sharing. We hope that creating a forum of this kind gives students the freedom to be open with their community.



EDITED BY MISCHA NACHTIGAL

I have a crush on someone. I don't want to tell you who it is, because that way it's more exciting and who knows, maybe it's you. Why should I tell you that I have a crush on you? I'm actually trying my best to avoid you, but it's not working because for some reason, now that I don't want to see you, you keep popping up all over the place. You're suddenly more accessible and easier to talk to. Suddenly we hang out with the same people all the time. As much as I like you, to state the obvious, I wish you would leave me alone to get over it.

I can't be involved with people like you. You're too damn good and kind. I'd ruin anything between us with my paranoia and general inability to function like a normal person and we'd end up saying, "let's be friends." But it would be weird and we'd slowly stop talking and just give those little nods or waves when we pass each other. So for now, I don't want to see you, so I can get over it and just be your friend. Or you could just do something really mean, just to prove you aren't the amazing person I think you are.

As much as I've screwed myself over in the past, other people have screwed me over too. I can't really trust anyone to treat me properly. I don't even know what it means to treat myself properly, but I'm trying to figure it out. Right now, I wish I had someone I could rely on for a snuggle or a hug whenever I needed it. I wish I had someone to doze off with while watching a movie. I wish I had someone to eat with and to have long rambling conversations about life. I wish I had someone to go partying with, who got along with all my friends. I wish that person was you, but I just don't know, and I'm too scared to find out. So why won't you leave me alone so I can get over you? ☹️

There's busy tension in the air. I see it everyday, outside and in the mirror. Legs running round carrying worries and anxieties from one corner to the next. I wish we could mellow out as one, maybe with some breathing exercises during breakfast. Yet we can't just snap our fingers and be calm- yoga doesn't work for everyone.

So what happens then? We seek our release of pressure in everything we can get our hands on. I have seen people trying weed, ecstasy, mushrooms, alcohol, speed, opium, LSD, cocaine things that take the edge off. I am not complaining, lamenting or praising here. We all seek our highs in more ways than one, for some people it's a more consuming affair. We have seen people crash from the height of highs to the base of lows and burn many bridges in that process. But bridges can be rebuilt.

I have a feeling this is coming off as preachy—I don't mean it that way. I just think that we all have our drug. For some it's going to the gym and exercising or reading a good book under a tree in fall. For others, the drug is a substance. Either way, the effect of these drugs makes one feel good, a chance to escape the everyday pressures and just enjoy the fucking moment. Just say no, we're told since grade school, and I don't D.A.R.E renounce that dogma.

Drug use has happened here in the past. It will happen in the future. We all have our own opinions about this matter and I do not believe one person's frame of mind should dominate over others. But then there are laws, procedures and bureaucracies that dictate otherwise. Herein there is no accusation, just a simple wish for us all to realize: We're not too dissimilar, especially not here. We all want that escape, we just take different paths to get there. ☹️

CALL FOR SUBMISSIONS:

Has there been a personal topic on your mind? A moment that you can't get out of your head, maybe even just a visual image you feel obliged to put down into words. Something honest. Your identity will be protected. The catch is that whatever you want to say, whether it's a confession about picking your nose, declaration about secretly loving moderation, or even just a small story about an experience you've had—it must be real. To misquote *A Few Good Men*: we can handle the truth, the question is— can you? Submit to observer@bard.edu, keep it small (around 300 words) and be sure to specify it's for ObserveUs.



the sex column

BY SUSAN B.

Note: The Sex Column is under new management. The question and answer format has been ditched and will be replaced by a sexual commentary. The following column may or may not contain factual information and is derived from the opinions of one person.

Sexual "Facts" About Animals That I Found On Wikipedia, Or Bonobos—The Sexual Champions Of The World

I fully intended to write a full length article on my experiences with masturbation but as I was researching online/poking around Wikipedia I found some facts that are a gazillion times more interesting than anything I could ever come up with. Ever.

"Masturbation is common in the animal kingdom ... We have a Darwinist mentality that all animals only have sex to procreate. But there are plenty of animals who will masturbate when they have nothing better to do," says Petter Boeckman of the Norwegian Natural History Museum.

An animal that habitually uses an object for masturbation will sometimes sexualize that object, but in some instances primates have been known to sexualize objects with which they have no other prior sexual connection (like human

sexual fetishes to parkas or corduroy, I kid you not. Parkas and corduroy are listed as fetishes on the "sexual fetishes" Wikipedia page. Do you fetishize corduroy? Will you tell me about it?). Gabriel, a chimpanzee at the Southwest National Primate Research Center, is said to have a shoe fetish (possibly a leather fetish) according to caretaker Bert Barrera. It has also been documented (God knows where) that: "A male chimpanzee raised in captivity developed a bit of a shoe fetish, masturbating obsessively by rubbing his caretaker's leather boot."

A study by Platt, Khera and Deaner at Duke University North Carolina (reported in *Current Biology*), showed that male monkeys will give up privileges (in this case, juice, a highly valued commodity in the monkey world), to be allowed to see a female monkey's hindquarters. Deaner and his team reported that monkeys would take a juice cut to look at powerful males' faces or the perineum of a female, but to persuade the monkeys to stare at subordinate males, the researchers had to bribe them with larger drinks. "Virtually all [male] monkeys will give up juice to see female hindquarters ... they really value the images."

After studying the primates for his book *Bonobo: The Forgotten Ape*, primatologist Frans de Waal, a professor of psychology at Emory University in Atlanta, says that expressions of homosexual intimacy are

consistent with the homosexual behavior of what he terms "the erotic champions of the world." "Same-sex, opposite-sex — bonobos just love sex play," de Waal said in an interview. "They have so much sex, it gets boring."

Necrophilia in animals involves a living animal engaging in a sexual act with a dead animal (how this differs from humans, I have no idea, but someone contributing to Wikipedia felt it needed to be said). In one of the most well known examples, Kees Moeliker of the Rotterdam Natural History Museum, Netherlands observed sexual activities outside his office between a live duck and a dead one. While he was sitting in his office at the Natuurmuseum Rotterdam, Moeliker heard the distinctive thud of a bird hitting the glass facade of the building.

Upon inspection, he discovered a drake mallard lying dead about two meters from the building. Next to the downed bird there was a second drake mallard standing close by. As he observed the odd couple, the living drake picked at the corpse of the dead one for a few minutes and then, without provocation, it mounted the corpse and began copulating with it. The act of necrophilia lasted for about 75 minutes, in which time, according to Moeliker, the living drake took two short breaks before resuming with copulating behavior. Moeliker surmised that at the time of the collision with the window the two mallards were engaged in a common motif in duck behavior, which is called rape flight. "When one died the other one just went for it and didn't get any negative feedback—well, didn't get any feedback," according to Moeliker.

If you would like to find out more information about animal sexuality type in "animal sexual behavior" at Wikipedia. org or, in related news, if you are interested in watching a kangaroo masturbate on film go to <http://www.youtube.com/watch?v=DoKrMW8giGg>. I think it looks questionable. But from there you can find links to masturbating bear and dog videos.+

Next Issue—Article Two: Porn, Or I Like Watching Lesbians Take It Up The Ass



new teachers

CONTINUED FROM PAGE FIVE

In a way I've come full circle in doing the research in neuro-science, but also in teaching since learning and memory are at issue in psychology. And trying to figure out what is the best way to get a student to understand things and become their own expert is really a psychological kind of endeavor too.

O: Who are your favorite authors?

KM: I like Oliver Sacks in terms of non-fiction. Fiction... oh, I get my kicks with different authors. So I used to read a lot of Kurt Vonnegut, Gloria Naylor.

O: What is your favorite genre of music?

KM: I tend to like a lot of electronica, some jazz. In terms of classical, I like the impressionistic and also some baroque.

O: If you went to Bard what would you major in?

KM: I don't know... would I go back and do something different? I never took a philosophy class and that was one of my big regrets. I didn't really mean to double-major in two sciences and I went to a liberal arts college [laughs]. I did a lot of music. I wish I had picked up a minor in that. On the whole, I don't really have any regrets, I really enjoyed the chemistry and the neuro-science.

O: Who are your inspirations?

KM: My advisor in college. She's now chair of the biology department at McAllister. My thesis advisor also... Actually, one of my religious teachers in high-school, I went to a Lutheran high-school - he thought deeply about a lot of things, and both my advisors - they really care about their students, they are really knowledgeable about their field, they thought about how to communicate, and their science is really solid.

O: How is teaching at Bard different from past teaching experiences?

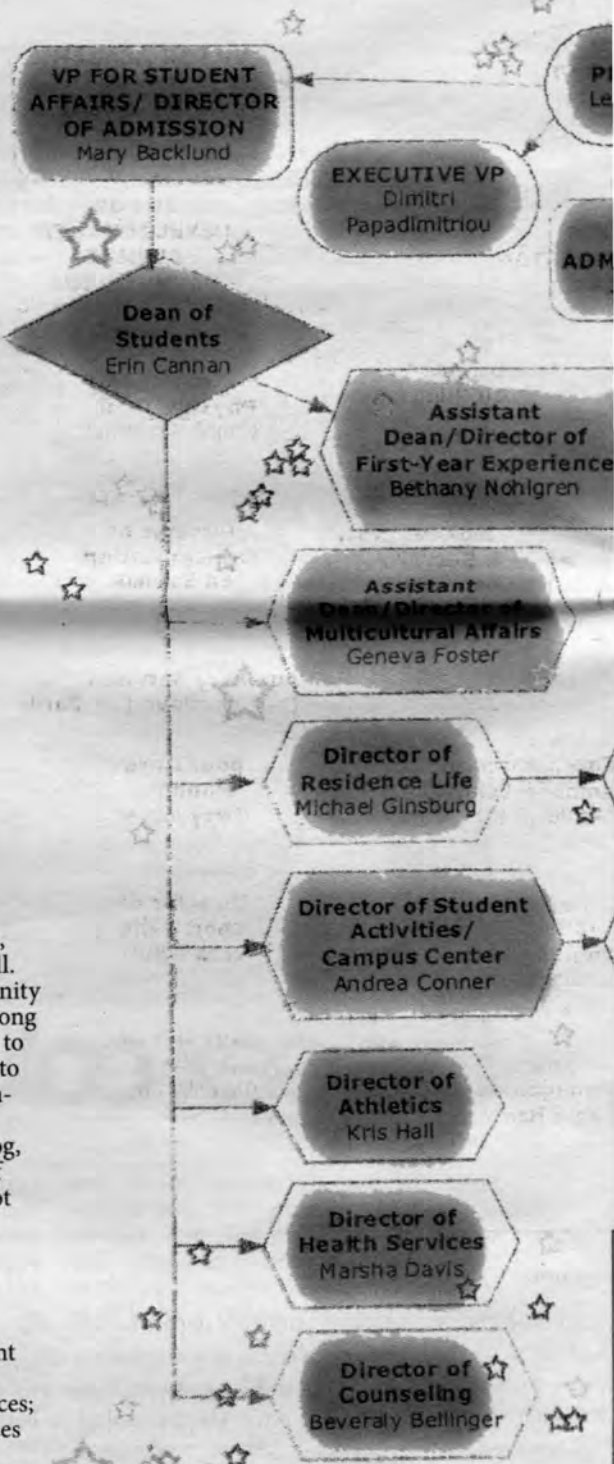
KM: Well I've only had two teaching experiences so far. Most of my teaching experiences in the past have been high-school science outreach and so clearly the students are at a higher level and a lot of the research is pulling students up which is really a fulfilling thing for both parties, and here I can assume a little bit more, and I'm really looking forward to starting next week when the students will be taking the stage more... +



your guide to student spaces



compiled by the COALITION FOR STUDENT SPACE, an official campus club which exists separate from, but which seeks to incorporate, all on-campus student run spaces and all students who do or potentially might utilize bookable campus spaces. The Coalition for Student Space is a group that seeks to increase students access to bookable spaces on campus, and both increase and diversify the patronage of pre-existing student spaces. The hope is that as more students feel affinity for and ownership over student-run spaces on campus, a culture of accountability will be created, so that these spaces may become the physical nexuses of autonomous student activity. The CSS also strives to help the student body communally conceptualize what the Bard campus, and the student community, would be like with a brand new student space. See manifesto below.



the manifesto

When we use the phrase "Student Space" we technically refer to two separate ideas. The first is Physical Space, which includes all student-run spaces on campus, and sometimes extends to refer to bookable but administratively run spaces as well. The second is Conceptual Space. This refers to the abstract idea of a social community at Bard. Many students lament that there is a lack of cohesion and social unity among students - CSS hopes that by increasing diversity among spaces, increasing access to physical space, and increasing communication among clubs, as well as by helping to one day build a new student space on campus, we can help improve the social community on campus.

Spaces on campus which are already student-run include: The Root Cellar, Smog, WXBC, Feitler, the Bike Co-op, the Old Gym, and club offices such as the office of the Observer, the Free Press, and EMS. There are about 20 more spaces that are not student run, but are potentially bookable for student-run activities.

Our main goals are to:

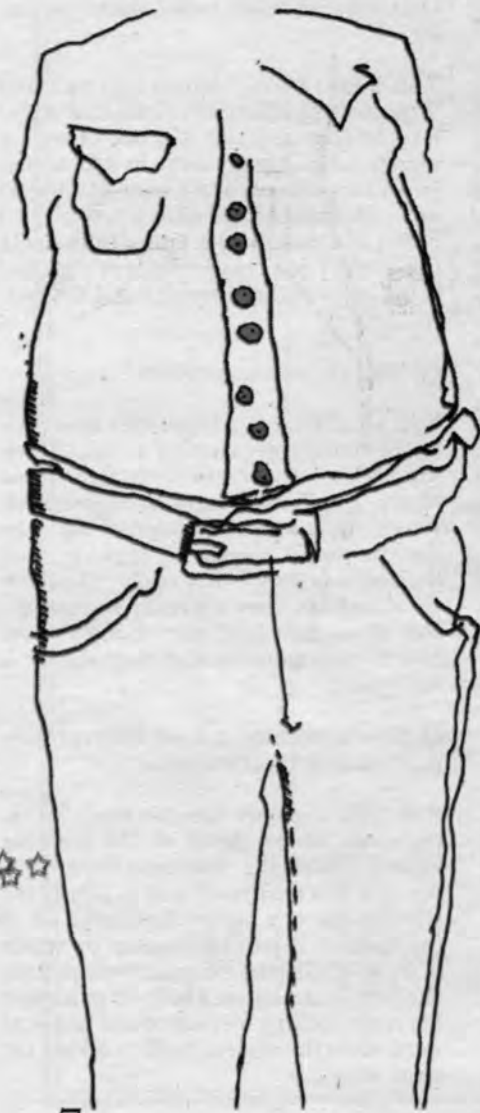
- o Educate students on how to access bookable campus spaces
- o Promote communication between student run groups, and between student run spaces.
- o Work to improve and maintain the physical conditions of student-run spaces; create and sustain a culture of accountability within the student body for the spaces we use which our peers give their time to run and upkeep.
- o Diversify and increase the use and patronage of these spaces by increasing the number and variety of students who use the spaces and by encouraging more clubs to utilize them.
- o Help construct better relationships with various facets of the "administration," as well as student activities and Bard security.
- o Conceptualize a new multifaceted student-run space on campus.

CSS believes that if students become more invested in these spaces, and adopt an ethic of accountability and responsibility for these spaces, we will be able to effectively monitor them ourselves without the intervention of security or the Bard administration. The more we are invested in these spaces, the more we will be voluntarily accountable for them, and respectively the more we take responsibility for our spaces, the more they will be our own.

CSS recognizes that the number of students that use student run spaces such as Smog and the Root Cellar is relatively small and often self selecting - we want to diversify and increase the purposes to which people can use student space, and with it the number of students who enjoy them. Increased investment and patronage of these spaces will create a sense of communal ownership over communal spaces among a diversity of students, bringing the student body a sense of community, and again increase the accountability we have for our own space.

We therefore hope to increase access to these spaces for all Bard students, both encouraging more students to attend specialized events such as concert in Smog or events in the Root Cellar, and by encouraging more clubs and students to use these spaces for a wider variety of activities. We also hope to get representatives from all

cooperative student spaces, as well as all campus-fun clubs well represented in CSS and to better reach men CSS does not focus on, but does honor, the memory could share an autonomous space both physically and means that with the exception of super seniors, the last have graduated, and we now only have a residual men chological architecture of the campus. Please, do not l Hopefully in the future CSS can help educate student activities to make the best of the student convocation to work together to begin to conceptualize what this campus equip to hold the entire student body and ser





your guide to student spaces

compiled by the COALITION FOR STUDENT SPACE, an official campus club which exists separate from, but which seeks to incorporate, all on-campus student run spaces and all students who do or potentially might utilize bookable campus spaces. The Coalition for Student Space is a group that seeks to increase students access to bookable spaces on campus, and both increase and diversify the patronage of pre-existing student spaces on campus, a culture of accountability will be created, so that these spaces may become the physical nexuses of autonomous student activity. The CSS also strives to help the student body communally conceptualize what the Bard campus, and the student community, would be like with a brand new student space. See manifesto below.



the manifesto

When we use the phrase "Student Space" we technically refer to two separate ideas. The first is Physical Space, which includes all student-run spaces on campus, and sometimes extends to refer to bookable but administratively run spaces as well. The second is Conceptual Space. This refers to the abstract idea of a social community at Bard. Many students lament that there is a lack of cohesion and social unity among students - CSS hopes that by increasing diversity among spaces, increasing access to physical space, and increasing communication among clubs, as well as by helping to one day build a new student space on campus, we can help improve the social community on campus.

Spaces on campus which are already student-run include: The Root Cellar, Smog, WXBC, Feitler, the Bike Co-op, the Old Gym, and club offices such as the office of the Observer, the Free Press, and EMS. There are about 20 more spaces that are not student run, but are potentially bookable for student-run activities.

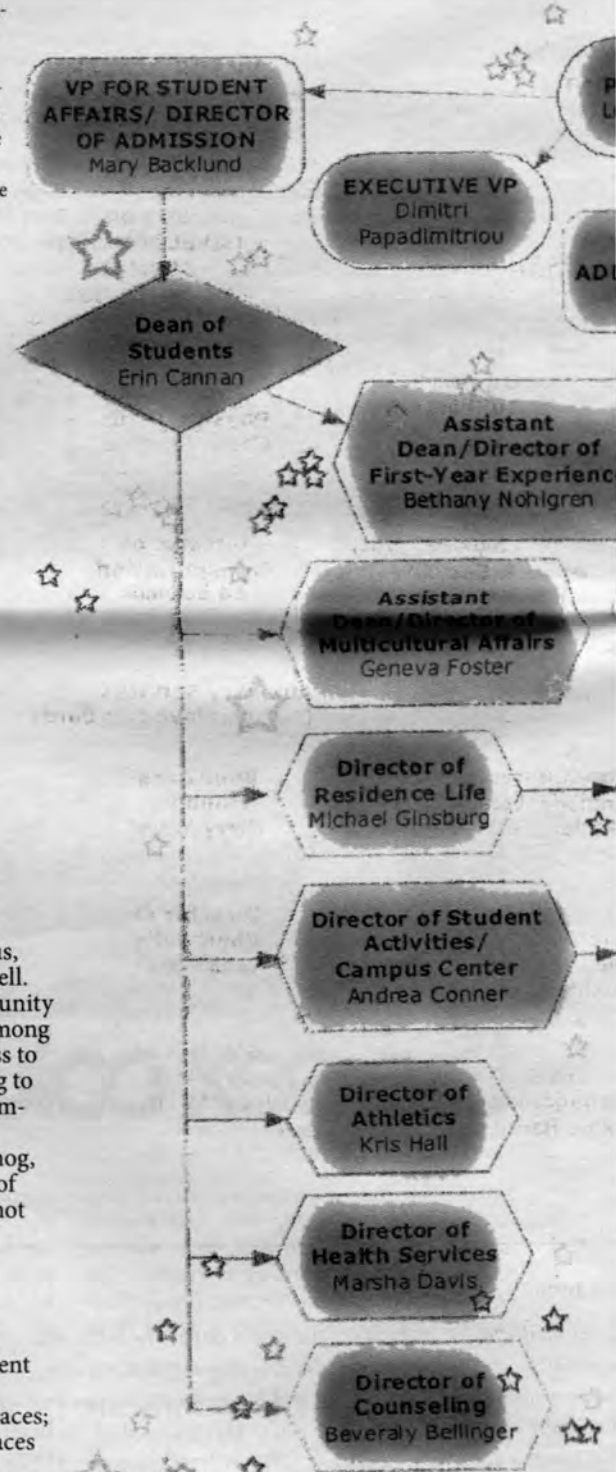
Our main goals are to:

- o Educate students on how to access bookable campus spaces
- o Promote communication between student run groups, and between student run spaces.
- o Work to improve and maintain the physical conditions of student-run spaces; create and sustain a culture of accountability within the student body for the spaces we use which our peers give their time to run and upkeep.
- o Diversify and increase the use and patronage of these spaces by increasing the number and variety of students who use the spaces and by encouraging more clubs to utilize them.
- o Help construct better relationships with various facets of the "administration," as well as student activities and Bard security.
- o Conceptualize a new multifaceted student-run space on campus.

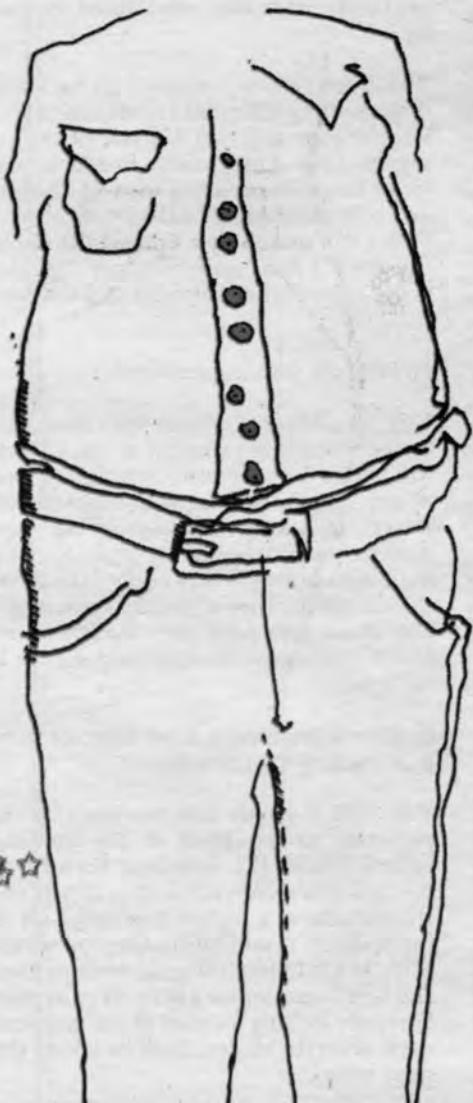
CSS believes that if students become more invested in these spaces, and adopt an ethic of accountability and responsibility for these spaces, we will be able to effectively monitor them ourselves without the intervention of security or the Bard administration. The more we are invested in these spaces, the more we will be voluntarily accountable for them, and respectively the more we take responsibility for our spaces, the more they will be our own.

CSS recognizes that the number of students that use student run spaces such as Smog and the Root Cellar is relatively small and often self selecting - we want to diversify and increase the purposes to which people can use student space, and with it the number of students who enjoy them. Increased investment and patronage of these spaces will create a sense of communal ownership over communal spaces among a diversity of students, bringing the student body a sense of community, and again increase the accountability we have for our own space.

We therefore hope to increase access to these spaces for all Bard students, both encouraging more students to attend specialized events such as concert in Smog or events in the Root Cellar, and by encouraging more clubs and students to use these spaces for a wider variety of activities. We also hope to get representatives from all



cooperative student spaces, as well as all campus-run clubs well represented in CSS and to better reach me... CSS does not focus on, but does honor, the memo... could share an autonomous space both physically an... means that with the exception of super seniors, the l... have graduated, and we now only have a residual me... chological architecture of the campus. Please, do not... Hopefully in the future CSS can help educate stud... activities to make the best of the student convocation... to work together to begin to conceptualize what this... campus equip to hold the entire student body and se



what will your candidate do to stop global warming?

COMPILED BY GRACE DWYER AND RACHEL MEADE

In the wake of Al Gore's *An Inconvenient Truth*, global warming, a reality that has been recognized by scientists for decades, has become widely accepted. Even many Republicans, traditionally skeptical of the phenomenon, have grudgingly begun to admit its effects and look to solutions. For your convenience, The Observer has compiled information on each of the major presidential candidates stances on the environment and energy, their proposed plans, and a representative quotation. Information came from the candidate's websites, grist.org, and ontheissues.com.



illustration/Sofia De Guzman

	Quotations	Proposals as President	Voting Record
Rudolph Giuliani (REP)	"I think we have to accept the view that scientists have that there is global warming and that human operation, human condition, contributes to that. And the fact is that there is a way to deal with it and to address it in a way that we can also accomplish energy independence, which we need as a matter of national security." Republican debate, June 5, 2007	Giuliani's website does not address environmental issues. He has little to say on global warming apart from his recognition of its existence and his stance on energy independence. He advocates increased production of clean coal, nuclear power, ethanol, and biodiesel.	As mayor of New York City, he acquired 2,038 new acres of parkland for the city. He has been criticized for his law firm, Bracewell & Giuliani's link with several major oil companies.
Barack Obama (DEM)	"Washington's failure to lead on energy is the failure of a President who spent most of his time in office denying the very existence of global warming - a President who put more faith in the spin of a science fiction writer than the science facts of real experts. It's the failure of an Administration that developed America's energy policy with a secret task force that opened the door to oil lobbyists and then shut it to every other viewpoint. It's a failure of leadership that has never called on the American people to do anything more than go shopping." [Oct. 8 th NH Speech]	Obama's website boasts a comprehensive energy proposal. Its aims and strategies include an 80% reduction of carbon emissions by 2050 through a cap-and-trade program, a \$150 billion ten-year investment in clean energy development and green jobs, on a reduction in dependence on foreign oil of 35% by 2030. For the full proposal see http://www.barackobama.com/issues/environment/ .	Endorsed in past elections by Sierra Club and the League of Conservation Voters over other Democratic candidates. Obama has supported a myriad of bills favoring ethanol and biofuels and stricter pollution regulations. He was the recent co-sponsor of the Coal-to-Liquid-Fuel Promotion Act, among much other environmentally conscious proposed legislation.
John McCain (REP)	"And I think most, if not all, of the ways that we can address [global warming] are through profit motive, free-enterprise-system-driven green technologies. General Electric dedicated itself to green technologies, and guess what? They're still making a lot of money." [Grist interview]	Once known as an environmental "maverick," McCain co-sponsored the Climate Stewardship Act in 2003 with Joe Lieberman and continued, over the years, to support subsequent versions of the act.	The latest manifestation of the act, which McCain supports, contains support for nuclear power and a plan to reduce carbon emissions to 1,504 million metric tons by the year 2049 through tradable carbon allowances.
Hilary Clinton (DEM)	"Our values demand that we be good stewards of the planet for our children and our children's children. We are failing that simple moral test if we continue to stand by as the Earth warms faster than at any time in the past 200,000 years. ... We can fix these problems together by changing to a clean energy future fueled by innovation and efficiency." -May 23, 2006, at the National Press Club	Clinton proposes to enact a Strategic Energy Fund which would roll back oil companies' tax cuts and use the savings to fund a wide variety of alternative energy sources. She also supports the cap and trade approach to reducing emissions, a cost-effective solution for corporations.	Clinton has voted and spoken out in favor of numerous environmental causes, including measures seeking to protect air and water quality and forest preserves, reduce emissions, and protect the Arctic Wildlife Refuge. She co-sponsored the Boxer-Sanders Global Warming Pollution Reduction Act, one of the most comprehensive proposals to date.
Mitt Romney (REP)	"We're using too much oil. We have an answer. We can use alternative sources of energy- biodiesel, ethanol, nuclear power and we can drill for more oil here. We can be more energy independent and we can be far more efficient in the use of that energy." - September 29, 2006	Romney hopes to make the US energy independent through domestic drilling, nuclear power, and biofuels. He has not said definitively whether he believes in global warming and does not have a strong environmental platform apart from his plans for energy independence. He would support a cap on emissions, but only in the unlikely event that many other countries participate.	As Massachusetts governor, he introduced the "Climate Protection Plan" in 2004 which was composed of mostly voluntary measures. In 2005, he pulled Massachusetts from the Northeast Regional Greenhouse Gas Initiative due to concerns about cost.
John Edwards (DEM)	"Our generation must be the one that says, 'we must halt global warming.' Our generation must be the one that says 'yes' to renewable fuels and ends forever our dependence on foreign oil. And our generation must be the one that builds the new energy economy. It won't be easy, but it is time to ask the American people to be patriotic about something other than war." [campaign website]	Edwards proposes limiting CO2 emissions through a cap-and-trade system in 2010, reducing total emissions by 15% before 2020 and by 80% before 2050. Additionally, he advocates a \$13 billion/year fund that would support technology innovations, green jobs and businesses, and the transition from traditional to clean energy.	Edwards was the first presidential hopeful to make public an expansive proposal addressing global warming (see http://johnedwards.com/issues/energy/new-energy-economy/). He has historically supported higher CAFE standards and the enforcement of clean air laws.
Fred Thompson (REP)	"NASA says the Martian South Pole's 'ice cap' has been shrinking for three summers in a row. Maybe Mars got its fever from earth. If so, I guess Jupiter's caught the same cold, because it's warming up too, like Pluto. This had led some people, not necessarily scientists, to wonder if Mars and Jupiter, non-signatories to the Kyoto treaty, are actually inhabited by alien SUV-driving industrialists who run their air conditioning at 60 degrees and refuse to recycle." [National Review Online]	On Thompson's website the environment is mentioned only in the context of energy security; he supports a blend of traditional and alternative sources and the development of new technologies, as well as the reduction of carbon emissions (as long as it doesn't harm the economy.) He has no specific proposal for this reduction.	Thompson voted yes on terminating CAFE standards within 15 months [Mar 2000], preserving budget for ANWR oil drilling [Apr 2000], and defunding renewable and solar energy [June 1999.]
Chris Dodd (DEM)	"I believe I'm the a [presidential candidate], along with Al Gore, who has called for a corporate carbon tax. You've got to tax polluters....Until you deal with the issue of price, until you impose a corporate carbon tax, we will never get away from fossil fuels. It's the only way this can be achieved. You have to advocate that if you're serious about global warming." -July 23, 2007, in a CNN Democratic debate	Chris Dodd has proposed a comprehensive and specific energy plan, which includes a unique carbon tax to fund research for alternative energy sources and to make them price-competitive and thus affordable for the typical American. His plan stresses public transportation, hybrid cars, and green buildings. He pledges to reduce 80 percent of greenhouse gas emissions by 2050, one of the most ambitious goals of any candidate.	Dodd has voted in favor of an amendment increasing fuel-economy standards, co-sponsored the Boxer-Sanders Global Warming Pollution Reduction Act and the Clean Air Planning Act of 2007, and voted against the Bush administration's energy policy act supporting oil interests.

I Glanced at the Clock: 5:55

By BEN BLIUMIS

5:55 in the morning. A time ringing with heavenly undertones, and when most of us Bard folk are still sound asleep. However, if you were up at 5:55 a.m. on October 14th, you would have heard something fantastic: challenging the sublimity of even your wildest dreams. In the dark and chill of what seemed to be a healthy fall night, under crisp and twinkling stars, a chorus of what must have been thousands of geese sang out, little screaming souls, saturating the air from a nexus of concentrated life somewhere beyond the thin strip of woods that separates Bard from the Bays.

It started with a small number of honks, a few birds doing whatever birds do when they honk: nothing too striking. If I hadn't insisted that B&G turn off the A/C units (except for that which maintains the café's refrigerator), which happen to be just below my window, I probably wouldn't have noticed them over the motor din.



Geese take advantage of handglider Christian Moullec at the Model Air Show 2004 as he takes on the wind resistance for them..



A flock of migrating geese much like the ones that flew by manor at 5am one recent morning.

the safe climate act

By ALI STAHL

Rep. Henry Waxman of California recently reintroduced the Safe Climate Act to the House floor. The Safe Climate Act has set emissions targets that aim to keep the Earth's temperatures below the danger point. The act will achieve these targets through a flexible economy-wide cap-and-trade program, along with measures to advance technology and reduce emissions through renewable energy, energy efficiency, and cleaner cars. The Act requires the EPA to set annual reduction targets for total U.S. greenhouse gas emissions:

- In 2010, emissions will be frozen at the 2009 level.
- Beginning in 2011, emissions will be cut by roughly 2% per year, falling to 1990 emissions levels by 2020.
- Beginning in 2021, emissions will be cut by roughly 5% per year, falling to 80% below the 1990 emissions levels by 2050.
- The National Academy of Sciences and the National Research Council will report every 5 years on the ways of avoiding dangerous climate change and the progress made to date
- The EPA must revise the standards of motor vehicle gas emissions by 2014

Urge your representatives to sign the act if they haven't already and thank them if they have! Help pressure our local delegate, Kristen Gillibrand (Dem.), to sign. Look out for the Environmental Collective's table to sign the petition postcards we'll send as her concerned constituency. +

Luckily the refrigerator unit was on a rest period, and the momentary silence of man's drunken machination allowed me to hear nature's call: and a call it was. What began with just a few unremarkable voices quickly built up into an orgiastic choral mania, engulfing the darkness around me and staking a claim in the heavenly possibility that was 5:55 a.m. The sheer volume of this chorus would have contended with that of the periodically passing Amtrak trains. I stood in skimpies on my little Manor balcony: enraptured.

Most people know that this is the time of year when birds of many feathers migrate south for warmer climates. The eerily slow onset of fall's winter prelude has climate-change paranoiacs like myself forgetting that the world as we know it isn't dead yet, and now that the cold has come the birds are packing their bags. David M. Diaz of Rhinebeck reported on the DEC's local blog, "In only a half hour at Burger Hill I counted over 300 migrating Canada geese, 3 sharp-shinned hawks, a Cooper's hawk, 6 red-tailed hawks, and 40 robins. I had to get to work so I missed whatever else came through after 9:00 AM." If Mr. Diaz had been spying through the brief window around 5:55 a.m. he surely would have lost count. By 6:00am the chorus was already thinning out.

A handful of voices would get louder, becoming increasingly prominent, as if they were shooting right at me through the darkness, and then, suddenly, fly right overhead in impressive V's. It is believed that geese fly in V-formations so that only the geese in the front of the formation have to fly through the wind-drag; that way the rest of the flock doesn't have to push through the wind resistance. They often

rotate who flies at the head of the formation after landing and resting. Gaggle after gaggle of geese would pass overhead, do a sonic disappearing act as they flew into the distance behind the stone mass that is Manor, and leave an ever-thinner chorus behind. What was an operatic infusion slowly dwindled down to a barbershop troupe.

I couldn't tell what kind of geese these were as they took their leave. They were silhouettes against a star spangled sky. Perhaps they were all the Canadian Geese that Mr. Diaz observed, or perhaps they were a more complex mixture of species: perhaps some were Snow Geese, for instance. "Although invisible to the naked eye, with Polarized sunglasses we could make out thin, wavering white threads several thousand feet high. No sounds. Through binoculars we made them out to be hundreds of snow geese," explained Belinda Sedillo of Hyde Park in a post dated October 13th, "white bodies against the blue, black wing tips in contrast. In a half hour we counted six of these formations heading south." Whatever they were, this was a concert that could never be financed for the Sosnoff. As the barbershop began to sing a familiar and more modest song, I crawled back into my window. I was not the only person with tickets to this show, however.

As 6:30 a.m. neared, a few latecomers took their seats; I could not see them, but they announced their presence with shot-gun blasts: the local hunters. The

NY State Department of Environmental Conservation states, "All Canada geese, including resident flocks, are protected by Federal and State laws and regulations. In New York, management responsibility for Canada geese is shared by the U.S. Fish and Wildlife Service (USFWS), U.S. Department of Agriculture (USDA), and the New York State Department of Environmental Conservation (DEC). It is illegal to hunt, kill, sell, purchase, or possess migratory birds or their parts (feathers, nests, eggs, etc.) except as permitted by regulations adopted by USFWS and DEC." One wonders whether our local hunters heed these regulations; they probably do. Shots rang out in triplets. As I fell asleep, I imagined a father and two sons dressed in plaid, timing their shots; that would be my lullaby.

You might be wondering why on earth I was up at 5:55 a.m. Could I have been prudent enough to know that divine-nature would descend just then to rattle my skull in sublime confrontation? No. I was only up because my sleeping-patterns have been out of whack. The moral of this story is that if you keep your eyes open and, perhaps, the air pure of polluting machination, you just might be fortunate enough to notice that the clock has struck a magical hour. According to the D.E.C., over 200,000 Geese will be migrating over our skies this fall. I hope that others in the community will have the chance to appreciate it. +

STUDENT JUDICIARY BOARD REPORT

SO FAR THIS SEMESTER, THE STUDENT JUDICIARY BOARD HAS HEARD EIGHT CASES, AND IS CURRENTLY HEARING THREE. WE HAVE FOUND SEVEN OF THE STUDENTS IN VIOLATION OF THE DRUG POLICY, AND ALL EIGHT OF THEM IN VIOLATION OF THE COMMUNITY STANDARDS OF BEHAVIOR. OUR SANCTIONS INCLUDED MANDATORY COMMUNITY SERVICE AND ESSAYS, SOCIAL PROBATION, AND MANDATORY COUNSELING. WE WILL REEVALUATE THEIR STANDING IN DECEMBER.



AROUND THE WORLD IN FIFTY STEPS

International Photography Exhibition
Arranged by International Student Organization (ISO)

2-4 November 2007

6 pm - 11 pm each day

Campus Centre Exhibit Wall
Next to Down the Road Cafe

dear student body

There was a forum for discussion in Kline between the Dean of Students and members of the student body after the drug bust. Erin Cannan seemed for the most part interested in reassuring us that the administration was not going to turn into the big bad wolf. I felt like her heart was with the students, which was surprising considering a couple of students had just gotten her into a whole load of trouble. When students misbehave and get in trouble with the law, "the administration is held criminally responsible for the behavior of students," the Dean said. What a conundrum for the administration. If they impose draconian policies, they will lose student respect; on the other hand, if they seem too soft on drugs, they'll lose the respect of the world at large. What is to be done?

I'll tell you what is to be done. The students must take on some of the responsibility for enforcing anti-drug policies. We can't leave it up to the administration; they don't have any power to change us if we don't want to be changed. They can't be everywhere; they don't know what we're up to. In fact, short of asking Santa Claus for information from his spy network of elves, there's no way for any of us to know who's taking drugs and who isn't. We can only know about some of our close friends, some of our dorm mates; that's all.

So take some responsibility for those people. That's what Erin is pleading for us to do. She's begging us, she's truly begging us, to try and help our friends escape addiction, escape trouble with the police, escape drug misuse and abuse. She's begging us to make her job easier. "Do you think I want to be doing this?" she said. "Do you think this is what I want to be spending my time on?" Disciplinary action is the least fun part of anyone's job.

"I think its fairly clear that just telling someone to 'stop' isn't going to do anything," said Scott, a member of the student government, fairly contemptuously, rejecting such useless measures. I raised my hand and asked, "So if telling them to 'stop' won't work, what can we do? We have to do SOMETHING!"

And we truly DO have to do something. After all, what is the alternative? If it appears to the police force that Bard is doing an inadequate job of enforcing its own drug policies, they will take over. Our beloved and relatively mellow Bard security folks will be crowded out of the way by a bunch of pistol-bearing, hippie-hating, anti-youth, grim-faced police men,

poking their nose into everything. I've visited New York University, where there are security guards at every door and you have to show an ID to get into every building. At Bard we are blessed not to have that kind of place. But the price of freedom is responsibility. Erin tried to explain to us, "The intention of freedom is not to say, 'this is the place where you can do a lot of drugs.'" Bard's lax drug policies doesn't mean Bard is a place that condones or sanctions drugs. It means Bard is a place where they trust students to do the right thing, whether the administration is breathing down their necks or not.

Folks. Think about it. They TRUST us, they trust us to do the right thing. And we didn't. There's a word for that. It's called betrayal.

Two students were arrested because of their drug-related activities. Does that mean the administration has betrayed the students, cruelly delivered them into the law's less-than-gentle embrace? I think it means the students have betrayed the administration, dumped them into the murky swamps of legal liability, forced them to choose between wrong and wrong. We put them into a situation where they could either support their students or they could support the law. It should never have to be that way for them. They're too NICE for us to do that to them.

We need to shift this around, take responsibility for our own actions, and use our power to influence the actions of others. If telling them "stop," doesn't work, what can we do? I didn't think anyone was going to answer my question, and then Shay, chair of student life committee, approached me after the meeting. "I didn't answer you before, because I don't like speaking out in front of a bunch of people," she said. "But I have an answer to your question."

Positive alternatives. That was Shay's answer. "One of the reasons—no, the main reason, I came to Bard was because it was such a quirky, creative place," she said. "That can be what we're about, rather than drugs." I was intrigued by the possibility: rather than snatching people's drugs away from them, try and get them so interested in the real world they don't WANT to escape into a hallucinatory one. That's the answer. "Come to the Student Life meetings, 8:00 on Mondays in the Campus Center fishbowl," Shay told me. "That's part of what we're trying to do."

And for those of you that think drugs are "just fine," and there's no reason to worry about getting caught if you just "keep cool," let me tell you this: why would you want to escape into an imaginary, chemical-induced world when the real one is so vast, so fantastic, and so unutterably beautiful?

Get high on life.

Love from,
Charlotte Ashlock

an open letter

Reliable sources state that the details given at the "Town Meeting" involving the arrest of three students were not entirely correct. Contrary to administration claims of hours of discussion with the students, there was minimal discussion with at least two of the students prior to police involvement. These two students were never asked about a room search, nor given an opportunity to cooperate with the college, or told about the threat of police action. The college instead assumed immediate guilt on two students who, according to said sources, did not understand the surrounding situation, nor know the contents of the suitcase. They made an assumption without first discussing the situation with the students. If this is true, what happened on Sunday was not in fact a warranted search caused by uncooperative effort on the student's part, but essentially, a police raid perpetrated by the college itself (or at least that was deemed the suitable action by the police after the college had informed them of the situation) and an uncooperative effort by the college. In this case, did the college do all it could to protect its students' well-beings? Is it possible that the situation could have been averted (especially since a

Reliable sources state that the details given at the "Town Meeting" involving the arrest of three students were not entirely correct. Contrary to administration claims of hours of discussion with the students, there was minimal discussion with at least two of the students prior to police involvement. These two students were never asked about a room search, nor given an opportunity to cooperate with the college, or told about the threat of police action. The college instead assumed immediate guilt on two students who, according to said sources, did not

iran and the clintonistas

BY JESSE MYERSON

The first major legislative step towards war with Iran is now behind us, so you can all breathe easy now. The Lieberman-Kyl amendment, whose specific consequence is the addition of the Iranian Revolutionary Guard Corps to the State Department's list of terrorist groups, allows the Bush Administration officially and legally to paint the Iranian government (of which the Guard Corps is a branch) as a terrorist organization, thereby justifying its imminent attack on that nation as just another brick in the Global-War-On-Terror wall. Aside from raising the obvious philosophical questions about what a terrorist organization actually is—can it be a government?—and therefore whether our government is not a terrorist organization, the vote indicates as clearly as any since the authorization to go to Iraq which senators are on the side of good and which on the side of the Bush Administration (which is bad).

Among the usual suspects who voted for this act of aggression sat—do I even need to tell you?—Sen. Clinton (D—allegedly—NY), the second most invincible woman ever, after Keith Richards, who defies "gender." But fear not, ye liberals: later on, she cosponsored a resolution, with Sen. Jim Webb (D-VA), which would require that the president consult Congress before going to war with Iran, something, curiously, already required by the Constitution of the United States of America. She touts this "achievement" to any 9/11-Truther-Commie-Pinko-Homophobie-Douchesack who dares question her about her vote for Lieberman-Kyl. She cannot be for the war; look: she's against it. Kind of. But mostly for. But also mostly against. But kind of for, too. But especially against.

And therein lies the heart of Clintonian politics: try and please everyone all of the time and wind up tremendously successful and pathetically impotent—insert blowjob joke here. The Clinton value system is success, renown and power over truth, justice and care. They bite their lips, hold their thumbs up, feel your pain, sit down for chats, and search so hard for a third way that you might forget such things as "philosophies" or "principles" ever led anyone to the first two. In case you imagine this to be an isolated incident, allow me to highlight other relevant instances in the Clintonian legacy.

After Bill was elected to the presidency with the labor vote, promising to appoint

an NLRB whose members would end the era of hostility against labor, he finally gave the Republicans what they'd been after in both the Regan and Bush eras: a free trade agreement that would open up the entirety of North America for open exploitation by American corporations, which would, in the process, ship what had previously been American jobs overseas, where labor standards were even more destitute than at home.

In a similar move, President Clinton reversed the Social Security law passed by Roosevelt as part of the New Deal in order to take impoverished children, immigrants and others off welfare, in a gesture meant to seem like an encouragement of market growth, but whose outcome has been—and, it was obvious to true progressives then, was always going to be—a further solidifying of the lack of opportunity for upward social mobility among those with the least means.

Hillary's senatorial career has likewise been littered with such pandering and triangulation. The latest of any "Iraq war opponent" to so become, she has maneuvered her position to be able to tout certain details of it to any specific group whose political support she happens at the time to be courting: her vote for the war's authorization, her calls for increased diplomacy before exercising the war powers she helped hand over to President Bush, her consistent votes to fund the war, her consistent criticisms over the way the war has been run, and so forth.

Nevertheless, Hillary blows away every other candidate in every poll. The "Third Way," it would seem, has not yet been exposed for what it really is: an attempt to abdicate the charge of elected officials to make life better for the people they serve in favor of an incessant quest for legacy and power. It still is viewed, apparently, as a philosophy: seemingly benign and sympathetic—but actually still terribly cruel and uncaring—capitalism. If, as seems likely as of the time of this writing, the United States elects Sen. Clinton its president in 2008, there will be no denying at the end of her presidency that Clintonism is a farce whose goals have nothing to do with the powerless and impoverished. Maybe then, at least, the third way will finally become what it ought to have been from the get-go: the third rail. +

understand the surrounding situation, nor know the contents of the suitcase. They made an assumption without first discussing the situation with the students. If this is true, what happened on Sunday was not in fact a warranted search caused by uncooperative effort on the student's part, but essentially, a police raid perpetrated by the college itself (or at least that was deemed the suitable action by the police after the college had informed them of the situation) and an uncooperative effort by the college. In this case, did the college do all it could to protect its students' well-beings? Is it possible that

the situation could have been averted (especially since a meth-lab was not discovered)?

Sincerely,
Anonymous

P.S. Why didn't one student give his ID to Bard Security if he was a Bard student? P.P.S. Rumors circulate that undercover cops have arrested dealers on campus. Wait, there are undercover cops on campus?



ISO Cultural Show Before Nov. 7, 2007
November 17, 2007 Send us your ideas
Contact: isobard@yahoo.com Performers Wanted
 International Student Organization (ISO)

letters to the editor

Dear Editor,

I am writing in response to the article Liberal Arts and Equality by Enrico Purita. What I find troubling about this article is not the denunciation of Affirmative Action; the failures of this program have been noted numerous times by conservatives and liberals alike. Rather it is the justifications and implications for not needing Affirmative Action that I find confusing, bigoted, and ignorant in nature.

Firstly, Affirmative Action has been most beneficial to white, middle-class women, which, last time I checked, are not in short supply here at Bard. Hooray Affirmative Action. What Bard is in short supply of is 'students of color.' So much so, in fact, that an institutional review panel called the Middle States Review has faulted Bard on this deficit more than once. Though, if Enrico's article is an example of the Liberal ideologies shared at Bard, I cannot find fault with the students of color who do not want to come here or those who do not want to stay.

Purita does not stop at the claim that Affirmative Action is an ineffective way of addressing diversity at college. He goes on to say that the presence of students of color at Bard is unnecessary and threatening to the intellectual freedom of white students. He also seems to think there is as much if not more diversity at a meeting between a photo major and history major than at the U.N. To add insult to injury, Enrico even invalidates the role that race plays in the lives of those who are not blessed with ivory skin and European "beauty." As if he would know.

Purita is correct to point out that race is an irrational and false ideology rooted in the emergence of the Enlightenment and Capitalism, both of which a fundamental aspects of the foundation of a Liberal Arts education (at least at Bard anyway). However, what Purita does not know is that while race may be a lie based on biology, racism is a reality that cuts deeply. It is a reality that white people (Enrico washes this term of its history by referring to whites as "non-minorities") have the privilege to ignore because of the design of racism. However to minorities (a paradoxical label as WE are a global majority), racism and race unfortunately become woven into the fabric of our identity.

Furthermore, being part of the numerical minority in America means that WE are exposed to the majority from birth. However, whites have the privilege to go their whole lives without interacting with the Other -should they or their parents want to. In fact, for some whites at Bard, college is their first exposure to people of color. Our presence provides you an expo-

sure (should you choose to utilize it) that is essential to your development into a well-rounded and well-adjusted individual. The Bard community at large is very fortunate and should be grateful for the presence of people of color on campus.

The works of Enrico Purita and Lucian Wintrich are just some of the public examples at Bard of a larger nation-wide racist backlash. Nooses hung on black professors doors, Jenna 6, the kidnap and rape of Megan Williams are just three example of this recent explosion of racist attacks. What gains people of color have made that are so threatening, I am not sure. Perhaps it is the fact that in fifty years America will be a Latin American country. Or maybe it is the fact that over the past two decades "minority" enrollment in college has surged to still a numerical minority status. Either way, it is interesting that Purita and Wintrich espouse racist beliefs under the banner of liberal ideologies. I must ask the Bard community: with liberals like these, who needs conservatives?

N.Odabashian

P.S. Any persons who define themselves as a student of color and who wish to explore some of the ideas in this letter should keep an eye out for the next affinity group (i.e. BSO, LASO, AASO) event and make their presence known.

Dear Editor,

Live from Feitler Co-op, I have a few thoughts about President Botstein's comments in last issue's article, "Feitler vs. Frat." His comparison of Feitler to Princeton's eating clubs is not appropriate: our dinners are open to anyone. All you have to do is call us (ext. 6045) on the day that you want to come to dinner, preferably near 4 pm, so that we can make enough food. Then you can come to our house at 6.30 and be fed a healthy meal for free. We have open dinners because we want to welcome others into our community and share this sweet situation we find ourselves in, where we can buy copious amounts of great organic food with the same amount of money that other students pay for Chartwells.

The only exclusive thing about Feitler is our application process. But the reason we have applications to live at Feitler is not because we like excluding people: it is because there are more Bard students seeking living situations alternative to traditional dorms than there is room in our house. Rather than showing that we are highly exclusive, our use of an application process should reveal that there is a need at Bard that is not being met. Last semester, we had 5 open beds and 24 people who applied to live with us. More

students than the ten of us who are lucky enough to live at Feitler want to be able to choose what they consume, clean up after themselves, and live in a community that operates based on the needs of the people who are a part of it. Rather than dismissing Feitler as dangerously exclusive, President Botstein should recognize that there is already a model on this campus for a way of life that could be much more fulfilling for some students than living in dorms and eating at Kline. If this model was allowed to grow, and more co-ops were allowed to start (like the once proposed Sands food co-op), Bard might find itself with a more satisfied student body.

Cheers,
Marika Plater.

Dear Editor,

Never been before have I been so pleased with how swiftly and effectively Bard College Administration has dealt with strung-out junkies. Bard's decision to call the police absolutely titillated me. I stood in the glare of the floodlights for hours, watching with glee as student's rooms were ransacked by hazmat-clad knights of law and order. As evacuated Robbins residents (probably accomplices) milled about outside their dorm, all I could think about was how great a victory the occasion was for the academic marrow of this college. This drug-riddled campus has for some time now needed a comprehensive purging of all undesirable elements. I couldn't have put it better than our fearless leader, President Botstein, when he said that "Being stoned 24 hours a day with impunity" does not constitute a virtue. In fact, being stoned for any amount of time should be punishable by death. Anyone who does any type of drug (yes, Claritin too) directly offends the philosophical underpinnings of Bard College and academia everywhere. As we all learned in FYSEM, mankind's greatest ability comes from the exercise of his individual consciousness, our most cherished and immutable faculties lie in that wrinkled gem of an organ, the brain. By using drugs, we allow a foreign force to control our thoughts and feelings; we lose our very autonomy that gives rise to our selfhood. But we must not be so quick as to pat ourselves on the back, lest our vigilance falter. Therefore, as committed and obedient students, we must band together and support the administration in their noble decision to eradicate those members of our community who dabble in the use, concoction, and purveyance of illicit mind altering chemicals. The question lies in exactly how all of us can be the most effective

anti-drug operatives we can be. We must not only be strong, but prove to other colleges who now look down at our small and fiscally developing institution, that we are BARD Strong. We must protect prospective students from the terrorists who would insidiously corrupt the weak and repulse the noble with their secret weapon: the contact high! The attack on Robbins must not be the last! We must exorcize this scourge before every student "expands their mind" and forsakes their hygiene, before every student on campus is so "chill" that instead of assigned work they are actively protesting against free trade, reevaluating universal morality, and indiscriminately engaging in public coitus!

Sincerely,
Adam Narque

Dear Observer,

In your last issue, Ken Cooper said "please don't prop doors! It really subverts my security when the bad guys can just walk in the door. How do you defeat the bad guys? Lock the door." I'll guess that Ken was in his air-conditioned office when he said that. I say the only way to defeat the bad guys is to close the college to the public. That's what closing doors starts. But I do NOT want that to happen, ever!

Ever since the article, two security guards have been closing door and windows very early in Fisher Studio Arts. It makes the building very muggy and stuffy. When it's seventy degrees outside it's eighty to eighty-five degrees inside with the doors closed. It's like putting a garbage bag over your body. You can't breath. Security guards are in the building for five minutes. The students and staff are in the building for hours. Some of them are in the building all day and most of the night. When security closes the doors it makes the air not healthy especially with the chemicals in the building.

Slack back security, you're over-doing it! I can see closing doors from late fall to early spring when it's cold outside. If Fisher Arts was all air-conditioned the doors and windows could be locked 24/7. To get security to stop closing the doors, complain to Ken Cooper. After all, it's your college, you're here 24/7. I'm here for 8 hours a day, 5 days a week. I'm all for security but I also look after everyone's health. They should too. They also think I'm propping doors open because when they close the doors it's on my time. Stop blaming me!
From John Watkins, housekeeper of Fisher Studio Arts and Annex

Affirmative Action Compromises Mr. Purita's Free Thought Atmosphere: my thoughts, an unapologetic reply

BY SARAH DUPONT

I would like to start by commenting on the absurdity of the title in Mr. Purita's article, "Liberal Arts and Equality: Affirmative Action Compromises Bard's Free Thought Atmosphere."

On the contrary, the atmosphere at Bard would be bettered by broadening the pool of students who enter the school. In this light, I would like to recognize Caroline Friedman's argument in which she makes clear just how many black students attend this school. I guess "liberal" is a subtle implication for devoid of colored folks.

The author of the article, Enrico Purita, is by cultural, racial, and ethnic terms white. His feelings of racial bias are made apparent as he chooses to dismiss the blinding fact that there is such an insignificant amount of racial minorities at this school. He states, "All men are created equal and each individual is equally capable of creative thought." From this assertion, it appears Mr. Purita, along with a vast majority of white males, would fall into psychologist Rita Hardiman's "acceptance stage" in terms of white racial identity development. This stage is characterized by a "conscious belief in the democratic ideal," in which everyone has been deemed to have an equal opportunity to succeed regardless of racial, or sociopolitical standing.

While Mr. Purita insists that race means nothing, race means everything in this country and not having lived the reality of that statement would make one naive to its truth. Race is so closely affiliated with class that just being a member of a racial minority group serves to potentially bar one from applying to this school, as the application fee is \$50. For many racial minorities, money is an issue and \$50 may serve to fulfill other more immediate, valued goals, such as nourishment or housing.

It makes me furious that he sincerely believes in equal opportunity for each and every American. Not all the

potentially creative minds have been given the privilege to play the autoharp! While I am not familiar with the contraption, I expect it to be very expensive and found in only the most exclusive areas of our beautiful land of opportunity. Judging only by Mr. Purita's white, ethnocentric, monoculturalistic standards of creativity, no, affirmative action would not function in the best interests of the many prospective talents aiming to enter this establishment. How old was the lucky San Francisco-born gentleman when he was awarded with an autoharp and a 4 year ticket to ride the Bard College Easy?

It is clear to me that the author had not done any reading on Affirmative Action, or he would know that it aims to give all minorities equal opportunity for educational advancement in the collegiate arena. I recommend he Google search "minorities" if he is having trouble coming to grips with that one. Perhaps it will take him realizing its benefits when he finds that his crush/girlfriend/boyfriend may fit into this category.

The author of the article is evidently defensive regarding the risk that Affirmative Action poses to his own entrance to the school. This is crystal clear in his argument. In that case we

should not blame him for his negative feelings that seem to be pointing in the direction of blatant racism. He argues that we must forget the past. Forge on, for our past experiences mean nothing, they have taught us nothing. The past reveals nothing of the sad state of race relations today. Mr. Purita is clearly a fool and it is insulting he "spoke up" plagued with misinformation, ignorance and bias. While Mr. Purita has the right to have his own opinion on the topic, I do hope he is open to taking in another and I'd like him to rethink his position before he throws out other hurtful and erroneous statements. +

FOR SALE

king b flat trumpet. student model, good condition. comes with lightweight case, cleaning kit, and mouthpiece. asking 150 dollars.

email gs511@bard.edu for more info and pictures.

Radiohead Gives Listeners What They Want: A New Album



A review of Radiohead's *In Rainbows*

BY GABE DERITA

Radiohead is one of those bands that can go almost anywhere, and take you with them.

They are often referred to as experimental and edgy, and their recent release of *In Rainbows* confirms that reputation. Their pay-what-you-want download release was unprecedented in music history, and generated a lot of excitement in the music industry and fan base. This excitement was well warranted; the band followed up a revolutionary record release with a beautiful and hypnotic album. It seemed like everyone I know was listening to Radiohead last Wednesday and through most of this week. (I had to turn it off to write this, and I heard it coming through my window from another room).

The sounds of *In Rainbows* are in many ways very familiar to fans, which is a better thing for Radiohead than it would be for most other bands. They are notorious for remaking their sound with each record they release, but with *In Rainbows* they seem to take an introspective direction, bringing out the best qualities in their

TO PAGE FOURTEEN



Photo/Lizzie Munro

A PHOTO A DAY

BY BECCA ROM - FRANK

The off-coloring of the Polaroid photograph tends to effortlessly transform an arbitrary snapshot into an artistic image, which is why Bard students post them on Facebook nearly every weekend. So, what is so special about the 6,697 Polaroids currently decorating the Campus Center walls?

Some students have been quick to criticize Jamie Livingston's "Photo of the Day" exhibit that is currently on display in the Bertlesman Campus Center. The project, on display until October 28, is the chronological culmination of Livingston's commitment to taking one Polaroid picture (nearly) every day from March 31, 1979 until October 25, 1997. These pictures were then organized into the current display by several of Livingston's close friends after his death. There have been some complaints that the project involved no "real artistic talent," and, as one student put it, "it's

just a concept." However, a closer look at the exhibit leads one to discover that this project's merit lies beyond its theory.

The project as a whole is a map of the patterns in Livingston's thought process, and each picture is a peek into his daily life. Certain people and places turn up consistently in the pictures, and while some of the pictures are posed, most are candid. Street pictures depict his experience living in New York City. Film crews and lenses reflect his career as a filmmaker. Blurry shots of baseball games on the television set pay homage to his Mets obsession. There are several instances of identical pictures two days in a row. There are always new patterns and quirks to notice in the display.

Livingston, a Bard Alumnus, began the project during his senior year at the college and continued it to his death. He literally

TO PAGE FOURTEEN



BY JUSTIN LEIGH

Julian Schnabel's directorial penchant for biographic films never gets old. His new film, *The Diving Bell and The Butterfly* (*Le Scaphandre et le papillon*), which was featured at Rhinebeck's Upstate Films in conjunction with the opening night of the 2007 Woodstock Film Festival, is an admirable and ambitious work of cinema.

For his third feature film, Brooklyn-born filmmaker Julian Schnabel drew inspiration from Jean-Dominique Bauby's memoir of the same title. Bauby, who was the editor-in-chief of French *Elle* magazine, suffered a massive stroke, leaving him the victim of the rare locked-in syndrome. Although mentally alert, Bauby was thoroughly deprived of speech, and found solace in writing a book—a feat accomplishable only through the blinking of one eye (as his other was sown shut) to signify different letters. The result of this painstaking effort was the book *The Diving Bell and The Butterfly*.

Working in French, Schnabel manages to recreate a harrowing and yet delicate depiction of Bauby's experiences; this is done twofold by deeply moving

performances and beautifully dynamic cinematography. Actor Mathieu Amalric exceeds expectations with his portrayal of Bauby. His character renders Amalric almost unrecognizable, as he assumes the stunted gestures and subtle physiognomies that surpass resemblance and achieve something few actors can embody. While it seems easy to categorize Amalric's work as imitation, Schnabel interplays scenes that detail Bauby's life before his stroke, thereby allowing Amalric to unmask Bauby's charisma and create an apt juxtaposition of his characters development and livelihood.

Furthermore, this dualistic narrative gives cinematographer Janusz Kaminski to construct visual apposition that is both ethereal and grotesque. He turns the sea-side hospital that houses Bauby into a seemingly mystical space, governed by Bauby's own presence. The film's attention to light and color creates a world unlike any other; it is a heavenly world that exceeds exploitation of the subject matter. It is the cosmic world of our own reality and the realities frequently overlooked and undermined.

Kaminski, who has built a formidable reputation working with Steven Spielberg, finds artistic solace in this film by recreating Bauby's paralyzed, yet fully conscious, perspective from the first-person. This utilization of

this angle gives the viewer a spatial relationship with the story's visuality that places them in the position of Bauby. From the opening scene, the audience is placed in his/her own state of paralysis, subject to the film's narrative and aesthetic achievements. Nevertheless, Schnabel inserts voice-over narration during these scenes in an effort to have Bauby's own humor permeate the otherwise austere realism.

At times, Bauby is able to escape the confines of the hospital by venturing to the shoreline. He stares ahead to the horizon, as he cannot move his head. He seems himself both as a paralyzing diving bell, sinking deeper into the sea's abyss unless he can free the butterflies of his imagination. Even though Bauby died shortly after his memoir was published, his will and determination heightens the philosophical and moral relevancy presented by Schnabel's depiction. In some ways, Bauby's writing was the element that broke the chrysalis of his own condition; it set free the beauty and majesty of his own existence. This film is a magnificent adaptation to Bauby's memoir as well as his life's story. Julian Schnabel's attentiveness to subtleties and his dedication to preserving the delicacy of human existence make *The Diving Bell and The Butterfly* his most mature, patient, and expressive film to date. +

From Sweden, with Love

BY AURORA COBB

Jens Lekman is a dreamboat.

This is perhaps the final incontestable truth remaining on earth, and the reasons for such a claim are myriad. Firstly, Lekman is Swedish. Studies have shown that Swedes are the dreamiest of all Scandinavian peoples, outfoxing Norwegians and Danes by leaps and bounds. Then there is the fact that Lekman plays the ukulele, the utter adorableness of which requires no explanation. Thirdly, he dresses quite similarly to my Floridian grandfather. That I find this attractive likely signals some sort of deviance on my part, but so be it. Finally, Lekman's status as my imaginary boyfriend has been affirmed by the release of *Night Falls Over Kortadela*, a snappy retro pop album sure to leave girls everywhere swooning in their autumn sweaters.

Night Falls Over Kortadela breaks no new ground for Lekman, whose previous releases — 2004's *When I Said I Wanted To Be Your Dog* and 2005's fantastic singles compilation *Oh You're So Silent Jens* — wowed indie kids and Swedes in general with their lushly nostalgic pop melodies, understated sampling, and Lekman's keen songwriting chops. More of the same can be found on this newest album, so if you were down with his past work, you're going to be wild about *Night Falls Over Kortadela*. This is not to say that Lekman has made no progress over the last three years: *Kortadela* is more cohesive and jointed than either of his prior recordings, and his songwriting just keeps getting better and better. In fact, this album shows Lekman ascending to the pinnacle of pop genius, well on his way to joining the ranks of heavyweights like Jarvis Cocker and Jonathan Richman.

Album opener "And I Remember Every Kiss" sets the tone for *Kortadela* with its epically crescendoing orchestral samples, theatrical timpani, and Lekman's crooning baritone, which sounds eerily similar to early Scott Walker here (were he Nordic rather than from Ohio, of course). Next is "Sipping on the Sweet Nectar," a '70s tropical disco jam featuring hilarious bongo drumming and a deliciously cheesy string section. It seems like it ought to be the theme song for a sitcom about free-spirited octogenarians being witty in a nursing home. Wouldn't you watch that show? I would. The remaining ten songs are all so marvelous that I'd need to go on writing this review forever to describe all the high points: "A Postcard to Nina" — a charming story about Lekman posing as a lesbian's boyfriend to satisfy the girl's father — shines with its farcical R&B-tinged chorus, hint of cowbell, and girl group background vocals; "Your Arms Around Me" is the prettiest love song ever written about a kitchen mishap; "Shirin" gorgeously takes up where the Four Seasons left off; and "Kanske Är Jag Kär I Dig" has a doo-wop backbeat catchier than Mad Cow. *Kortadela* closes with "Friday Night at the Drive-in Bingo," a jaunty, breathlessly upbeat, almost polka-ish track that includes the greatest line of all time: "tonight's jackpot is a pig/ hey, that's criminal!/ G-42, oooh! I'm going diagonal!"

I have managed over the course of my life to pick up a bit of Swedish (primarily thanks to my mother, who spent a year in the icy North) but have as yet had little use for it. While I've still found no practical use for "You have a very fine moustache" or "I need fresh air," *Night Falls Over Kortadela* has provided me with a more than suitable application for my third Swedish phrase: "I love you." Jag älskar dig, Jens Lekman.

And I do. +

PHOTO FROM PAGE 13

carried his Polaroid camera everywhere he went, which shows a great deal of dedication. Though there are apparent lapses in commitment, these blank spaces are an equally important part of the project. "The most interesting part was to consider what was going on in the blackness," said freshman Eric Silberberg. One such mystery is the absence of nearly all pictures from the vertical column representing February 29.

The most powerful part of this narrative, however, is the ending. Livingston worked on the project right up until his death. An eerie sequence begins on October 20 with a photograph of an ambulance; several pictures clearly taken from a hospital bed follow over the next few days. On October 25, 1997, the series ends with a picture which we can only assume was captured at the moment of Livingston's last breaths.

RADIOHEAD FROM PAGE 13

decade-plus musical repertoire and blending them beautifully. The range on this album, as with many Radiohead releases, is vast, both within individual songs, and in the album as a whole. The sound the band has achieved reflect just how aware these musicians are of their own ability, especially outside the bounds of convention. Many songs on the album flow and rage in waves of building climax rather than just sticking to chorus/refrain.

The album's opener, "15 step," starts with a frantic and scratchy beat, overlaid with Thom's usual melancholy vocals and a mournful, pretty guitar lick from Johnny Greenwood that carries the piece and reconciles the staccato drum machine to Thom's wail. "Next" is the fast-tempo rock of Bodysnatchers, more reminiscent of *OK Computer* and the band's earlier work, but infused with vibrant, eerie computer-sounds that often surface in Radiohead's later audio landscape.

The third track, "Nude," is the first real plunge into the melancholy beauty that Radiohead is famous for, slowing down and bringing Thom's melodic vocals to the front. "Weird Fishes/Arpeggi" steps up the tempo a bit without taking the feel too far from the spacey sadness that builds as the album continues, and transitions nicely to the simple and powerful "All I Need," with a heavy baseline and some

juxtaposed with the vast body of color-rich photographs, this is a somber ending to what was clearly a full life.

Bard students have taken great pleasure in relating their own interests to the exhibit. For example, I observed two students attempting to remember the final scores of the depicted baseball games. One student's immediate instinct was to find the picture taken on her birthday.

While conceptions of modern art do deserve to be questioned, this is one art display whose attention is well deserved. Any skepticism concerning Livingston's endeavor should vanish after looking closely at his work. According to sophomore Samantha Wilhelm, "You can call anything art, but taking something from everyday and seeing it as art is more innovative than setting up a shot in a studio." +

•••

atypically distortion-free and overtly romantic vocals, building to a pulsating piano-driven climax in the last minute.

The sixth track, "Faust Arp," is probably the most un-Radioheadlike track on the album. Naked acoustic guitar and full string section are rarely components in this band's work, but this beautiful song is a perfect example of just how broad their songwriting capabilities are. "Reconer," possibly the album's best track, blends strong rhythm with reverberating vocals and soaring strings laced with synth in a way that makes this track the most 'Radioheadesque' of the album as well. The slow ballad "House of Cards" is reminiscent of floating in a surreal landscape on the bottom of the ocean. "Jigsaw Falling Into Place" brings back the rock for the album's penultimate track.

The album's haunting clincher, "Videotape," is sparse and powerful, composed of vocals, simple piano chords and a shuddering percussion to create a vivid and moving conclusion. Radiohead is vastly popular for being able to create dramatic moods with their music, where their songs are just as much felt as heard. This album is another beautiful example of Radiohead's ability to create an atmosphere with their music that guides the listener exactly where they want them. +



GREEN ONION RECIPIES



By Lalita Wint

TOFU STIR-FRY

Ingredients:

1 Package Nasoya Extra Firm Tofu
1 Green Pepper
1 Red Pepper
¾ Cup Scallion, Chopped
2 Cups Broccoli
1 tsp. ginger, minced
Kikkoman Teriyaki Sauce
Olive Oil

Instructions:

1. Prepare vegetables by chopping up the two peppers and scallion, breaking broccoli into bite-size pieces, and mincing the ginger.
2. In large pan heat olive oil. Cook broccoli, green and red pepper on medium-high for 10 minutes. Stir frequently.
3. As vegetables begin to brown, add teriyaki sauce, ginger, and scallions. Continue to cook for 5 minutes or until almost fully cooked.
4. While cooking the vegetables chop up the extra firm tofu into medium sized pieces. Add tofu to the pan and more teriyaki sauce to your liking. Allow tofu to cook for about 5 minutes, stirring frequently. Remove from heat and serve hot.



Dish shown with white rice

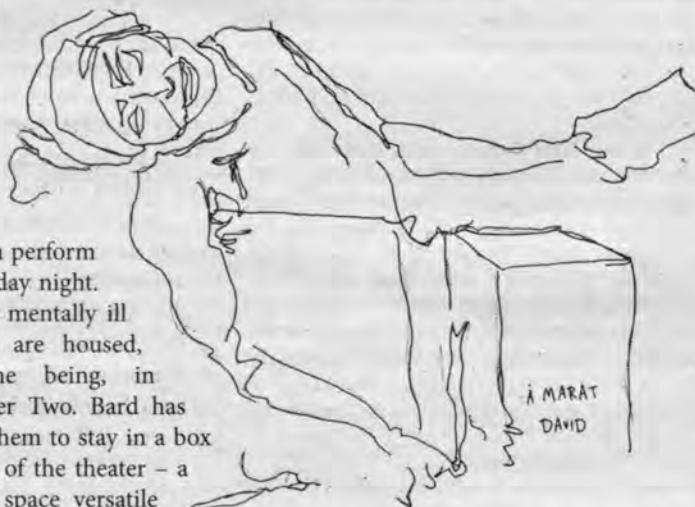
Price if bought at the Green Onion: \$10.50

This recipe makes enough to serve 3-4 people. Substitute your favorite vegetables for any of the choices used above. The Green Onion also sells onions and zucchini, which taste great in stir-fry dishes.

Don't forget! November is diversity month at the Green Onion.

Bard Theater Presents:
Marat/Sade

REVIEW AND ILLUSTRATION BY MAE COLBURN



I saw them perform at 8:00 on Friday night. "They" are the mentally ill patients who are housed, for the time being, in Sesnoff Theater Two. Bard has arranged for them to stay in a box in the middle of the theater - a multipurpose space versatile enough to function as playpen, strip lounge, and stage all at once. The box has flat grey carpeting; it has teal walls with space for the audience to peer through, removed but intrigued - outsiders looking in, well aware of the indecency of their fascination. The patients have prepared a show, free with a Bard ID: *Marat/Sade*, written by Peter Weiss and directed by Susanna Gellert.

Masterfully but erratically, offbeat but on tempo, all eighteen self-proclaimed 'inmates of the asylum' muster the

concentration to portray those events that lead up to the legendary death of Marat: his persecution and planned assassination, as written and interpreted by the Marquis de Sade. Their acting is spasmodic; there are swells of collective attention followed by blank moments when mutual focus is lost, though the overall effect is enormously compelling. At intervals they twitch, nod, count their fingers and smack their lips. One wears pink bunny ears, one carries a mangy stuffed sheep, several smoke

cigarettes. All these, endearing signs of 'self' that are typically absent in theater. Their eccentricities diminish any sense of exhibitionism we might generally glean from musical theater; when they sing, they sing their hearts out, when they suffer they well with misery. Eighteen actors fight for Enlightenment ideals of individuality and freedom; the same eighteen patients are shamelessly confined to a peepbox.

While drama swells inside the box, all but one audience member remain passive. This man, the proprietor of the Chariton Asylum, stands in alarm in any instance when the story brushes too closely to reality - when his patients become overstimulated. His ears prick and he leans through the viewing window to put in his two cents: "We are all revolutionaries these days," he insists in one instance, in an attempt to moderate the passions of his patients when he sees that Marat and his compatriots have made too strong a call to arms. He makes artful remarks about the credibility of compliance, effectively buffering any true feelings of revolt that might be brewing in the minds of his patients.

But there is one moment when this complaint interplay between master and patient is ruptured; one unified fit of energy on the part of the inmates that swings their presence spectacularly into the realm of 'reality.' The inmates' fictional obsession with the French revolution is suddenly supplanted with a cry for actual reform. They are quiet, calm, collected and focused, the lights are dim; each one scrawls zealously on a piece of paper, and then, in an instant, the

lights brighten and each inmate boldly holds out a sign, a demand for revolution. These are demands that we, the audience, should heed. 'Apathy=Privilege,' 'Help Palestine,' 'Respect the humanity of your enemy.' The moment is sustained just long enough for it to register, and then it slackens, interest returning once again to delineating the story of the death of Marat. It is a successful brush with actuality, fleeting, but substantial enough to leave the audience aware of the lofty objectives of the production.

The story continues. Marat and Sade lock horns. The inmates, in their fictive roles, observe and adhere accordingly, first strongly moved by Marat, but eventually induced by Sade's counter-argument; finally they are persuaded that Marat must die. Sade, convinced of the hopeless nature of Marat's revolution, argues that reality will never change. "For me, the only reality is the imagination," Sade urges. "Wrong, Sade, wrong," replies Marat, aware that his own world is limited to a bathtub, that, in reality, he is confined to his imagination.

It is a line that none of us can quite understand, the line between reality and imagination. Perhaps it was Marat's imagination that was assassinated, or perhaps it was his reality that was put to death. Perhaps the 'box' - or the stage, depending on your perspective - is no less a slice of reality than other, more substantial, experiences. What is certain is that neither is absolute; neither imagination nor reality exist independent of each other. The 'inmates' are Bard students, their 'box' a stage set, and their reality, a terrific invention. +

OBSERVER

editors:

Grace Dwyer, William Kwok, Rachel Meade, Lizzie Munro, Joy Baglio, Jason Masibaum, Mae Colburn, Justin Leigh, Elvia Pyburn-Wilk, Ted Hall

contributors:

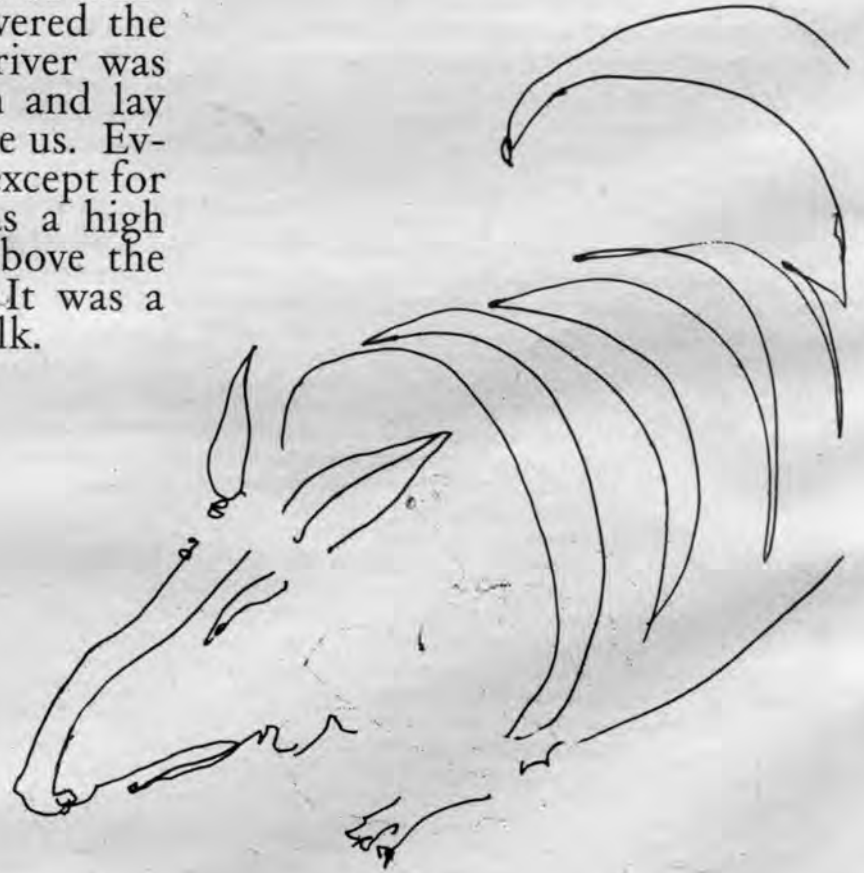
Aaron Ahlstrom, Adrian Vazquez, Andy Simon, Charlotte Ashlock, Nick Scribner, Mischa Nachtigal, Emily Nagin, Myles Curtis, Sarah Leon, Frank Brancely, Susan B. Roxanne Behr, the CSS, Ben Blumus, Ali Stahl, Jesse Myerson, Noah Odabashian, Marika Plater, John Watkins, Sarah DuPont, Gabe DeRita, Becca Rom-Frank, Aurora Cobb, Lalita Wint, Sofia De Guzman

join us
observer@bard.edu

cover image/collection of Donna Matthews
crossword/Grace Dwyer

SLUDGE

Sunday afternoon Alice and I were walking along the river. The February slush that is a hallmark of winter in this city covered the sidewalk but the river was glossy and smooth and lay stretched out before us. Everything was grey except for the sky, which was a high clear blue dome above the square city edges. It was a gorgeous walk.



PLEASE RECYCLE. SUPPORT STUDENT SPACE.

Vol. 24 Issue 13 November 30th, 1970

junior year at home

BY ROBERT KELLY

ABRIDGED VERSION



FROM THE ARCHIVES

FOR MORE STUDENT NEWSPAPER ARCHIVES, GO TO:
[HTTP://INSIDE.BARD.EDU/CAMPUS/PUBLICATIONS/ARCHIVE/](http://inside.bard.edu/campus/publications/archive/)

Robert Kelly, a Bard professor and a member of the Inner College, wrote this article as a part of a series of articles devoted to the Inner College.

The Inner College, pushed and pulled by its time, started off in a dream of collective work, collective making. The fact that it has (as far as I can see) acted instead as a center of meaningful dispersion pleases me very much. I have seen people getting down to their work. People working, as ultimately every person must work, alone in his dreams and definitions and craft.

We did not build a longhouse, a hogan, a library. A few people climbed a mountain, a few people danced, a few people sat and ate together. We did not weave a tapestry, we did not invent the ideal transistorized college, we did not even plant a garden. We did very little except talk, if by we is understood that soviet of interdependent beings. Everybody.

The talk came in from all sides, and as I listened over these first months, what I heard were voices growing more individual, more focused than the growls of intention with which we began. It became clear to me that a good many students in the Inner College suddenly found themselves on their own, their own intellectual integrity their only Hermes, their own work their only measure. (A lovely thing to see in people who've just come out of 15 years of lesson plans.) The teachers were there to ask: what do you intend to learn, what do you need to use, do you feel you've made best use of your own energies?

If I'm asked just how good is all the individual work being produced in the Inner College, I can only direct the questioner back to the whole issue of curriculum and educational authenticity from which the I.C. (and others like it, all over the country) began. What does the American college student produce? What is he expected to produce? Is he expected to produce anything? Is he a passive consumer of lesson plans and canned values, being turned

into a passive consumer in a commodity economy? Exactly what are the standards and achievements proposed by curricular education? Are they meaningful? Are they a long Masque of Rigorousness danced by doctors who are not learned?

The student hears words like creative and experimental lipped at him all day long, but the spokesmen he hears don't seem to mean anything more by those terms than Good Grades, Good Organization of Materials, Student's Rate of Progress Towards (ill-defined) Goal of this Course.

Now when the I.C. got started, many of us began, like the glib academy-conditioned creatures we are, to Plan, Realize, Evaluate. It was the old lesson plan again. We forgot what educators almost always forget: that the only real experiment is doing your own work, and that the only real learning is finding a work to do.

It must be clear that my trance vision of a True Liberal Arts College is of a place in which learning and making and doing are furthered in students by the presence of humans who learn and make and do, and who've been at it some time. Not by charismatic contact or guru hype, but by live engagement with humans concerned in many ways with the facts of their existence and the possible uses of their energies.

The Inner College is not Ideal, but for a wonder it actually does exist, and does seem to offer such an engagement. Instead of sharing in projects, students are sharing deeply in the intellectual development of one another. Each can offer only the drive of his own enthusiasm, the authenticity of his own learning and work. The Inner College is an environment, and a chance. It is our Junior Year at Home (as one parent called it), a chance for a journey into the strangest of countries and weirdest of cultures, ones capacities.

A patient, tranquil, bright, industrious student can learn more about a well-defined subject from a brilliant and substantial lecturer than he can by chatting in the

lounge. Incontestable, and just as much so that he can learn far more by investing the same time in some well-selected books. Provided he reads them well...The great burden thus placed on the student is one that society long ago turned to the Lecturer to discharge. The lecturer organizes, the student memorizes, each accepts a downgraded version of his own potential. But data does get transferred, in this odd ritual, from old to young, much as if books had never been invented. But what the lecturer can never tell me is why I should do anything at all, with or without the data he's anxious to impart. He gives me no time to exist in relation to his subject, for the very proper reason that I am no part of his subject.

In our time books, data, materials are many, accessible and reproducible as never before in human history. The teacher as data file-card is obsolete - other things do the job better, more cheaply, more dependably. Now as students must find new ways of relation with their culture, so too the teachers (who are the corporals in the army of culture) must find their validity in utility to the new recruit. I suspect that the real and only value of a teacher in such a time is as specific and locally present instigator of acts of passionate learning.

Clearly the course structures, departmental structures and the efficient procedures of schools in our day, all these serve to provide the learner with much of what he may need. But the learner's needs are anticipated, not always accurately, and easy paternalism can take the place of the more difficult art of keeping up with the student's needs. Then the structures as they exist try so vigorously to offer the learner...

But it has been observed that a time comes when a real student may need to separate himself from the structure, while still an active part of the hopefully supportive educational environment. Such a student might want to concentrate his efforts on two things, or even one thing, one single

thing he yearns to master or be mastered by. Or the student may simply decide it's time for him to distinguish what he does from what is proposed for him to do.

My experiences with the Inner College bear out its effectiveness as a context in which such needs as I've sketched can be satisfied. The I.C. does constitute a fostering, shared environment (with all its freedoms and dangers) within the college. In that environment a student can work intensely and individually - and that's the best thing that's happened to Bard in years.

The Inner College should not start off every term with a grand overriding theme or topic. Each term it should, as it did so well this term, work out its own ground rules, its own program or abstention from program, according to the will of the faculty and students involved. There will inevitably be some student continuity from one term to the next, and I think it appropriate for some sort of faculty continuity as well. The I.C. should not attempt to duplicate the work of courses, and the workshops can only at their jeopardy take on the habits and goals of courses. "What did you learn today?" is a sponge's question. "What did you do today?" is at least vertebrate; the human question "What did you create today?" is the one I hope gets asked as the ultimate criterion of any environment's success.

If we have any real confidence in the teachers and programs at Bard in general, we have no reason to doubt the value of the Inner College as an interval during which the student can assess what he's learned, can begin to get work on his own, and in the course of that work to discover what he needs to learn next, and thus how to make best use of the course/conference structure when he returns to it.

Complementary structures. The resulting dance of instruction and learning, course and workshop, curriculum and independent work, subject and self, will be Bard's livest music. +