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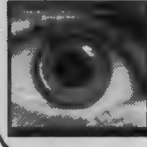
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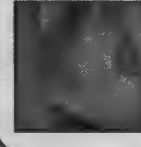
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Albee Sexual Harassment Allegations Investigated

String of incidents extends back to September; administration and community respond to situation; events still developing

MATTHEW RICHARDS

The Bard administration has been investigating a series of incidents of sexual harassment that occurred in Albee over recent weeks. Approximately half the female residents of Albee have reported being made to feel uncomfortable by male students living in the same dorm, and five have made formal complaints of sexual harassment. All the victims have chosen to remain anonymous.

The first reported incidents took place in September, when a male student made comments of a sexual nature to one of his female neighbors. On one occasion he allegedly said to her, "do you like oral sex?" After discussing the situation with Fred Barnes, Bard's Director of Residence Life, she decided to address the problem herself without making a formal complaint to the administration. She asked the individual concerned to stop making

sexual comments to her, and he did stop.

Since then, however, several other women have complained about sexual harassment in Albee. A male student who lives in Albee repeatedly made offensive and sexist comments to a woman in his dorm. She says she "tried to ignore them, but after a while you can't ignore them any more."

In a separate series of incidents, two female Albee residents found notes with messages such as "hi you sexy bitch" left on their doors on several occasions. In one case the notes stopped appearing after the victim left a message on her door saying that the notes were sexual harassment. Photocopies of these notes have been handed in to the Administration for use in their investigations. The identity of the author of the notes remains unknown.

The student who found these notes on her door has also been ver-

bally harassed by two Albee residents. She described an incident in which "They said I was sexy, and they were touching my hands."

These incidents were reported to Fred Barnes at an Albee dorm meeting last Thursday. He says that at that stage, he "didn't know if this was sexual harassment, inappropriate behavior, or cultural differences." He consulted Nicole Woods, Director of the Office of Multicultural Affairs and Associate Dean. Erin Cannan, Dean of Students, contacted a private investigator to ask for advice on how to handle the investigation. Nicole Woods and Won Kang, Albee's Resident Director, interviewed three male Albee residents in relation to the complaints of harassment. Two of whom will receive formal warning letters, which will be placed in their permanent files.

Some of the victims were clearly upset by their experiences. One

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Albee pictured above: Currently the site of controversy concerning allegations of student-on-student sexual harassment.

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Julia Butterfly Speaks

After living in a redwood for 2 years, radical activist has plenty of bark...and bite.

AMBER BUCHHOLZ

How did you become involved with the environmental activism movement?

When people hear that I lived in a tree for 738 days, there's an automatic stereotype that pops into a lot of people's heads, including that I must have come from tree-hugging hippie parents, and I must have had a long history in the environmental movement. But the reality is that my inspiration was the redwoods. I was raised to love nature, but I didn't understand how much the world is in a state of peril. I didn't know how many natural systems are failing because of our belief that the environment is something separate from us, and that we can destroy it at whim. I had the general feeling that recycling and tree planting were groovy and important, but that was really the extent of my knowledge until I came out here. And it wasn't until I entered the beauty of the ancient redwoods, and then entered a massive clear-cut and saw the horrifying destruction, that I got inspired to take action. The Luna tree sit was



my first action ever on behalf of the environment.

How did you get the idea to protest against Pacific Lumber specifically by sitting in a tree?

The act of tree sitting as a form of protest came to this country from activists in England over 15 years ago. Typically because tree sitting is so brutal, tree sitters would only stay a few days to a week. I chose tree sitting as a form of activism because it was one of the things that came my way that I could actually do, because I don't have an environmental background; I didn't have the knowledge or the expertise to work in the political field or those arenas because it takes someone with time and energy to train you,

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Bard Workers; Labor Negotiations

Students and workers' organizations discuss unfair conditions

GILLIAN MEANS

On Tuesday the 24th, concerned students and various workers' organization representatives met to discuss labor conditions on the campus, local, and state levels, and how students can become involved in the labor movement. This discussion comes at a time when the College is engaged in negotiations with the Local 200-D Service Employees International Union (SEIU) over the contracts of Bard College employees. Negotiations for Service Master employees will likely begin next month. (See page

2 for more on the Teach-In.)

Contracts are renegotiated every three years, and SEIU Organizer and Chief Negotiator Michael Lonigro considered each negotiation as bringing the workers one step closer to the ideal contract.

Before negotiations begin, the parties lay down ground rules. In this case, one of those was to not discuss the specific contractual issues with the press; Lonigro unfortunately was only able to speak in broad terms, both at the forum and in an interview with the *Free Press*. "We're working with the school to find a resolution to the

issue as a whole," he said.

Vice President for Administration Jim Brudvig, who is handling the negotiations on Bard's end, was unable to comment because of this agreement.

President Botstein agreed with the non-disclosure rule, saying that it is not the College's intent to conduct negotiations through the press.

In every contract, the union is concerned with maintaining living wages, affordable health benefits, liveable pensions and retirement securities, as well as fair representation and working conditions.

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Bill Clinton in Nearby Kingston

President visits Hudson Valley for local congressman's campaign

VINCENT VALDMANIS

Motorists on Washington Avenue in Kingston were scrutinized at intersections Monday as secret service agents paced sidewalks ahead of President Clinton's arrival for a fundraiser. In his second recent trip to the Hudson Valley, Clinton visited the Hillside Manor as a special guest at a paid luncheon for Democratic Congressman Maurice Hinchey's re-election campaign.

Hinchey told the *Free Press* Clinton's appearance was a boon to his campaign. Though several

reporters suggested Clinton is a political liability for Democrats, Hinchey said Clinton's presence "certainly will help this campaign. It has focused attention on this race and it will energize a great number of people."

Those who knew Clinton was coming were well prepared for his visit. A group of elementary school children made signs and waved them at Clinton's passing limousine; apparently impressed at the display of patriotism, the President stopped his motorcade and got out to shake their hands and then crossed the street to a

pizza joint to greet the patrons there.

Inside the Hillside Manor a crowd of about 575 sat patiently for the President's arrival. A false alarm momentarily hushed the crowd as the front doors opened and the White House Press corps filed in. Fifteen minutes later Clinton swiftly entered the room with Congressman Hinchey and the audience leapt to its feet in raucous applause. Clinton's half hour speech emphasized the good economic times and encouraged voters to cast their ballots for First

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Labor Forum: Exploitation from Farms to Factories

Student Action Collective presents "Labor Issues Matter" Teach-in, discussing Bard's role in the labor movement

GILLIAN MEANS

"Labor Issues Matter" the teach-in presented by the Student Action Collective on September 24th, featured four speakers at various levels of the labor hierarchy and focused on the role students can play in the labor movement.

One speaker was Irit Reinheimer, a SUNY-New Paltz student who participated in the Union Summer Program in Hartford, Connecticut working for the Local 1199, a healthcare union. She talked about her experience working to organize workers in nursing homes and the hard work it takes to maintain the labor rights that are often taken for granted.

SEIU Organizer Michael Lonigro, who is negotiating the Bard employees' contract, spoke on the history of labor and the relevance of a student-worker partnership in advancing fair working practices. "When the workers' and student movement has been on the same track, gains have been made—gains in civil rights, workers' rights," he said.

Lonigro pointed out examples reaching back 160 years to pre-Civil War anti-slavery protests, in which students, intellectuals, and workers' groups played integral parts. And yet with all that progress, Lonigro and the other panelists said, labor conditions around the world and in the U.S. are condemnable. Since the 1970s, workers have doubled their output. Wages, however, have decreased.

Civil activism and labor activism go hand-in-hand, according to Lonigro. He referred to an AFL-CIO aphorism: "Civil rights

and worker rights are the left and right arms of the same struggle."

Of the sweatshop issue Lonigro added, "There are sweatshops abroad, and in this country, and maybe on this campus." When asked to point out an example of sweatshop labor at Bard, he mentioned the dishwashers in Kline.

Every speaker emphasized that Labor rights are an international issue. Lonigro went further, though, and stated that worldwide wage rates affect everyone, everywhere. The \$0.13 per hour the average Chinese worker receives has an impact on the world economy, he said, which in turn devalues our own work here in the U.S., and thus decreases wages here at home. Dave Hill discussed his work unionizing some 600 mentally disabled workers of the non-profit group ARC. His job includes fighting the mega anti-union law firm Jackson and Lewis. Anti-sweatshop movements and ways students can get involved in labor activism were also foci of his speech. He encouraged students to form a chapter of United Students Against Sweatshops (USAS).

Hill emphasized the impact of local activism. A USAS chapter could encourage Bard's administration to join a watchdog group like the Workers' Rights Consortium that would ensure campus worker uniforms are not made in sweatshops. These issues are tricky for institutions to balance, however; the University of Oregon agreed to stop supporting sweatshops in this way and Nike then promptly rescinded a \$30 million gift.

Hill pointed out that from a moral perspective, fighting sweat-

shop labor should be easy, but in fact it is not because many corporations rely on the practice extensively. If any of the anti-sweatshop activism here is going to be effective, however, Hill said people need to acknowledge the connections between exploitation abroad and exploitation right here in our own backyards. This means seeing the root of the problem, which Hill considers to be the "globalization of capital" in the form of the World Trade Organization, International Monetary Fund, and World Bank.

Hill said the fight against the exploitation of labor here and overseas "is an important point of departure where students on campuses can begin to build that bridge into the labor movement."

Last to speak was Maggie Gray of World Hunger Year. She is a graduate student and is employed examining issues surrounding migrant labor. Her work includes researching migrant worker's labor and living conditions and lobbying for their improvement. She directed her comments at the exploitation at home that Hill had highlighted earlier in the evening.

Migrant farm workers make an average of \$7,500 a year, live in camps with up to 15 people to a



Bard's own "sweatshop": Negotiations for the Bard employees' contract continue. Chief Negotiator Michael Lonigro considers any campus dishwasher an exploited worker.

single room, and are not classified as "employees" under New York law. This means rights that most workers expect, such as a day of rest, overtime pay, safety insurance, and the right to organize, are not given to farm workers. It was only this past December, Gray said, that farm workers were required to be paid at least the New York state minimum wage.

Following the speeches, audience members asked questions and discussed the issues raised by the guests. One large concern was the politicization of national organizations, such as the AFL-CIO. Both Hill and Lonigro answered that past labor movements had fought hard to establish a structure within which to effect change. The framework is effective, they said, and problems come more often from internal apathy on the part of union

members than necessary legal compromise.

Maggie Vonvogt, who organized Tuesday's teach-in, is hoping to see Bard's labor movement progress with the assistance of a subgroup of the Student Action Collective. She hopes to see the student group get involved in local and campus labor campaigns, become a part of an international anti-sweatshop organization, and work for New York migrant workers' concerns. "These are people and they're important," she said. Vonvogt wants to make sure workers in the community know they have a resource to draw upon.

Rumors about Budget Cuts, Class Size Dissected

The Bard Rumor Mill is an appealing one, but some truth can't hurt either

VINCENT VALDMANIS

If the presidential elections haven't been churning out enough falsehoods and misunderstandings this Fall, the Bard Rumor Mill has been doing its best to make up the difference. Word has been circulating that over enrollment is the root of problems ranging from inoperable phones to supposed budget cuts and large class sizes. Interesting theories, but each one, it turns out, is false. A number of ailments have besieged the campus all at once, but everyone from B&G to the campus comptroller reassure that Bard is in good health and the logistics of the housing crisis and other dilemmas will soon be sorted out.

Though the freshman class is Bard's largest ever at 412 (surpassing the previous record of 401 set by the current sophomore class), this year's total enrollment is around 1,240, not a significant difference from recent years. The student-faculty ratio has declined to 9:1 this semester, according to Registrar Peter Gadsby. Applicants to the College have increased from a record 2,400 last Fall to 2,700 this time around, but Director of Admissions Mary Backlund said, "We didn't go for the wait list this year and we deliberately accepted considerably fewer people."

Nevertheless, with freshman

classes breaking records for the past two years in a row, some students perceive a population increase. Katherine Gully, Student Life Committee chair, said she believed the disproportion between upper and lower classmen might lead students, especially juniors and seniors, to draw the conclusion that Bard is bursting at the seams.

As for class size, Dean of the College Stuart Levine noted that only three of the 24 First Year Seminars have more than the target number of 15 students. Those three each exceed the limit by one student. "Could a freshman enter the College now and get into a First Year Seminar without blowing the 15 limit? The answer is yes," said Levine. Studio arts classes at the 100 and 200 levels are also within their limits; only two classes have more than 15 students, according to Levine's numbers. "For the same reason that there are rumors around that there was a 20% budget cut, [the] discrepancy between the perception and reality of the situation is always existent," noted Levine.

The 20% across-the-board budget cut, allegedly due to the hiring of more professors because of the supposed increase in students, is also false. "The budget is flat from last year," said Comptroller Kevin Parker. "Originally we had thought about cutting 20%, but so far we

haven't had to. We've been saying to departments, 'if you don't need it, don't buy it.'" Asked if budget cuts might take effect later in the year, Parker said, "There's a potential for that, just as there is every year." If not enough students come back for the second semester, the tuition shortfall may demand budget cuts.

This year's budget stands at \$51 million, up from \$48 million last year. A 3% hike in tuition funds about a third of the difference, said Parker, while the rest is paid with endowment income and additional grants. Bard's tuition for the '00-'01 academic year is \$32,390 (including room and board), about average for Northeast liberal arts colleges.

Bard also is not attempting to pad the bills, as some have alleged, by recruiting well-heeled private schools grads. Though 40% of incoming students are from private schools this semester - a six percent increase over last year - Bard is need-blind and has not cut back its financial aid budget, said Backlund. It is true, however, that Bard's budget has been squeezed somewhat by salary increases for professors. Bard professors are entitled by contract to the average salary at the one star level of the American Association of University Professors (AAUP) in Bard's size category. As a result, assistant professors have had a raise of 8.8%

this year, associate professors an increase of 11.3%, and fulltime professors receive an additional 4.6% over last year's average salaries. Further straining this year's budget, 46 new professors have been hired this year, some as replacements.

Rumors that Bard's telephone problems have to do with new equipment installed to accommodate more students are also only partially true. The phone complications indeed are a result of new equipment installed to handle the increasing demands on the telecommunications infrastructure of North Campus, but that demand has been created by a shift in population and is intended to put Bard at the technological cutting edge as well as address the needs of new dorms. The Performing Arts Center will feature a broad-band ISDN line, and New Cruger, along with the future Green Dorms, will be equipped with dual dial tones for double rooms and Ethernet connections all around. The phone problems have not been a result of additional students using telephones, said B&G personnel.

The current housing crisis has prompted the freely-offered suggestion by many Bardians, including sophomores (who themselves are among one of Bard's largest classes ever), to "just admit less kids, dammit!" The unusually large

number of underclassmen - who are required to live on campus - has added strain to an already stressed on-campus housing situation, but there are other causes for the mess. The decommissioning of some Ravines (Albee, originally slated for retirement this Winter, soldiers on into next year) coinciding with the larger freshman population has forced the College to set up a trailer park (the mobile homes are tentatively planned for removal next summer). Renovations to bring older buildings up to code are expensive; moving people into lounges is sometimes the only alternative. Bard's current bed count, however, almost exactly matches the number of students living on campus.

The problems are to be remedied by the new \$8.5 million Toasters and the approximately \$12 million Green Dorms. These construction projects, along with the Performing Arts Center, are funded by donations and grants outside the College's budget and thus have no impact on the budgets of various academic departments, or on tuition, according to Parker.

Of the Rumor Mill, Dean Levine chuckled and remarked that it has been around for as long as he can remember. "Perceptions don't always match the realities," he said.

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Float like Julia Butterfly, Sting like Julia Butterfly also

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and things here are very small and grassroots... Actually, though, after doing two week-long stints in the trees, I felt that tree sitting was not meant for me, because I felt that I was here for a reason other than to rotate in and out of trees for a week at a time. But the tree came under attack by the company, and there was no one left to sit in it, and so I climbed back up. It's what I had to do.

While you lived with Luna, how were you able to sustain yourself for over two years, not just in a physical sense, but on a spiritual and emotional level?

As far as my physical needs were concerned, I was greatly helped by a wonderful support team, and there's no way the action could have become as well known and as successful as it did without such a team. They did everything from hike up food and supplies to pack out waste, to bringing in media and sending out press releases and faxes and maintaining websites and the whole thing.

On the spiritual and emotional level, what helped sustain me was learning the power of love. Because true love is loving for the sake of loving, period. It's the ultimate embodiment of life. There's something that I think a lot of people practice in Buddhism, in Hinduism, in Western religions, this common thread, there's something about love that's undeniable. Jesus spoke it, Gandhi spoke it, Martin Luther King spoke it, many people who were incredible leaders in their time and were murdered for being so incredible all shared this same message. And for me that's what sustained me. There were so many times I wanted to give up, and so many times that I felt beaten and battered and worn out on every level, but it was my love that sustained me. A lot of times people would say, "Julia, you're so strong, and so courageous, how do you do it?" But if you look at the word courage, the root word for courage is "cour," which means heart.

As I come from the area in Northern California where your tree-sit took place and all the Earth First activism and "logger vs. environmentalist" controversy was broiling, your act of



You've Come a Long Way, Baby: Julia Butterfly, pictured with her hammock, ropes, canvas, and all.

protest was particularly meaningful to me. However, I was abroad during the start of your tree sit, and the only information I could find about you came from mainstream media sources, which for the most part I found very condescending. Did you ever feel patronized by the media?

Of course, but actually the press coverage ranged the whole gamut. Overwhelmingly, the press has been extremely positive. Most of the media is at least in favor of the reason why I do my activism, even if not my methods. In the beginning, though, it was patronizing, number one because I was young, and number two, because I am a woman. In the beginning they played up on those things. I talk a lot about heart and spirit, and they said, "Oh isn't she cute, pat her on the head. Give her enough time and she'll come down." But over time, when I didn't come down, and on top of that began to educate myself about the politics, about the history and the

science [of the issue]. I was able to start proving that heart and spirit can mesh with politics and science, and not only that it can, but that it should.

The reality is, the more we rip

"I do not fear for my safety because I refuse to live a life of fear. I believe that fear and anger are two of the most powerful weapons that people can use against us. That's something I learned while I lived in the tree..."

love someone, you'll see mothers standing up to stop nuclear proliferation. When you love someone, you see mothers standing up for their children in inner cities. When there is no love, that's when you see nuclear plants in poor regions, and toxins being spewed into the environment, that's when you see deforestation and destruction. Where you see a loss of honoring the sacred, you see a destruction of our life systems. So the press began to change. But if you look at the mainstream media, you'll see it's all owned by corporations. My activism is about dismantling the structure of corporations as they exist today and changing the system that allows for machines and governments to make decisions above and beyond the decisions of the communities, whose lives are at stake. So I can't expect to receive awesome press from the same systems that I'm working to dismantle. **What issues have you been working on since your descent from Luna?**

I'm working on a lot of the same things I was working on while in the tree, but I'm just able to be there in person now, which is a little harder in many ways. The roots of my activism will forever be in the forest. You know, using the tree analogy, I've begun to reach my

branches out as far as I can, because I recognize that every social and environmental issue is one; they're all symptoms of the same disease. We have to work together on the symptoms while at the same time working to heal the disease from the roots up.

This year I'm working a lot with indigenous people, because I come from the European race, who has been a part of the onslaught of this country, its destruction, the genocide and continuing genocide of many indigenous peoples in this country and around the world. So I feel that because I come from a tribe of people who have lost their roots and are a part of the disease, because I am at the forefront of this disease, I have to be at the forefront of reversing and healing that history.

I work a lot with political prisoners like Mumia Abu-Jamal and Leonard Peltier, because I know that because I am such a public political activist I am always one step away from becoming a political prisoner. In the United States Congress there are representatives who are trying to pass laws that would make it legal to punish peaceful civil disobedience on the same level that terrorists are punished. In other words, if they can ever get me for any reason, if it were up to these Congress people I would be sentenced in the same way as people who blow up buildings and hijack planes. So I feel that while I have my freedom, that freedom is not only a right, it's a responsibility. It's a muscle that has to be exercised, and so I am exercising that muscle on behalf of those whose rights have been stripped away. **Given the fact that people like Judi Bari can be the victims of car bombs and whatever else, do you ever fear for your personal safety?**

I do not fear for my safety because I refuse to live a life of fear. I believe that fear and anger are two of the most powerful weapons that people can use against us. That's something that I learned while I lived in the tree. But the reality is that I am cognizant of the fact, I am careful of the fact that my life is in danger. There have been numerous death threats and other things that I have had to deal with in my life, including people that were obsessed with me, and the whole gamut of things.

I climbed into that tree extreme-

ly naïve and with a heart as big as I am, crying out to try and do something to protect these treasures. In the process I've gotten stuck with this spotlight and I only keep it because I recognize it is such a powerful tool in our world. I climbed up into the tree with the desire to save the forest and the minute it started becoming famous, part of the world wanted me to stay up there until all of their issues were saved, whatever their issue may be, and other parts of the world wanted me down, whether they were loggers who wanted me down so they could cut down the trees or people who wanted me down because they wanted me to do other work for what they think is right. And another part of the world wanted me dead. And it is very difficult living in a world like that.

"The reality is, the more we rip heart and spirit out of our economies, out of our politics, out of our science, the more we see the world we love destroyed. There's a cause and effect..."



What do you hope to accomplish during your visit to Bard on October 31st?

I realize that one of the most effective uses of my time right now when this spotlight and energy is flowing around me is to help everywhere I go. I try to bring in local activists and local issues and then bring in the community and together raise money and awareness for all these issues that deserve the spotlight, but don't always get it. We're working to find the local groups around Bard that are doing good work, and bring them with their information and their tables into the presentation that I'll be doing, so that when people are inspired by the story that way they can get involved in the local community.

Julia Butterfly will be speaking in Olin Auditorium on October 31st at 7:00 pm. The event is organized by the Bard Environmental Resources Department. For more information, or to get involved, contact Melanie at fyrestarter7@aol.com or call 757-3699.



Victorious! Julia Butterfly in a rare outtake from the classic Wu Tang Clan video, "Triumph," available on Wu Tang Forever LP

Red Hook Democrats? You Bet!

Political Gala raises whopping sum in packed-to-capacity Hotel, spreads awareness of local issues and all things Democrat

MONICA ELKINTON

Red Hook Democrats held a "Meet the Candidates" reception recently that raised \$350 for the campaigns of three local candidates. Linda Greenblatt, co-chair of the Red Hook Democratic Committee, reported that about 30 guests were in attendance at the event on Thursday, October 12 at the Red Hook Inn. Three candidates were present: Joe Ruggiero, candidate for New York Assembly; Genoveffa "Gene" Flagello, candidate for New York State Senate; and Ken McCallion, candidate for United States Congress.

Bard student Monica Elkinton was recognized for her efforts at Bard to register students, which have resulted in the new registration of nearly 200 students. "Bard students who have registered to vote here could have a tremendous impact on local elections," commented Jean Pavin Bordewich, a Red Hook Town Councilperson. "In 1997, one Town Board seat was won by only seven votes. Now that students have the right to participate in Dutchess County politics, candidates and elected officials will be watching to see whether they

do."

Among the local candidates featured was Joseph Ruggiero, Chair of the Dutchess Democratic Committee, who is running for Assembly in Bard's District 97 against Republican incumbent Joe Miller. Ruggiero was first elected to the Town Council in Wappingers Falls at the age of 23, and is currently serving his fourth term. He expressed his support for dredging the Hudson River to get rid of PCBs and a moratorium on the death penalty. Miller, Ruggiero's opponent, has been criticized in the press for being a member of the political machine controlled by Republican Governor George Pataki. Ruggiero also alleges that Miller has argued on the Assembly floor against students' right to vote in their college localities.

Another featured candidate was Gene Flagello, a local attorney and mother of three, who is running for State Senate from the 41st Senate District (which includes the Bard campus). Flagello's strong issues were women and universal child and health care for New Yorkers. Her opponent, incumbent Republican Steve Saland, visited Bard during the spring of 2000,

where he expressed opposition to a New York hate crimes law and did not favor students voting in their college localities.

The third candidate featured Thursday was Ken McCallion, Federal Prosecutor and Special Assistant to the New York Attorney General, and candidate for Congress. His opponent is the incumbent from Bard's District 22, Republican John Sweeney. McCallion stated that because of his support for preserving family farms, helping crumbling schools, encouraging clean industry, and fighting for a Patient's Bill of Rights, he has been endorsed not only by the Democrats, but by the Green Party, the Working Families Party, and the Independence Party. McCallion accused his opponent of taking money from many special interests. "Sweeney serves on the Insurance Committee where he gets paid by insurance companies to support laws in their favor," stated McCallion at the reception.

A fourth local Democratic candidate, Bill Giacomo, who is running for New York Supreme Court, was not present Thursday.

California Governor votes No on 'Press in Prison' Bill

Proponents argue that current legislation hides realities of CA prison conditions from public and press

VINCENT VALDMANIS

California Governor Gray Davis has vetoed a bill intended to weaken a law imposing some of the nation's most severe restrictions on press access to inmates. The law sets strict criteria for face-to-face interviews and bars reporters with permission for meetings from carrying any recording devices or writing materials into prisons.

Davis, a Democrat with a reputation for being "tough on crime," stated the law is meant to avoid turning prisoners into celebrities. "This bill is inconsistent with the national trend to reduce, not expand, rights of prisoners (e.g., prohibiting them from profiting from their crimes by selling their 'stories' via book, television, or movie rights)," wrote Davis in his veto message to lawmakers. "The purpose of incarceration is punishment and deterrence; it is not to provide additional celebrity to convicts, many of whose criminal acts were brutal and violent, thereby causing further pain to the victims and their loved ones."

Opponents of the law argue its intent is to hide from the public the reality behind the bars of California's prison system. The Society of Professional Journalists said taxpayers, who shell out \$4.6 billion annually for California's prisons, should have a way of knowing what goes on inside them. The American Civil Liberties

Union said Davis vetoed the bill because "he is afraid the truth will come out." "There is no legitimate reason for a blanket ban on media interviews with specified prisoners," read the vetoed bill, introduced by Assemblywoman Carole Midgen.

Under current law, reporters wishing to speak with inmates must first submit a request to the corrections department to get on the inmate's visitor list. "Non-news" media representatives such as freelance journalists and documentary producers must include in their requests details of the project, production schedules and duration, script sections pertaining to California Detention Centers (CDCs), and descriptions of scenes to be filmed inside the CDC facility.

Reporters who are permitted access may visit only during normal visiting hours and are required to surrender any video cameras, tape recorders, or notepads at the door. If they desire paper and pencil for note-taking they must ask authorities for the materials.

The Associated Press (AP) reports five other states have followed California's lead in blocking media access to prisons. Arizona, Idaho, Indiana, Kansas, and Mississippi also have laws banning inmate interviews. California's laws are second only to Mississippi's in their toughness. Mississippi forbids all interviews,

including ones by telephone. Collect calls (which can be monitored) to reporters are allowed for convicts in California. Terry Thornton, spokeswoman for the California Corrections Department, also noted in a press release that inmates may send letters to reporters. The letters, however, "are subject to censorship," according to the AP.

The Corrections Department before 1971 had a more open policy. George Jackson, a member of the Black Panthers, was interviewed 66 times in six months that year while incarcerated in San Quentin. He later attempted escape and was involved in a prison riot that killed two inmates and three guards, which became the subject of a book called "The Road to Hell."

The press restrictions went into effect after the riots and were upheld in a case before the Supreme Court in 1974, but were reversed the same year with the passage of the "Inmate Bill of Rights." In 1994 the original law was reinstated after a campaign season in which crime was a hot issue; the consensus now is "inmates should have no more rights than the basic rights guaranteed by the U.S. Constitution," said Thornton.

Governor Davis, like Republican Pete Wilson before him, has vetoed the bill twice.

Kline: Home to Not Nuggets, Professors

Chartwells donates prime space to new professors, next to the meat locker



I Sleep in a Drawer: A shot of the Kline quarters

ZUZA GLOWACKA

From the Budget Forum to the daily six o'clock dinner rush, Kline may seem like one of the least academic spaces at Bard. And though it's difficult to imagine scholarly work being produced amid the sights and smells of Kline Commons, six professors' offices have been placed here, in response to the space shortage on campus. The office room has been divided into cubicles and divvied out to the unfortunate few who needed offices this year.

One new Kline resident is Michelle Syverson, the Associate Director of the Institute of Advanced Theology. Her cubical has a view of the torn-up rugby field. Although six other professors share the space, she is the only one who has her own cubicle.

Ms. Syverson has few complaints about her Kline office. The noise does not bother her because, she said while pointing to her CD collection and glancing at the rugby field, "I have great music, big windows, a great view."

And the smell? She usually keeps the door closed. Ultimately she hopes for an office in the library along with clerical help, which the present lack of money and space do not allow.

Syverson, who considers herself "an activist at heart," is involved with issues concerning biotechnology, environmental changes, and the embargo on Iraq. When asked how she got involved with the Theology Institute, she answered, "In order to keep going, I turned to God in

despair." She hopes to resolve the hatred and suspicion concerning other religions, saying, "Since we are all in this boat together, we should work together to change the mess we're in."

Susan Aberth, Visiting Professor of Art History, also shares the Kline space. She said that since she greatly enjoys eating, the location of her office is very convenient. She also adds that in Manhattan, from where she commutes, it is rare for a professor to have any office at all, making her cubicle in Kline, in fact, a luxury.

The previous residents of that Kline space, the Chartwells' staff, feel that, although the office space is not very large, Kline is meant to be a dining area, not an office. They feel that students should be able to relax without being bothered by Ms. Syverson's complaints of cigarette smoke, requests to keep the door shut, and rude remarks. "They should get a normal office," a Kline worker said. "After all, Kline was here first," a student said.

Stuart Levine said that two of the professors now working in the Kline offices were first shown a prospective office in the basement of Albee, which he refers to as "the pit." But due to one of the professor's allergies to mold, the two professors were moved to Kline. "It wasn't my idea," Levine says about the Kline offices, "but if I were them, I wouldn't think the offices were so bad."

"Is this office better?" he asks, pointing around him. "Clearly. And maybe some day they'll have an office like mine." Or maybe not.

Announcement from the Grants Office

Rossy Peralta is one of two Bard students to be the recipient of the highly prestigious Clare Boothe Luce Scholarship, an undergraduate scholarship awarded for two academic years by the Henry Luce Foundation. The scholarship is given to women entering their junior year of college and studying the sciences. Peralta is a HEOP student studying microbiology.

Construction and Computing on the South Hall Lawn

24 Hour Ethernet Computing, 24 Hour Research, 24 Hour Internet Porn-o

RAFI ROM

Computer upgrades on campus are on track to see Bard well into the technological future. Associate Dean of Information Services Dave Maswick, and Jeff Katz, Dean of Information Services and Director of the Library, have been working to continue meeting the computing needs of the growing student body and faculty.

Currently, the most visible addition to Bard's campus is the new Henderson Computer Center, built adjacent to the old one on a big portion of the South Hall lawn. The smaller Henderson consists of a 40-seat computer lab, three offices, and an additional classroom.

The computer lab, which Maswick hopes will have equal numbers of PCs and Macs operating on various systems with a range of capabilities, will be open 24

hours a day, seven days a week. Students will work the regular hours and the College will hire a security guard to man the space after the evening hours.

Both Katz and Maswick hope this 24-hour lab will be a success, as previous 24-hour spaces have not. Last year, when they briefly operated the second floor computer lab in Henderson on a 24-hour schedule, various forms of vandalism ensued. "It was a lot of pressure to put on this 24 hour space," Katz said.

The second floor lab in the existing Henderson will be converted into a "faculty development lab" after Henderson number two is online. It will also house a conference room, training room, and tech support. The help desk will move with the old lab to the new building.

Completion date for the new Henderson is expected to be some-

time in mid-December. "Our goal is to have it fully operational for the beginning of next semester," Maswick said. When completed, this one story building will have a "rustic" look, sporting cathedral ceilings in the two labs and exposed suspended beams in the rest of the building.

Several plans were examined before the current setup was approved. Originally, Bard wanted an addition to the existing computer center that would have connected Henderson to Albee, but that was not possible due to high costs. Although there has been talk about building an additional lab on north campus, logistical and technical reasons forced construction on South Hall's open lawn, the only space near Henderson.

With the expansion of Henderson, the administration plans on quadrupling the bandwidth, or the capacity for data transfer, of Bard's on-campus network. Currently Bard has one T1 line and Maswick "recently entered into agreements with the phone companies and internet service providers" to purchase an additional three.

Maswick hopes to complete a phase-in of the added capacity by mid-November. Roughly one T1 will be assigned to the student body, while the other three will go to the Levy Economics Institute, the Bard Graduate Program in New York City, and the third to the rest of the campus.

Such an expansion of band-



I think these guys are gonna be allright: Dave Maswick and Jeff Katz share jokes, memories, thoughts on good living.

width will incredibly speed up Bard's current system. "People will notice the change immediately," Maswick said. He added that the new dorms will also be fully wired, and that Robbins will likely be wired "at some point" this year. Manor will not be wired until renovations are completed, which are not yet in the planning stages.

Katz is concentrating on expanding the library's online recourses. Because of the high costs of staffing the library 24 hours a day, Katz said, "what we're hoping to do instead is put a lot of materials out on the network so you can do a lot of reading in the dorm rooms." The Reserve Web is the

newest addition, which has over 1,018 documents equaling 12,000 pages, which saves students the cost of photocopying and permits students to download the material directly to their computers. Katz said all the reserve readings for this semester are online. Millions of pages in journals and databases are also readily available from the library's website.

Katz also wants to digitize the library's collection of 80,000 slides. Already 700 or 800 slides have been digitized.



Building version: Construction has begun on the new Freshman Octuples.

Unfair Labor at Annandale-on-Hudson

...continued from page 1

Included in these goals is the desire for a "fair amount of people," which, in Bard's case, may mean an increase in Buildings and Grounds staff from its current level of 36-40 workers. Three B&G workers at the forum, Thomas Hoiland, Shop Steward and Carpenter, Tom Manig, who runs the Water Treatment Plant, and Kevin Erickson, Painter, commented on this and other aspects of the Bard work environment.

Staff at B&G and the Physical Plant have "dwindled," largely because the College's administration has neglected to replace retired or promoted employees. Positions have been advertised, but takers have been few, if any. Critics of Bard's contractual agreement with employees, namely low pay and deficient benefits, have said it's not surprising people aren't applying for jobs that pay virtually nothing.

At the same time, many outside contractors called in for construction or special projects are working essentially full-time. Manig said, "They're like employees, except

not." Neither Bard nor the union protecting its employees can ensure that the contractors' workers are receiving fair pay or benefits, or have adequate background to do the jobs.

B&G employees know the campus in ways outside contractors cannot, simply because many have worked with its systems and building for decades. As a result, they "often have to go back and fix [out-

One anonymous worker pointed out that none of the administrative assistants or staff around campus are unionized. He said they are overworked without overtime pay.

side workers'] mistakes," said Manig. In some ways, said Hoiland, Bard's dependence on outside labor breaks the subcontracting clause of their contracts.

Morale at the Physical Plant is low, and Bard employees have to work hand-in-hand with people making more than them, regardless of benefits. "We definitely need an increase in staff," Manig concluded.

Special Projects Coordinator Anne Bahan was sure to point out, "The guys are extremely busy. In my estimation they need more hands." As faucets across campus continue leaking, phones continue going haywire, and other mainte-

nance work is delayed, the effects of being understaffed are showing.

Of the numerous Food Service, B&G, and Service Master employees at the forum, one anonymous worker pointed out that none of the administrative assistants or staff around campus are unionized. He said they are overworked without overtime pay. "They're all scared to death of organizing," he continued. What the campus doesn't realize, he said, is that workers, whether administrative, maintenance, or service, have real power to effect change because Bard can't run without them.

Of Bard's present contract with its employees, Lonigro said, "I would call it a good contract."

He described the negotiations as beginning with the two parties at opposite ends of the labor "spectrum." With each new proposal, the College and SEIU come closer toward a compromise somewhere in between those two extremes.

Because of the back-and-forth nature of the situation, Lonigro cannot make any predictions about when the contracts will be settled. The parties are not "miles apart," however, and so he expects a settlement "soon," which could mean anywhere from a week to a month.

He said of the current proposal,



On the Real: Michael Lonigro, SEIU Local 200 Organizer

"The College is moving in a good direction." Coupled with the negotiations remaining in "good-faith," this means a job action, such as a strike, is highly unlikely.

In the context of the forum, Lonigro added that the best thing students can do is to have an open dialogue with campus workers, showing they're willing to support fair labor practices and quality working conditions. Things can "turn on a dime," however, and an impasse could indeed come, in which case student assistance could become key.

news brief

Global C-SPAN Proposed

On Bard's campus, the hottest international issues are generally those involving the WTO, IMF, and other world regulatory bodies. The protests in Seattle and Washington, D.C. last year and the one in Prague just last month are only the biggest displays of the recent discontentment. One of the demands protesters have often rallied for is less secrecy surrounding the decisions of national and international organizations.

Two United States Senators have proposed a solution in the form of what they're calling "Global C-Span." The idea is to broadcast meetings of the World Trade Organization, International Monetary Fund, World Bank, and the International Olympic Committee using the International Telecommunication Union.

If Congress agrees to push for Global C-Span, the ramifications would also be seen closer to home. Agencies such as the Federal Reserve Board and the Securities and Exchange Commission would also be required to cease their secretive behavior.

All of this amounts to full-disclosure of the decisions and processes surrounding negotiations that will inevitably impact our lives, such as environmental concerns, labor practices, and trade standards. -Gillian Means

Nader? Socialist McReynolds says "No Way-der!"

VINCENT VALDMANIS

David McReynolds is the Socialist Party's presidential candidate for 2000. He is on the ballot in seven states and has received or applied for write-in status in 10 others. McReynolds, who has been arrested more than a dozen times for participation in peace, civil rights, and labor demonstrations, made history with his 1980 presidential bid as the first openly gay person in America to win a party's nomination and appear on state ballots. His vice-presidential nominee that year was a Catholic nun.

Believing Ralph Nader's positions aren't revolutionary enough, McReynolds proposes "a fundamental reorganization of the economy to make it more fair, more humane, and more democratic."



Is Socialism dead?

No, if I thought that I wouldn't be in the Socialist Party. I know that small, radical groups need to have an impact far beyond their numbers. Yeah, we're in trouble, no question, but do I think the movement is dead? I would hope not, believe me.

It's a very sad thing. The Left has certainly seen better days, and I don't know why or how, but it is the case.

Does being the Socialist Party's presidential candidate mean you encounter paranoia left over from the Cold War?

Oddly enough, I've talked to young people all across the country and none of them - it's only when you get to people my age you start getting nonsense about Communism and the Soviet Union. The Red Scare was not part of your life experience. Most of the kids I talk to don't say, "well what about Communism?"

What do you hope to accomplish by running for President?

The presidential race, if you view it terms of "when I get to the White House," or "after I get elected," [makes] you go crazy. You have to begin by saying, "look, I'm not going to get elected. I'm not going to the White House." Why run? The answer is you're running because you're trying to define a platform, you're raising a banner or flag for your organization. You're running to attract attention to your position. When I talk on radio and TV and someone says "why are you running?" the answer is because "you're asking me"; I'm on the media, that's what I'm running for. To say, "this is what a Socialist sounds like, this is what we look like," and then to be able not only to try to put the issues of Socialists back on the agenda, but talk about the immediate issues which the Republicans and Democrats aren't talking about. If I talk about [those] issues in a sensible way it will help others say "hey, the Socialists are not actually crazy, they talk very sensibly about a range of other

things," even though none of them are radical.

What are some of those issues?

All right, let's take closing down the CIA. That's not a radical position; it was advocated by Senator Moynihan [D-NY] about ten years ago. The CIA is piece of junk, it does nothing but harm. It's a toy for men and women who want to play spying, and it ought to be closed down. That's not a radical position, but no one else is discussing it. Cutting the military budget in half - that's not a radical position. We really don't need that much military, but both of the major candidates are talking about expanding it. Ending the drug war - that's not a radical position. You've got a Republican governor of New Mexico who's called for an end to the drug war and legalizing marijuana, not just decriminalizing it. None of those are radical issues, but you're not going to hear Bush or Gore talk about them. You forget the things such as the Iraq sanctions, which have killed over a half a million kids. Any good candidate ought to be talking about that, but no one is except Nader, perhaps, and myself, for sure. There's nothing radical about these things, they're commonsense things.

What are the principle differences between you and Nader?

I think that there are probably very few. First of all, there's a wide area of agreement, I want to make that clear. The differences between Nader and myself are partly in personality styles. Nader is puritanical; I may be puritanical, but I don't think that affects my outlook. Partly maybe I'm not so puritanical because I'm homosexual.

Nader actually favored the impeachment of Clinton for the Monica Lewinsky case and said this in an interview in *The New York Times* some months ago. I was sort of stunned. He said the reason [Clinton] should be impeached was because he had lied in the investigation. Well, yeah, he had lied; anyone else would have done the same thing with their wife and their daughter listening. Are you going to admit that you had Monica Lewinsky suck your cock in the Oval Office, or are you going to say "oh no, it didn't happen?" I mean, seriously. We only keep our lives together by lying about things of that kind. So he lied, and only a lawyer who's a bit self-righteous, which Nader certainly is, would say he deserved to be impeached for that. I would have impeached Clinton for bombing Sudan or Afghanistan, and if Nader would have said that I would have been with him.

I read the transcript of Nader's talk with Tim Russert [on NBC's *Meet the Press*]. Russert asked him three times what his position was on gay and lesbian rights. Now, Nader has been around and handled the press for decades. He should have been able to say, "Listen, I support the right of every American to equal treatment, whether they're gay, lesbian, black, green, or brown. Can we have the next question. Period." It should've been easy for him. Russert had to ask him three times, and finally on the third time after really just not answering, he said, "Well, I support the decision [in favor of civil-unions] in Vermont." He's been pushed by his



Marching for Socialism: McReynolds supporters in Boston

advisors and the people working with him, so he's better on this now. But he's really still very uncomfortable talking about feminism and about gay and lesbian issues. It's very obvious.

So are you suggesting that his support for those issues is weak?

He's much weaker on those issues. But he's been pushed on it by the people who are working with him. Maybe he has changed his mind, but there's a real difference there on how Nader and I view human beings. I view them as fallible and sinners and that's ok, and I think Nader sees them like they ought to be perfect.

The other difference is that Nader really believes in legal action and I believe in sharp militarism. I think you will not get anywhere without mass demonstrations in the street, civil disobedience, going to jail, and elections. I don't think Nader believes that; I think his whole life has been devoted to legal stuff. I think in order to change society you have to do a lot more than fight court battles, and that's all Nader's ever done.

Those are about the only differences that I know of that I would have with Ralph, except, of course the basic one: that he's not a Socialist and I am. I get very impatient with people who say, "well, Nader's almost a Socialist," or "he's really a Socialist." Nader's 66 years old, he's a very smart guy; he's had a chance to think about it and in his wisdom he's said, "look, I don't think that's the answer." I've looked at it and said I think it is, and that's a difference. On all the other issues I think Nader and I are very close and he articulates some very good positions.

According to your position profile on Vote-Smart.org, you support only slightly increasing Welfare. Should this be a surprise from a Socialist candidate?

Yes, in fact I don't believe in Welfare and Socialists don't believe in Welfare, as a general proposition. As a specific proposition we do, but as a general proposition Welfare is something that liberals believe in because they're saying, "hey look, we've got a lot of folks there with no jobs, what're we going to do? How're we going to handle this? Well, let's pay the them some welfare benefits so the motherfuckers will keep quiet." That's what welfare is designed to do. It's a dole to shut up people who don't have any work. I think it's a terrible thing. People want jobs, and they want

jobs with decent pay. They want to be able to buy a home, they want to raise their family, they want to be decent citizens. Welfare doesn't do that; it created a whole generation of people who lived on Welfare and not jobs. So Socialists are for job-creation, not Welfare.

What are the differences between the Socialist Party U.S.A., the Socialist Workers Party, and Workers World Party?

The Socialist Party U.S.A. goes back to 1901, which is the party of Norman Thomas and Eugene Debs and Frank Zeidler, who was the mayor of Milwaukee. It's the old democratic-we-believe-in-elections Socialist Party. That doesn't mean we're not militant or not willing to fight for our rights, but we do believe in change through elections. As Debs said to the workers at on point when someone was talking about minor revolution, "Listen, if you guys can't learn to aim your ballots right, you're not going to aim your bullets any better." And so much for minor revolution.

Workers World is a strange group. It's small, but it's very committed. They run the International Action Center, which does a lot of work on Iraq and holds a lot of demonstrations. They're very dedicated people. They split from the Socialist Workers Party in about 1956 when the Hungarian revolution broke out and the international Trotskyite movement condemned the Soviet intervention in Hungary. The Workers World Group was a tiny group which also had some part in one of the British Trotskyite groups, which joined [the Workers World Group] in splitting from the official Trotskyites to support the Soviet Union's intervention in Hungary. You'd have to understand that the old Trotskyite position was that the Soviet Union was a bureaucratically deformed workers' state, but it was still a workers' state and therefore when it was threatened you had to defend it.

The official Trotskyite movement around the world condemned the Soviet invasion, and many Communist parties split over that invasion. It was a very shocking thing to many, many Communists. But the Workers World Party, lead by a man named Sam Marcy, who died not terribly long ago, split away and said no, the Soviets were right that Socialist democracy was threatened by Capitalist counter-revolutionary elements and the Soviet intervention was necessary. They've continued as an independen-

dent organization no longer calling themselves Trotskyites; they defended the Soviet Union to the very end, and then as Russia changed they defended Romania when it was the last holdout. They've defended China's Tianamen Square massacre, and they can give you their own reasons [for that]. I'm not going to try to give you their reasons, but they think those are in some way worker's rights [that were threatened during the Tianamen Square protest], and they will defend them. In an odd sense it's a Marxist-Leninist group, which is sort of like an orthodox Communist Party.

The Socialist Worker's Party has changed over the years from being the official Trotskyite part of the organization into being a kind of Caribbean ballista movement very loyal to Fidel Castro. I don't follow them very closely, but they've tended in the last 15 years to become more of a cult. They're not very large, but they are dedicated.

Both the Workers World Party and the Socialist Workers Party are Marxist-Leninist groups, which means they're vanguard organizations, which means that each of them thinks that it alone has the final answer.

So it's not possible for the three groups to merge?

No, because the Socialist Party is not a vanguard organization. We are not a democratic centrist organization. We are free to disagree, we don't have a single line or position that everyone has to agree with. [By contrast], if you talk to members of the Socialist Workers Party in California and you talk to members in Chicago and you talk to members in New York, they're all going to say exactly the same thing. They have one line and that's it. Period.

What do you think about Gore and Bush? Who do you predict will win?

Bush is not qualified to be president. He may be dyslexic and it's literally possible he can't read. I'm really not joking; I'm not sure he is able to read. You know, you can go a long way in our society and be functionally illiterate. I'm not sure what book he's ever read. He's a little country club boy who's had it easy all his life, who was a playboy until he was 40, who over-drunk, used cocaine, was a smart ass, got in trouble with the cops more than once, has a smirk and a grin that sort of bothers me. Now, because of the family name, he's running for president, and I hope he gets his ass kicked. Not because he's a bad guy, but because I think it is shameful that the Republican Party would nominate anyone as visibly incompetent for the presidency as George Bush. The reason for Cheney being there is because Cheney would actually be the president. He can run the country. Bush can't run it.

Gore, what ever you think of him - I think he's a very cold, odd fish - Gore is smart, and he knows what he's doing. I just don't know what he will do.

For more info, Visit McReynold's website at www.votesocialist.org.

Green Dorms Very Stylish, and Good for the Earth too

GILLIAN MEANS

As part of the present face-lift Bard is currently undergoing, the campus will not only gain new Toasters and the Performing Arts Center, but also what have been nicknamed the "Green" Dorms. Although no official name has yet been chosen, the nine new dorms will be clustered together to form "North Village" just north of the tennis courts.

The project, costing \$12 million and financed from "private philanthropy," has been divided into two stages. Phase One will include the completion of five dorms by Fall Semester 2001. The last four - Phase Two - will be finished by Spring Semester 2002.

Three of the nine houses will be larger buildings, able to accommodate 32 or 33 students in a conglomeration of singles and doubles. They will also each have a common room, a separate study room, and a

large basement that could house clubs or possibly extra-curricular events.

The six smaller dorms are designed for 16 people each, divided into four separate 'apartments.' Each apartment would have a kitchen and living room for the four occupants to share.

So all in all these sound like any other dorms, right? The difference is in the reason why they have been labeled "green." There are, of course, the typical features such as environment-friendly paint and water saving showerheads, but also there are a number of energy conserving mechanisms built into the dorms' designs.

The first is a geothermal heating and cooling system for each house. These apparatuses draw upon the natural heat coming from the inner layers of the earth's crust. This renewable energy source is the same used for the Performing Art Center's heating and cooling sys-

tem. By utilizing a geothermal energy source, fossil fuel use for temperature control is almost completely eliminated. Fuel oils not only contribute to global warming but can also leak, destroying the natural flora and fauna of the immediate area.

So that these energy-saving efforts are not in vain, the buildings will also be better insulated than older dorms on campus, keeping artificially heated or cooled air from escaping.

Currently there is a unique feature in the construction plans, which would put some of the burden for conservation on the residents themselves. Each room is intended to have a meter, so the student knows exactly how much electricity (s)he is using and can adjust that usage if need be.

As with any construction, however, the dorms will be destructive to their surrounding environment. Numerous measures have been taken to minimize this negative impact.

The first is the protection of a nearby 72-inch diameter oak. The old growth tree will be lit at night from the bottom, creating a bit of an attraction out of it.

After the construction is completed, the areas surrounding the dorms will be reforested where possible.



A new feature for buildings at Bard has also been created to adapt the environment to the paths leading to and from the houses. These are bioponds, something Vice-President for Administration Jim Brudvig described as "detention basins for water run-off from pathways and such." The ponds will be filled with water-loving plants, and a series of them will slowly reintroduce cleansed run-off back into the environment.

Not only will the Green Dorms be "green" but they will also be healthier than all other buildings on campus. High quality, efficient mechanical systems will be used to move air in and out of the houses more frequently, which is meant to improve air quality by reducing the amount of dust and germs hanging

around waiting to invade sinuses, throats, mouths, et cetera.

One feature you will regrettably not find in the new dorms will be composting toilets. In order to operate ideally, composting toilets need to have extremely long shoots to keep unsavory odors from developing. Most of the buildings will not have basements, which simply means no toilet shoots. Additionally, as Brudvig pointed out, composting toilets are not generally meant for residential use, but rather institutional (i.e. office building) use.

The environmentally-aware aspects of the new dorms still exceed those of all other buildings on campus, though with the ravines and likely Albee going off line, they will be greatly needed, as well.



I almost fell in this hole: I'm not kidding. It was dark and I almost fell in and died on the way to laying out this paper.

Clinton shocks: "Vote Democrat"

Hinchee supports lifting the Iraqi sanctions, G.E. picking up the bill

...continued from page 1

Lady Hillary Rodham Clinton in her New York Senate race, Vice President Al Gore in his presidential bid, and Representative Hinchee in his re-election effort. Clearly hanging on his every word,

the crowd became noiseless as Clinton turned somber and expressed sorrow for the 17 sailors killed in the bombing of the U.S.S. Cole as it prepared for refueling in Yemen two weeks ago.

Hinchee, who is running against Republican Bob Moppert for a fourth term in the U.S. Congress, is an "old-style" Democrat with more liberal leanings than the Clinton administration.

In an interview with the *Free Press* Hinchee stated he supports ending the sanctions against Iraq. "I think the economic sanctions are hurting innocent people and I'd like to see them lifted," he said.

Hinchee also said he believes G.E. should pay for cleanup of the Hudson River. "The General Electric company, who is responsible for putting the PCBs in the river, ought to be responsible for cleaning them up." He pointed to

"The General Electric company, who is responsible for putting the PCBs in the river, ought to be responsible for cleaning them up" said Congressman Maurice Hinchee in reference to the Federal Superfund Act, that holds G.E. legally responsible for cleanup.

the Federal Superfund Act as the law that holds G.E. legally responsible for cleanup. According to Hinchee, college students should vote for him because he will work to create an environment "where they can get a good job that is rewarding and interesting." Hinchee also said he would work to assist students with Federal aid for college expenses. "There are

too many people who are being frozen out of college because of the high cost of higher education," he said.

The partisan audience obviously enjoyed the speech by Hinchee and the remarks from Clinton.

Hinchee introduced Clinton as "one of the most intelligent and capable presidents this country has ever had," as the crowd applauded enthusiastically. "Now, I said 'intelligent,'" Hinchee continued, "that's a quality I like to see in a president." The room erupted in hoots of laughter and shouts of "what do you mean?" Democrats have questioned the aptitude of Republican presidential hopeful George W. Bush. Clinton looked heavenward and appeared to concentrate on maintaining a straight face.

The President's visit left many Democrats feeling invigorated and reassured of victory on November 7th. "He really speaks from the heart," said one woman. "Or at least he seems like he does, and that's what counts." Many said they were sorry to see him go. The only controversy was speculation over which team Clinton is rooting for in the World Series.

"I'm a life-long, devoted Yankees fan, and I'm sticking with my team even though they are two games ahead," Hinchee offered. Clinton, whisked away by limousine to Marine One and back to New York City for more fundraising, was unavailable for comment.

Sexual Harassment Investigated at Albee

...continued from page 1

of them is asking to be transferred from Albee to another dorm. She says she already wanted to move to North Campus because her friends live there, but adds that the harassment increased her desire to move out. One woman who found notes addressed to her containing offensive language said, "it's frightening to know that the writer of the notes is hanging around outside my door". For her, the recent outbreak of sexual harassment in Albee exposes "the myth that Bard is a safe haven for women and minorities". She added, "Discrimination happens on campus all the time. I have encountered just as much sexism at Bard as I did at home in rural Pennsylvania".

The administration seems uncomfortable with cases of sexism and racism at Bard. When Bard professor Leah Gilliam was attacked by homophobic and racist graffiti on Bard property during the Commencement Weekend last semester, the administration subsequently tried to discourage newspaper coverage of the incident. Representatives of the administration also put pressure on the *Free Press* not to report the recent sexual harassment in Albee.

Bard introduced a new, stricter Sexual Harassment Policy this semester. The policy states that "verbal, visual or physical conduct of a sexual nature may be considered to constitute unlawful sexual harassment when... the conduct has the purpose or effect of unreasonably interfering with an individual's

performance by creating an intimidating, hostile or offensive environment". The incidents in Albee are among the first alleged cases of sexual harassment since the new policy was introduced.

One of the women who made a formal complaint said, "I feel the administration is being very weird and sketchy about the whole thing. Nicole said she was going to call me back after she met with [the men involved] on Wednesday, but she never called". She said that when she contacted the Administration, "they were not very nice to me". She added, "maybe they're losing sight of who the victims are in all this".

Commenting on the investigations, Erin Cannan said, "we're trying to address not only the sexual harassment but also community concerns about living in a community. We take all charges of sexual harassment, and the investigation process, very seriously. Last Friday a timeline for the investigation was provided to the women involved, and it's been followed up to this minute". Two of the male Albee residents accused of harassment told the *Free Press* they had no comment, and the other was not available for comment.

Any member of the Bard community who feels they have been sexually harassed can contact outside investigators on a Hotline for Sexual Harassment Investigation Hotline. The number is 1-888-323-4198.

Cutting Through Crap in the Tracie Stewart Controversy

Did Ludlow sweep female psychology professor beneath the rug with a two-year "Research Grant?"

GILLIAN MEANS

This opinion piece began as a news article about some strange circumstances surrounding former psychology professor Tracie Stewart's absence from the Bard campus this year. She is in the Netherlands doing social-psychological research with a two-year grant given to her by Bard.

Those are the only confirmed facts.

Beyond this, the stories told by Bard's administration and those told by students and Stewart herself differ widely.

The official story begins last year when the long rehiring process began. Stewart's file, like all those of professors up for review, contained letters both for and against her. The Educational Policies Committee, composed of students, and the Lower Faculty Board submitted recommendations that she be rehired.

The Faculty Evaluation Review Committee (FERC) went the other way, and voted unanimously against her rehire. The final decision, that of President Botstein, was never made. Instead, before Stewart's file reached that stage, the deal for the two-year research grant was struck.

Why? No other teacher on the verge of the rehiring decision has ever been offered such a thing. Stewart said, "I love teaching... and look forward to getting back in the classroom to teach again." But according to Botstein and Dean Levine, it won't be at Bard.

She didn't want to leave, so it must have been Bard's decision that she not teach here anymore. But most teachers Bard decides not to rehire simply end up getting paid until their contracts are up - they don't get research grants before the "official" rehiring decision has even been made! So, if she wasn't wanted at Bard why not just refuse to rehire her?

As reported last semester in the

Free Press, Stewart's situation with the College was unique. There had been what Dean Levine called "contention" between her and her colleagues in the Psychology Department. This is the point at which stories diverge.

According to the *Free Press'* sources last semester, that "contention" was the result of a letter Stewart had submitted "asking faculty members not to ask invasive questions of students during moderation, and not to make comments that can be construed as sexual harassment."

At the time, both Levine and Botstein denied having seen any such letter, and they still do, but neither is positive as to what the cause of the "contention" was.

Botstein suggests that Stewart's problems within the Psychology Department were of her own making. According to Botstein, "There was controversy about her effectiveness as a teacher; people like to feel good about what they do." Basically, she didn't, so she left.

Strangely, both Botstein and Levine agreed that no one forced Stewart to leave. "She resigned her position," said Levine.

Botstein said, "She decided to do something else before the final [rehiring] decision was made... It was her decision not to continue teaching." He claims she was more interested in research than teaching, and that was the direction in which she wanted to take her career.

Additionally, he called the assertion that Stewart had been sexually harassed a "rumor," completely unsubstantiated. According to him, the letter of complaint doesn't exist. "There was disagreement yes, but no reason [exists to think that] it was discriminatory," said Botstein.

When asked specifically about whether Bard had looked into the sexual harassment allegations, Dean Levine responded that Stewart never sought any committee or investigation of the allega-

tions. The College didn't feel there was a need to. "It would be up to her to bring it to that level. There were no charges made," he stated. The *Free Press* also asked Levine about any legal action taken. He said, "I do not remember her having a lawsuit pending, nothing filed. The situation was resolved long before a lawsuit was filed. It was resolved by her getting to do something she wanted to do, and Bard provided that for her."

"She needed something else to do, she found it, we provided her with it; the Psychology Department needed to move on. We enabled that," Levine summed up.

So let's back up a minute here. There were no official charges brought and the situation was brought to a close with the research grant before a lawsuit could be filed. So if, as Botstein claims, sexual harassment was just a rumor and the only contention grew out of criticism from her fellow professors, what is there that she would have had to file a lawsuit about?

This whole saga of events is very different from Stewart's perspective.

In an email exchange she had the following to say: "I am very proud of my record of teaching and research collaborations with Bard students. Bard students' many positive comments about my teaching on my student evaluations have meant a great deal to me. Consequently, I was very sad and disappointed to be informed by a representative of the Bard administration that the student evaluations for two of my Spring 2000 courses were lost before I even had the opportunity to see them.

"It is very important to me that the Bard students know how much I value them and miss them. I love research and value the opportunity to pursue a research fellowship in the Netherlands. However, I love teaching just as much as I love research and look forward to getting back in the classroom to teach

again.

"Regarding my rehiring, I can confirm President Botstein's statement (it's important to note that I would not have offered this information and that I am only confirming what President Botstein told you) that the 5-member FERC voted unanimously that I not be rehired, a voting decision that I read with great surprise and disappointment. I had been and continue to be delighted to receive such strong support for my rehiring from the Bard students, the Gender Studies program, and several other faculty members. And I was pleased to read the report of the Faculty Evaluators recommending that I be rehired. Consequently, I was very surprised and disappointed to learn that the 5-person FERC had recommended that I not be rehired."

This does not sound like someone easily cowed into giving up teaching because of criticism from her peers.

Almost more interesting than what Stewart said, however, was what she wasn't able to say. Her initial response to the interview request was: "Thank you for your interest in my situation with Bard. I can tell you that I miss the Bard students a great deal. You really are a special group of people. And I think it's okay for me to say that things didn't work out exactly as I wanted at Bard, although studying here in the Netherlands is a terrific opportunity. Apart from that, I have to check with someone to make sure that it's okay for me to say more."

She was also unable to answer half of the interview questions. When asked about why she was not allowed to, she responded, "Your question is an important one. So I feel badly to have to say now that I can't answer your question about why I can't answer (some) questions. I'm usually very open about things, so I really do regret having to decline answering all of your questions."

When a person formerly involved in some sort of official dispute is unable to answer questions regardless how much she wants to, there is one extremely natural inference to make. That is that she is under some legal agreement to not discuss the terms or circumstances of her change in status from "assistant professor" to "Bard College Research Fellow."

When asked if there had been any legal agreements made, such as one restricting discussion of the matter, President Botstein said, "There was no out of the ordinary legal agreement." The *Free Press* asked him to confirm and clarify this comment. He responded, "She can talk about whatever she would like." Botstein pointed out, however, that in most every contract there is a non-disclosure agreement, which he admits might be the case with Stewart. However, "She wasn't muzzled," he said.

There are too many contradictions here to come to any cohesive conclusion, and that is why I leave it to you, other Bard students, to look at what has occurred at our school over the past year. Some may see Stewart's treatment as a blatant pay-off to stop a sexual harassment suit. Others may see it just as Botstein does, as the school being "generous" to a professor it didn't want teaching anymore.

If you lean more toward the former, I'd like to leave you with the following questions. If Tracie Stewart was sexually harassed, where did the system break down? Why did the College not feel the need to investigate a request that faculty not ask invasive or sexual questions? When will it happen again, and what prized professor will students lose then? It makes you wonder.

For an update on the latest display of Bard's ability (or inability) to deal with sexual harassment, see "Albee Sexual Harassment Allegations Investigated", page 1.

Shuttle to take students right to the bars

Update from the Campus Safety and Policy Review Board

The Campus Safety and Policy Review Board agreed on the following recommendations at our last meeting on October 6, 2000, concerning transportation between Bard College and the Tivoli bars.

Shuttles should run until 2 a.m. (when the bars close) on Thursdays, Fridays, and Saturdays.

There should be shuttle schedules at the bars in Tivoli.

Small bus stop booths should be constructed and the schedule hung up inside.

Starting after dinner on Thursdays, Fridays, and Saturdays, there should be two

shuttles running: one to Tivoli and Red Hook (off campus runs), another running on campus.

Although these are the short-term solutions to the transportation problem, the committee also felt that the transportation director should not be oscillating between chauffeur for the college and trying to coordinate the many needs of a college transportation system. If the director could have more time to commit to student transportation needs, other factors such as radios in the shuttles and a transportation staff that is well equipped for students' needs could be considered.

Campus Center, Guys! Update by Allen Josey

In an effort to keep you all informed on developments at the Campus Center I will periodically write in with a summary on what is going on in and around the building, as well as what is in store for future plans.

VANDALISM: As a result of the increase in vandalism in the student center (toilets broken, windows smashed), approval has been given to hire an additional security guard, to be assigned to the building. If you are concerned with Big Brother watching your personal lives, you need to self-monitor the members of your community and discourage this kind of adolescent behavior.

STUDENT CONTACT LIST: The FUEL Book (Fill Up on Effective Leadership), an updated list of all current student clubs, their descriptions and contacts, student government contacts and information, and other useful how-to information, is now available. Copies can be obtained from the Office of

Student Activities or online at the Inside Bard site (click on "Student Clubs and Government" under the Campus Resource section).

ART: There has been a steady interest in displaying artwork in the Campus Center. All are encouraged to submit, so if you have an interest in showing your work, please get in touch.

PAINT JOB: In an effort to help warm up some of the space in the building, the hideously boring TV room has been given a new paint job. Other things to come: more plants for the building, horseshoe pits outside, a swing set and possibly tether ball.

AVAILABLE JOB: I'm looking to hire a few students who have some experience with theatrical lighting. These students would be hired as needed for lighting jobs here as well as occasional events in the Olin Auditorium. If interested, give me a call.

BULLETIN BOARDS: Over Reading Week a clean up of the bul-

letin boards in the building was done so that on and off campus event announcements, as well as general classifieds-type information, will be more organized, thereby reducing the urge to waste paper by wallpapering the entire building with flyers. All the main boards in the building have been designated for certain categories of flyers. Flyers posted in the wrong places will be relocated to appropriate boards.

HORSESHOES, etc: The TLS program is working on putting in horseshoe pits outside the building. We hope this will be done before the winter sets in. Other things that I'm looking into for the Spring include a tether ball set and finally getting the swing set erected that was given by the Senior Class of '99.

As always, feedback is wanted. You are encouraged to either drop a note in the comment box located at the Information Desk or send an email to campuscenter@bard.edu.

Against Public Opinion: Reassessing Israel & Yugoslavia

Genocide to the left of me, fundamentalism to the right, and here I am, stuck in the middle with...who?

AMBER BUCHHOLZ

As crisis and revolution unfolded in international hot spots in the past few weeks, the hypocrisy of America's leaders and news media had the opportunity once again to rear its ugly head. Most prominent among the headlines have been the dissolution of the peace process in Israel and the election of Vojislav Kostunica as President of Yugoslavia. Both events raised questions in my mind about the wisdom of U.S. foreign policy, as well as led me to doubt the sanity of public opinions both here on campus and across the country.

For years I have been mystified as to just why exactly it is that the United States bends over backwards to appease Israel and deny the right of Palestinians to self-determination. While it is true that Bill Clinton, Jimmy Carter, and other American presidents have been instrumental in negotiating peace between nations in the Middle East, for the most part the trend of the past few decades has been toward a growing demonization of the Arab world in the eyes of the general public. Rarely in the mainstream

media has the word "Islamic" not been immediately followed by the word "terrorist" or "militant." This treatment of the Arab world has bred fear and hatred in the minds of Americans, as well as a disregard for their basic human rights, at home and abroad. It's allowed Americans to justify a relentless decade-long bombing and starvation campaign against Iraq, the random bombing of Sudan and Afghanistan last year, as well as the ongoing oppression of the Palestinian people by the State of Israel.

When two Israeli soldiers were killed by mob violence last week in a Palestinian neighborhood, the

general sentiment expressed on television seemed to be that the peace process was dissolving and both sides of the conflict were equally culpable. I'm being generous by my use of the word equal, because even though the media made a half-hearted attempt to appear unbiased, the clear emphasis was on Palestinian violence and Israeli attempts to "curtail" it. Our esteemed presidential candidates didn't miss the opportunity to push their personal agendas, Gore especially reminding the public of his "unwavering support for the State of Israel." Hillary Clinton appeared at a Jewish rally in New York City condemning the violence committed by "Palestinian aggressors." When a CNN reporter deigned to ask Israeli Prime Minister Ehud Barak if his decision to send out helicopters and launch rockets into

Palestinian neighborhoods was "a bit excessive," American viewers then had the pleasure of watching a minutes-long speech by Barak justifying his actions.

Let's step back and look at some of the facts of this situation. As I write this article on Saturday, October 21st, 118 people have been killed in

Israel since the breakdown of the peace process three weeks ago - 110 of who have been Palestinians. Of the eight Israelis killed in the conflict, six have been soldiers. The Israeli military has closed off traffic in and out of the West Bank and Gaza since October 13th, keeping approximately 30,000 Palestinians from their jobs and prohibiting the entrance of vital supplies such as food and medicine into the Palestinian neighborhoods. Given this information, it's hard to understand how a clear thinking individual could continue to defend Israel's role in this current conflict or even assert that both sides have been equally aggressive. In an



In the Streets: Palestinians respond above to the staggering number of civilian deaths since the breakdown of the peace process.

emergency meeting of the United Nations General Assembly, the United States was one of only six countries (including Israel) to vote against today's resolution condemning Israel for excessive force against Palestinian civilians. What is our justification for such a stance? U.S. Ambassador Richard Holbrooke said the United States couldn't support the resolution because "it was biased." I wonder how he managed to make such a statement with a straight face.

Equally alarming to me as the mainstream's view of the conflict in Israel has been the reactions I have heard on campus regarding the events surrounding the election of Kostunica and the civil uprising that finally deposed Slobodan Milosevic. The liberal politics here at Bard are one of the leading reasons why I chose to attend this school, but lately I have been wondering if what I once assumed was an incisive ability to cut through mainstream propaganda was actually to a large degree the latching on to liberal rhetoric in an attempt to sound counter-culture. I have to congratulate each and every person I heard whimpering "poor Milosevic" and spinning conspiracy theories about how the CIA orchestrated the uprising of the Yugoslavian people "in an attempt to overthrow their president, just because he's a Socialist." Once I recovered from my shock, I had myself a good laugh. No wonder I overheard one person recently say, "Bard students are idiots and blindly support any left-wing shitfuck."

Regurgitating "left-wing shitfuck" doesn't prove you're a cutting edge activist, it just makes it abundantly clear that you're as incapable

of seeing all sides of an issue as the mainstream you purportedly condemn. Milosevic may have claimed to be a Socialist, but he was also a monster who helped orchestrate atrocities that have torn apart the Balkans for a decade, and left more than 300,000 dead. I correspond with a woman who works for Legal Aid in Albania, whose husband is helping to try cases for the International War Crimes Tribunal in the region. Believe me, although I have no first hand experience of what it was like to live under Milosevic, I have heard enough to know that "poor Milosevic" is about as outrageous a statement as, to carry the "Socialists aren't necessarily good people" point a little farther, "poor Stalin."

Not to mention, the assertion that the CIA was behind the civil uprisings in support of Kostunica is a complete discredit of the Yugoslavian people. How can a person make such a comment out of one side of their mouth while condemning the bombing of not just Yugoslavia, but also Iraq, out of the other side of their mouth? Wouldn't it be better to assert that people can overthrow their own rulers without the United States stepping in with our military and intelligence agencies?

I, myself, find that the events in Yugoslavia provide a compelling argument why the United States' strategy of bombing and sanctions is unsuccessful, especially when compared to Iraq and even Cuba. I watched the news out of Belgrade during the U.S. bombing campaign, and I admit it was ridiculously biased, but it did show me that when we drop bombs on a country's

schools, churches, and hospitals, all we really do is stir up nationalist sentiment. Likewise with Iraq and Cuba; war and sanctions have failed to depose Sadaam Hussein, and decades of sanctions against Cuba have only served to prove to Fidel Castro and his people that they can build a Socialist nation and manage to survive even under massively adverse conditions.

Borrowing a quote from an article I read on a Socialist news website, "TheMilitant.com," it is easy to see how Bard's conspiracy theorists are really discrediting the people they are attempting to support: "I can now say I am proud to be a Yugoslav because of what we students and working people did," said Bojan Boskovic. 'After 10 years of struggle we got back our self-confidence that ordinary people can change things, can make a revolution.'

"[Boskovic responded to] continued allegations from...around the world that Kostunica's electoral victory and subsequent street actions and strikes were a CIA plot. 'This is ridiculous,' he said. 'This bloodless revolution was organized by the people...the opposition parties continued to talk about peaceful protests and holding on for another day. It was only when factory workers and farmers came to Belgrade that things changed. And remember, Milosevic and [former Croatian president Franjo] Tudjman were responsible for the deadly wars that broke up our country...Now the politicians know that if something goes wrong with Kostunica, we'll take to the streets again the new way.'"

If this article serves any other purpose aside from offending its readers, I hope what it does accomplish is to make people consider the importance of thinking outside the narrow boxes of political and religious bias. After all, such bias and prejudice were at the roots of the conflicts in both Israel and Yugoslavia and are what continue to feed the flames of conflicts in every corner of the globe, including our own country. Although we Americans pride ourselves on being free thinkers, I think both examples of the rhetoric I've heard in the media and here on campus in the past few weeks prove that no one is immune from the tendency to get wrapped up in ideology.

Editorial Notice

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Responses to any piece appearing in the *Opinions* section are welcome. Send your thoughts to us via email at bardfreepress@egroups.com

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a benefit for farm sanctuary

[Friday, October 27th @ 7:00 pm]

redroom/basement of the old gym

\$2 donation to benefit Farm Sanctuary in upstate ny

Penfold
A Satellite Crash
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World War XII
Chris & Stephanie
The Feelgood
Revolution
Obscure Essayists

Point-Counterpoint on Iraqi Sanctions

U.N. Sanctions demonized by narrow-mindedness are complicated enough to deserve another look

TY LILJA

In studying the US sanctions on Iraq it is very sobering to realize the degree to which both sides are exclusively playing a political game that ignores the well being of the Iraqi people. This began with the Iraqi invasion of Kuwait. With his country in ruins after the war with Iran, facing a collapsing infrastructure, and a large foreign debt, Saddam Hussein took a gamble - one that cost his people dearly - and invaded Kuwait.

During Hussein's dictatorship Iraq launched wars of aggression against both Iran in 1980 and Kuwait in 1990. More frightening was his use of chemical weapons. In 1988 he launched the largest gas attack against Kurdish civilians since World War I; during the Gulf War he threatened to use this gas against U.S. soldiers and Israel.

During and after the war, sanctions were imposed. These sanctions didn't then and have never forbidden the Iraqi government from importing food, medicine, and other humanitarian supplies (to read the text of the actual resolution go to www.un.org/Depts/oip/). They did, however, forbid the Iraqi government from exporting oil and from importing military equipment and instruments of chemical warfare. Conditional for lifting the sanctions was that Iraq dismantle its chemical weapons arsenal and compensate Kuwait for the damage incurred by its invasion. To monitor the progress of the disarmament a UN inspection team was appointed.

Hussein, facing massive revolts in the north and south of his country, couldn't afford to give up the chemical weapons. With his military in ruins these were the only weapons he possessed with any great power to crush the dissidents. So he blocked UN weapons inspectors.

The sanctions had been intended as a short-term way to force Hussein's government to comply with the UN weapons inspectors. Two wars had left the country in ruins, and it was believed that, as a country that took most of its



Saddamiyat al Tharthar: a resort city built for Regime Vip's. Since the Gulf War, Saddam has spent over \$2 billion on such resorts.

income from oil exports and imported 2/3 of its food, there was no way Iraq could survive in the long term under such sanctions. The United Nations fully expected Iraq to comply with its resolutions, (these are UN Sanctions, not U.S. Sanctions). Instead, Iraq blocked the process, and the UN found itself faced with the possibility of massive starvation and child mortality in Iraq.

In Iraq the child mortality rate doubled. From a pre-war total of 56 deaths for every thousand children (a rate comparable to that of most developing countries), it climbed to 131 deaths per thousand (a rate comparable to that of Pakistan and Haiti).

During these years Hussein prospered. He earned money by annually smuggling over \$2 billion worth of oil out of the country. The increased child mortality did not affect his hold on power, and though he clearly had the resources to at least partially mitigate the effects on the Iraqi people, he chose instead to focus on rebuilding his military and building new presidential palaces. Since the war Hussein has built forty new multi-million dollar estates for himself and his supporters. Photos of these palaces can be found at usinfo.state.gov/regional/nea/iraq/iraq99.htm.

To remedy this a program allowing the Iraqis to export limited quantities of oil for food was pro-

posed in 1991. This proposal was initially opposed by the Iraqi government, but when accepted in 1995, the oil for food almost instantly doubled the daily caloric intake of the average Iraqi. Under the program Iraq was given the proceeds of oil sales to buy necessary food, medicine, and industrial equipment. In the autonomous northern region, where the government wields no significant control, the UN was charged with the same task. The results were that child mortality in the north, under UN administration, sunk to below pre-war levels. In contrast, it remained steady in southern and central Iraq where the Iraqis were put in control of distribution.

The disagreement over who was to blame in this was divided between the Iraqis, who claimed the United States was stalling on approving vitally needed contracts, and the United States and Britain who claimed that Iraqi mismanagement of the funds was responsible. Both claims were true to certain degrees.

The U.S. and Britain were not blocking the contracts. Instead they approved about 80% of them. The other contracts were held up because the U.S. and Britain were demanding the right to inspect them to make sure they didn't go to the military. In the context it seemed like a reasonable demand, but in reality the refusal of Iraq to allow inspections meant that vital sup-

plies were not getting through. Recognizing this error, the Oil For Food Committee recently set aside certain vital items which are shipped to Iraq without the approval of the committee. Lists of these items can be found at the oil for food homepage.

In 1999 the UN Security Council authorized Iraq to export as much oil as necessary. However, around this time it was discovered that the Iraqi regime was exporting food and medicine, both through the Persian Gulf and also to Jordan and Lebanon. This exportation means either that the situation in Iraq has calmed down, or more likely that the regime is selling these humanitarian goods to make extra money. Kuwaiti Coast Guard vessels actually intercepted a shipment of powdered milk meant for babies coming from Iraq (Pictures of this can be found at usinfo.state.gov/regional/nea/iraq/iraq99.htm).

In agreeing to write an article in support of UN Sanctions on Iraq I felt no obligation to write something strictly in favor of sanctions. Instead, I felt that the correct approach was to study the conflicting claims and report the story in the most honest and accurate way I could.

What I found in the case of Iraq was a threatening power that needed to be contained, and a set of sanctions that had not fully been effective in stopping the malnutrition and disease they had hoped to prevent. Reading about recent reforms within the Oil For Food Program has convinced me that the effects of the sanctions on the people of Iraq will soon be minimal, unless the Iraqi regime blocks their implementation.

Of course you can't base a protest movement on the idea of reforming the parts of the sanctions that are hurting civilians, while keeping in place the original purpose of the sanctions: to reduce the threat of Iraqi aggression in the Middle East. It just doesn't make a very good poster. For a protest movement you need buzzwords,

catch phrases, a clear villain, and a very simple message. People just don't feel comfortable protesting for reforms to correct excesses. Instead the approach taken is to utterly reject the validity of one side through selective information and outright denial.

Why exactly are Bard students supporting a regime that committed a genocidal campaign against the Kurds in the north and the Shia minority in the south, and saying that they oppose genocide? These campaigns had all the hallmarks of real genocide, burned villages, gas attacks, massacres of civilians, and the extermination of a culture. Opposition groups have been using dictionaries to define the sanctions as genocide. You don't need a dictionary for the Kurds and Shia.

The sanctions will remain in place, but the flaws in the Oil For Food Program have been corrected. Iraq is currently exporting oil at pre-war levels and has around \$30 billion currently set aside for purchase of humanitarian goods. So far it has spent 22% of this allotment. Weekly updates can be found at the UN Oil For Food website.

First and foremost, the reason why Iraqis suffer is because they live under a barbaric regime with no respect for human life. After killing over a million Iraqis in his first war, Hussein launched attacks on his own people, then added to their suffering by refusing to give up his chemical weapons. He has always had it in his power to at least partially alleviate the suffering of his people, and he has done nothing (see www.iraqfoundation.org).

In the north, where the UN controls the Oil For Food Program, things work splendidly, but in the south where Hussein's government controls it still isn't fully working because of mismanagement. There is no way to force the Iraqi regime to care about its people. Because of this callous disregard for human life there will be no peace or prosperity in Iraq until Hussein's regime is overthrown.

Complicated or not, U.N. Sanctions are murderous and wrong

SHANKAR GOPALAKRISHNAN

The United Nations sanctions on Iraq have caused one of the greatest catastrophes of this century, killing in excess of 1.8 million people in their first six years and devastating one of the most comprehensive public service systems in the world. In the past ten years, according to UNICEF, Iraq has gone from near-developed nation status to having the highest infant mortality rate of any country. As a UN Commission for Human Rights consultant put it, the sanctions are "calculated to bring about [the Iraqi population's] physical destruction in whole or in part" - implying that they can be described as genocide.

Hence it is not surprising that the sanctions have been condemned by thousands, including the Red Cross, the Holy See, several UN agencies, and 17 governments. These groups' positions are

opposed by the United States and Britain, which have blocked any attempt to ease the sanctions and threatened to veto any resolution that would lift them. Despite growing international efforts to protest and to break the sanctions, these two nations are resolved to continue this policy.

American proponents of keeping the sanctions in place argue along two main lines. In humanitarian terms they claim that the effects will be ameliorated or eliminated by the UN oil-for-food program, under which Iraq is allowed to sell oil in exchange for buying food and infrastructural supplies. Unfortunately this is rater far from the reality. Prior to December the legal cap on Iraq's sales of oil meant that the government received the absurd total of about \$8.50 per person per month to supply food, infrastructure, education, health care, and sanitation (it is important

to note that, even with exaggerated estimates of supposed "smuggling", the extra sales would have added less than two dollars). Furthermore, since the sanctions committee could block any purchase, the US and Britain often intervened to block vital supplies. For instance, they would approve the machinery for a water treatment plant and then block the metal pipes, on the grounds that pipes can be used in weapons factories. In this manner they also made it impossible for Iraq to rebuild its oil refineries, meaning that whether or not the UN placed a cap on sales of oil, Iraq would never be able to produce enough to feed itself. In light of these facts Secretary-General Kofi Annan, program director Benon Sevan, and Russian and French leaders have all sharply criticized the US and Britain for their actions, saying that the holds and blocks are often "arbitrary" and



Throw fists: Iraqi children have been active protestors in the ordeal

"detrimental to the survival of Iraqis". Only after such pressure was the "green list" of automatically approved goods passed - but the list only contains food and medical products, not the infrastructural goods needed to rebuild Iraq's water and refining systems. About two weeks ago we heard Tun Myat, UN chief administrator in Iraq, back on the podium again, begging the US to lift its holds.

Along the same lines sanctions

supporters claim that the sanctions' ill-effects are due to Iraqi government interference. In support of this they point to the improvement in health statistics in the three autonomous northern governorates of Iraq, where food distribution is UN-administered, as compared to the remainder of Iraq. The UN has refuted both these claims. Myat has said that the Iraqi distribution system is "second to none". In his

continued on next page...

Iraqi sanctions murderous continued

continued from previous page...

statement against holds two weeks ago, Myat also addressed claims of oil for food goods being found in other countries; he explained that this is probably due to desperate Iraqis selling medicine and baby food rations to earn money (which is needed to keep their houses and clothing). As for the second point, UNICEF and the Food and Agricultural Organization have stated that the northern regions are allocated more funds from oil for food than the southern areas (for political reasons, probably related to US insistence that the Kurdish opposition not be crippled). FAO also pointed out in 1997 that the northern regions are self-sufficient in agriculture, and that the difference in health statistics is "largely due" to this.

Finally, the administrators of the oil for food program themselves don't support the notion that the program can somehow alleviate the suffering of Iraqis. Dennis Halliday, the first chief administrator of the program, resigned in protest; he now says that the oil-for-food program is a "continuation of the genocide created by the economic embargo". His successor, Hans Von Sponeck, resigned last spring, saying that the sanctions had created a "true human tragedy". Within two days he was followed out of office by the head of the UN food distribution program. All three pointed out that it is impossible for an aid program to replace an economy.

In sum, when arguing in favor of oil-for-food, the US government is essentially saying that it has a higher opinion of the distribution system than the system's own managers do.

The second common argument is that the sanctions are necessary to keep Iraq from developing weapons of mass destruction. This, again, has been disputed by those on the ground. Most UN arms inspectors have verified that they don't think Iraq really possesses the capacity to manufacture such weapons (including hawkish former chief inspector Richard Butler, who called for the 1998 bombings). Several of those same inspectors have now repeatedly called for the lifting of sanctions. In June Butler called them "counterproductive and harmful", a statement that echoed earlier statements by former UN inspectors Scott Ritter and Raymond Zalinskis calling sanctions "inhuman" and saying that complete inspections were impossible and always had been impossible. Again the US government is asking us to have a higher opinion of the need for sanctions and inspections than the inspectors do

themselves.

We can also see the United States' real position on weapons inspections from recent events. Iraq recently said that it would allow inspectors back in - in exchange for a guarantee that, if they don't find anything wrong in a specific time period, the sanctions will be lifted. Russia, China, France, and much of the former UN inspection team all supported this proposal. Britain waffled. The United States was opposed, and has refused to specify

The sanctions on Iraq have killed more people than the war in Rwanda, the crack-down in East Timor, and the massacres in Bosnia combined. They have driven a nation fifty years back on the development line. They have condemned entire generations of children to lives without schools, medicine, or food.

what it is that they want satisfied before they will agree to allow the lifting of sanctions. The United States, in other words, won't say what they really want Iraq to do, and in any case it probably has nothing to do with weapons.

Given these facts the US position - that sanctions are necessary to halt weapons construction and that the suffering is largely due to the Iraqi government - is simply untenable. Regardless of one's views on the nature of the Iraqi government, the justifications for the Gulf War, and the supposed need for eliminating weapons of mass destruction, it remains true that the sanctions achieve no justifiable goal and have directly resulted in the deaths of millions of people. It is also true that those sanctions remain in place because of the aims and ambitions of the United States, which has abused its power as a permanent member of the Security Council to force the continuance of sanctions.

The sanctions on Iraq have killed more people than the war in Rwanda, the crackdown in East Timor, and the massacres in Bosnia combined. They have driven a nation fifty years back on the development line. They have condemned entire generations of children to lives without schools, medicine, or food. The State Department and its supporters weave an elaborate web of disinformation, distortion and simple lies to obscure one fact: the sanctions on Iraq are a brutal assault on Iraqis for the crime of being Iraqi, of being born in a nation that had the temerity to oppose America. The sooner that is widely known, and the more people that demonstrate that they will not stand by while the USA commits war crimes, the quicker Iraqis will see blackboards, aspirin, and the faces of healthy, normal children again.

S.A.V.E. Clears the Air

Rumors surrounding voting rights in Dutchess County dispelled

MONICA ELKINGTON

There are a few misconceptions among Bard students and faculty regarding the fight to obtain Bard students the right to vote in Dutchess County. As a representative of Student Activists for Voting Equality (SAVE), I would like to clear these up.

First of all, actions of students and those who supported us had no control over the indictment of former Republican Elections Commissioner, William Paroli, Sr. In every sense, he was a corrupt politician. One of his crimes was interpreting the election law incorrectly and thus not registering students. He was also involved in a big scandal in Poughkeepsie that did not have anything to do with students. (He supposedly had some questionable business dealings with some contractors for Dutchess County). As part of his plea agreement for those crimes, he was made to resign as Elections Commissioner. That is why he is in jail now and we have a new Elections Commissioner. It didn't have anything to do with us.

SAVE's main influence in the Board of Elections occurred after Paroli left. We contacted many local Republicans and urged them to consider the issue of students voting in the election of the new Republican Elections Commissioner. The new Commissioner, David Gamache,

does indeed support students voting, and in fact visited Bard with Democratic Elections Commissioner, William Eagan, on September 6th, 2000, to help register students.

County Boards of Elections in New York State have two commissioners, one from each major party. Both commissioners have to agree on vote counts, registrations and elections practices. Dutchess County is extremely conservative and has a weak Democratic Party, so here, William Eagan, the Democratic Elections Commissioner, basically does whatever anyone else wants him to. Former Republican Commissioner Paroli told him that students couldn't vote, so he didn't register us. SAVE then stormed his office in April 1999 and demanded that he let us vote. Since then, he publicly supports students' voting but told us that Paroli was keeping us from registering. Now, Gamache and Eagan agree that students have the right to vote where they reside during the school year.

Another confusion I want to

clear up is that there has never been a lawsuit filed on behalf of Bard students' right to vote. Vassar filed a small lawsuit in 1998 and lost on a technicality, but Bard students have never sued.

During the Spring 1999 semester, SAVE was in contact with Art Eisenberg, a lawyer for the New York Civil Liberties Union (NYCLU), not ACLU, and two lawyers that assisted him. Last April, our lawyers sent a letter to Commissioner David Gamache asking him to please register a particular list of

students that had previously been rejected from registering. Gamache dragged his feet and delayed in registering these students. After a month without a response, SAVE and our lawyers assumed that Gamache was not going to register us, so we started filling out affidavits and preparing a lawsuit against him. On the last day of classes last spring, we finally received word that Gamache was registering us, so the lawsuit was never filed.

SAVE's main influence in the Board of Elections occurred after Paroli left. We contacted many local Republicans and urged them to consider the issue of students voting...

Drug Law Forum

Incarcerated artist and activist speak out

JACOB GORDON

Gary Goodrow and Anthony Papa spoke on Wednesday night from the standpoint of their involvement in the Kuntsler Fund for Racial Justice concerning drug laws in America. Goodrow and Papa discussed some of the history of the Rockefeller drug laws and the development of the war on drugs. Anthony Papa recounted his experiences in prison for a drug crime and how he discovered his skill as a painter while serving out twelve years.

Goodrow traced the legacy of the Rockefeller laws from their birth in New York State to their spread across the country. It was in the Rockefeller era that the foundation was built for the country's current stance on drugs.

Policies such as mandatory minimums were born. According to Goodrow, the legacy of the Rockefeller laws, which were intensified under Nixon, has been one of corruption, lies, and capital gain. It is a legacy in which the most guilty culprits, mostly politicians and law enforcers, never will see justice. He noted that that "the number of people in prison in the US for non-violent drug crimes is equal to the entire prison popula-

tion of Europe."

Anthony Papa spoke about his experience in a maximum security prison in New York and how he is battling to change the laws that are putting too many people behind bars. He was arrested in 1984, after he was approached by an unknown man and asked to deliver an envelope containing four and half ounces of cocaine. The man was an undercover officer and Papa was sentenced to two 15-year to life sentences.

In prison, another inmate turned Papa onto painting and it became his passion. His artwork illustrated the emotions of prison as well as the political situation that has led to so many people in prison for non-violent, first-time offenses. Papa also sought education while incarcerated and acquired three degrees. His clemency, granted by Governor Pataki was a result of his artwork and the high profile that he made for himself through persistent communications with officials and legal representatives.

While in prison, one of Papa's paintings was exhibited in the Whitney Museum of American Art, and he has had many shows while in and out of prison. Since his clemency he has been on national television many times and contin-



Aborted Dreams Anthony Papa uses his activism through the Kuntsler Fund and through the law firm in which he works.

Anthony Papa described prison as "a very existential environment where someone can really find out who he or she is." His paintings depict his inner searching and issues of creative frustration as well as political issues such as felon disenfranchisement, the death penalty, and political power struggles and he finished by saying that, "the war on drugs is fuel for the prison industrial complex-it's all about money."

Comments, suggestions, responses?

call : 752-7079 (x.7079)

email: bardfreepress@egroups.com

thebardfreepress.vol2.issue4

One-Way Journey Through Despair

Jared Leto and Jennifer Connelly star in Darren Aronofsky's drug addiction opus, *Requiem for a Dream*

JONAH WEINER

There is a very broad sense in which *Requiem for a Dream*, Darren Aronofsky's intense and graphic tour de force about drug addiction and crushed hopes, which gets at its audience like a needle under the skin (or should I say, like a needle run through you as if it were a spit), can be seen as a requiem composed for just about any dream you've ever had. This sense is so broad it might be just a bit distorted but I mention it mainly to account in some way for the full-body blow the film's whirling coda delivers, which at once knocks you breathless, puts you almost in tears, and above all, makes you too, for a moment at least, feel doomed and done with. Even if you've never touched a drug in your life.

In the strictest sense, Aronofsky (and Hubert Selby Jr. before him, upon whose novel the film is based) is concerned here with the specific downfalls of four main characters only, all of whom have drug addiction in common. Harry (Jared Leto), thinks he can "make it big" unloading cut heroin at marked-up prices with Marlon Wayans' Tyrone. Harry's girlfriend Marion (Jennifer Connelly) goes along with it, in love with him, and in the hopes of a future they might have with each other away from the

dead-end life suggested by Coney Island, the film's jaundiced backdrop (figuratively and literally, as Aronofsky bathes much of the film in a yellowish exposure). The trouble with all three of these characters is that they are addicted to the stuff they're selling, and when their supplier gets shot up gangland-style they are left dry; nothing to sell, nothing for themselves. As the three search hysterically for another source, their idea of heroin grows increasingly obsessive and skewed until the drug is no longer a purported or visible means to any end, but hopelessly confused in their minds with the end itself.

Put in a sort of parallel to this storyline is Harry's mother Sara (Ellen Burstyn) and her diet-pill

amphetamine addiction, kicked off by a plan to lose weight. The screenplay here, written by Aronofsky and Selby, shows a bit of unevenness; Sara's predicament is handled far less delicately than that of the other characters', with what borders on a spirit of almost gleeful derision at certain points. Where there is a humanity and, moreover, human ambiguity, felt always in the film's portrayal of Harry and Marion's addictions and drops, for instance, Sara is presented often as an all but comic buffoon, fighting an infantile desire for the contents of her refrigerator



Come to me: Jared Leto, jaundiced, drug-addicted, and still delicious.

(huge pastries float above her in one "nightmare" sequence). In one exchange Sara's overarching dream—that she might fit into the red dress she wore at Harry's high school graduation and appear thus on a television show for whose contestant pool she has been randomly selected—is vocalized and reduced to a series of mantras: "When you're on television everyone really likes you. I want everyone to really like me," and so on. At these points

stances of her sliding grip on reality resonate powerfully with us. These scenes, in their spirit and visual allegory, are reminiscent of Terry Gilliam and Tim Burton at their best.

How good the performances are in general can be seen in the deliberate and substantial attention given by each actor to their character's disintegration and panic: nothing is cheap here. Jennifer Connelly

Sara is handled clumsily, effectively pigeon-holed and distanced as "emblematic," in a way that no other character is.

This is only some of the time, however. Interestingly, as Aronofsky makes the world around Sara more and more surreal (in one scene her refrigerator sprouts fangs and makes a lunge for her; in another a glamorized and disdainful TV version of herself beams into her apartment, and soon the entire apartment has transformed into a horrible, filmed set) the circum-

stances of her sliding grip on reality resonate powerfully with us. These scenes, in their spirit and visual allegory, are reminiscent of Terry Gilliam and Tim Burton at their best. How good the performances are in general can be seen in the deliberate and substantial attention given by each actor to their character's disintegration and panic: nothing is cheap here. Jennifer Connelly

deserves especial credit for much of the film's off-putting tone and jarring effect. Her face, a pale white offset strikingly by dark eyebrows and ice-blue eyes, is endearing and cold at the same time; Connelly hints at a depth and complexity, something unfathomable and something frightening, in Marion's character. When *Requiem for a Dream* has delivered her fate—an incredibly painful and disturbing sexual degradation that is arguably worse than any other here dished out—and we see her for the last time, she curls on a couch into a ball, the camera hovering above her: her eyes are closed, shut to us, a smile spreads on her lips, and then she is gone.

In a New Bjork State of Mind: *Dancer in the Dark*

MARKUS KIRSCHNER

As leaves fall around campus and cricket hymns resound through the woods, I am reminded of the rhythm of nature. I notice the rustle of my steps on a leaf-covered path, the noise of a car on a gravel road, the toll of a distant bell. These tones layer over each other and of its own volition a sympathy emerges. As I pass different images and various places, feelings are evoked completely without consciousness. Emotions are expressed not by feelings created in my own psyche, but simply because I am an active participant in the natural event which envelopes me. If I allow myself, I can discover music in every noise, sound or crackle. I can create for myself an environment that exists for no one else. I can hear and see things no one else can.

In his newest film, *Dancer in the Dark*, Lars von Trier has found

this same music and rhythm in nature. He presents a Czech immigrant factory worker, Selma (played by Björk), and shows that despite her terrible job, rapidly depleting eyesight, and son for whom she can barely provide, this



Frnk Bjork! Bjork can climb walls and vacuum clean ceilings.

woman still finds repose in music. Modeled after the Nordic fable, "Goldheart," *Dancer in the Dark* is at base about a woman who sacrifices everything for the good of others. Through a downward spiral of unbelievable events, Selma is charged with murder and sentenced to death. It seems only natural then that she has to find an escape, even if it is merely in music. She finds in the buzz of the drill press in the factory, in the clank of the train on its

tracks, in the skip of the needle on the record player, a conduit to her fantasy world.

Unlike Clarissa Dalloway, Selma uses the sounds of the natural world not to be brought back to reality, but rather to escape from it. Selma does not float into her alter-reality, but rather snaps into it. The music of the material world is not something that evolves for Selma, but rather it is an immediate escape for her. Lars von Trier used the counterpoint of prayer as a means of escape for Emily Watson's character in *Breaking the Waves*, but for Selma it is not simply her own voice which takes her away, but rather its mixture with the music of the material world. This mixture affords Selma the opportunity to leave whatever situation is ailing her, whether it be the monotony of her job or her intense fear before she is put to death.

These songs are, of course, beautifully composed and performed by the star of *Dancer in the Dark*, Björk. Although the pieces sometimes appear to be oddly placed and the lyrics seem a bit strained at times, von Trier reminds the audience that this is normal, "This is a Musical!" Through Selma's frequent visits to the cinema to see musicals, we are able to see the somewhat absurd nature of character motivation in the reckless outbreak of song that often occurs

in vintage musicals. And although von Trier illuminates and plays with these ideas, he strays away from them. Instead of leaving Selma with no motivation for her own singing, von Trier allows the music to grow organically, from her natural world.

The song and dance numbers are well choreographed and beautifully shot. The still images of railroad workers in the song, "I've Seen It All," still haunt me weeks after I have seen the film. The severe close-ups of Björk's full Nordic face while she sings with startling sonority an a capella version of "My Favorite Things" is one of the most poignant scenes ever captured on film. The scene, which takes place in her isolated jail cell, reminds us of the beauty of solitude while at the same time horrifies us with the ever-pressing notion of death. Von Trier, as well as his cast, uses the songs not only to find some other reality (for the pieces are undeniably always rooted in the "real" world), but to express something which is not readily available in a combination of simple word and image. Von Trier complicates the pattern by using a lyric based musical text as his soundtrack.

But why make the film a musical? Even if there is an organic process by which the music arrives, why add choreography and lyrics? It seems that von Trier is suggesting

that "The Sound of Music" exists not solely in nature or in the human form. For von Trier and Selma, music exists only when one allows it to. Music has to be heard by the human ear for it to exist and it has to inhabit the material world for it to be found. Music is never created, but rather it is discovered. It is absorbed and transformed; it is sempiternal and familiar.

As humans, I don't think we can live without music. I can't imagine how it is to live without sight. Von Trier doesn't understand these notions either and by endowing Selma with the ability to dream and see (not in the visual sense) despite her failing health and social situation, he points out that we all have the ability to taste the music, if we allow ourselves to escape. If we submit to the magic of the screen and allow its images and sounds to enter not just our consciousness, but our bodies, von Trier suggests that there is some kind of gnosis there. Selma states in the movie that she always leaves film musicals at the second to last song, that way the movie never ends. But what von Trier illustrates is that if we just relent, the music will carry us on, past the second to last song and into eternity.

Bard Photo Professor Jenny Gage Shows in NYC

Ventura project focuses on the lives of post-adolescent drifters in Southern California

JR VALENZUELA

Most people who come from a town whose population is below a certain level, maybe 150,000 or less, tend to get very excited if they encounter a reference to their hometown in the world at large. Regardless of the medium, or whether it is positive or negative, just witnessing it in connection to something bigger or authoritative causes some kind of excitement. I was certainly no exception when I found out about Jenny Gage's most recent show, *Ventura*, which was on display at Lühring Augustine Gallery through the middle of October. Born and raised in Ventura, California, I was eager to see what the artist had come away with and seeing how it worked within my own conception of the town and people in it.

The opening image, the back of a girl's head looking up towards the pattern cast by a light fixture onto a room's ceiling, was a visually dramatic and beautiful interaction tempered by the sparseness of the rest of the scene. Gage's choice of format, color 35mm, worked especially well in this and her other interior scenes. The large size of her prints meant that most of the textures and detail would be simplified, so that the magnitude of the light and its gradation of tones across the print would be the driving force of the picture, as opposed to the specific texture of the ceiling or the rest of



"Ventura (Girl on Couch)": One of the large-scale prints that made up Gage's show.

the surroundings.

In her shots taken outside, this look of simplification doesn't work nearly as well. These photos show young girls that Gage identifies as "drifters", with the camera often focusing on a section of them-- just their upper body or a leg. While they were still very much within a context, in one case the back of a pickup truck, in another on a hillside, everything about the pictures revolved around the obvious visual interest in a particular part of the girl. The lack of precision in texture meant that this interest that was the crux of the whole photograph would be largely negated by the

fact that it couldn't be taken very far before the subjects blended into their surroundings.

Perhaps this serves as a statement about the girls themselves. Or this could be seen as forcing the viewer's full attention in a certain direction up to a point, then letting them fill in the rest when the specific detail doesn't readily appear; a sort of suggestion of what drew in the photographer in the first place. But at first this didn't seem to make sense with the photographs.

One of the exterior shots that truly stood out was of a girl on the beach at sunset, with a large rock outcropping on the Pacific Coast

Highway visible behind her. She appears at first as almost a silhouette, but as the eyes adjust, her face becomes distinct and she confronts the camera directly. This impressive tonal range that added a subtlety to the picture and many others was unfortunately under-

mined by the gallery convention of placing glass in front of the prints. While it does serve the ostensible purpose of protection from any number of things, the interference from reflections was frustrating as it obscured the full quality of the prints.

Aside from technical objections, I couldn't see the significance of many aspects of the show and the images. The title, the locale, in fact the only piece of text in the whole show was the word *Ventura*, suggesting a certain import to whatever qualities are specific to the town and area. Yet almost all of the pictures were from outside the

town, and came off as being fairly unspecific in terms of establishing a definite sense of place. Gage's relation to the girls she photographed also came off as somewhat unspecific, neither close nor distant, where the fact that she found herself in proximity to her subjects seemed arbitrary, even though at times she was in their homes.

Thinking about it further though, what seemed unresolved in much of the work started to make sense in relation to what can be assumed of Gage's status as she was making these images. In all probability a stranger to the town, she is drawn to these girls because they are there but, like her, are transient and do not necessarily live there. The curiosity aimed towards them by Gage and her camera is met with distance. They appear largely unconnected to their surroundings, but do not assert themselves as the center of attention. Whatever stands out about them eventually becomes indistinct, establishing an atmosphere that is at once elusive and straightforward. The photographs outline an experience that is based on an exploration of people, but where these explorations lead away from the people being photographed and to a broader sense of where they are. Their lack of connection becomes Gage's mode for her own attempt at connection.

Spoon and the Art of Good Ol' Simple Songs

Old school indie act releases *Love Ways EP* on Merge Records (and loves you)

TYLER DROSDECK

In a sense *Love Ways* begins where Spoon's CD single *The Agony of Laffitte* (Saddle Creek, 1999) left off. Of course, the story extends way beyond that. Back in spring of 1998, Spoon released one of the most bizarre and original records ever to see major-label light (*Series of Sneaks*, Elektra, 1998). Despite tons of due critical praise, including *Magnet* magazine naming *Sneaks* the 6th Best Album of 1998, Spoon was less-than-glamorously dropped from Elektra a few months after the album's release. *The Agony of Laffitte*, incidentally, has been called Spoon's concept single; it is an intentionally one-sided tale of lies and betrayal.

I'm not one to suggest that the split from Elektra has brought about the best set of circumstances. It's impressive, though, that until the release of *Love Ways*, a short five-song effort, Spoon has put out a suspicious number of songs on the Internet, distributed a whole disc of unreleased songs to friends, and spent a lot of time in the recording studio, all without the aid of any label. We never doubted their valiant return, and they haven't failed us, this time returning with

the help of Mac MacCaughan's (Superchunk) Chapel Hill-based Merge Records.

The first song on the EP, "Change My Life" suggests that songwriter Britt Daniel might be a little less bitter than when we last heard him. Lyrics such as "Don't want to be your victim for life / don't want your exclusive rights / I just want you to change my life" suggest that he and the rest are ready to move on. In some ways, *Love Ways* is in itself a demonstration of the energy and excitement of putting out new material. As with the *Agony* single, the songs here are longer, more drawn out. Though

the days of two-minute Spoon songs might be over (save for the minute and half gem, "Figures of Art"), Spoon are still writing great, catchy-as-hell songs: overdubbed harmonies, yelps, howls, growls, and, of course, handclaps are all still here. Daniel is still perfectly comfortable writing a good "song", a preference and distinction that he recently explained to me over the phone:

"The music that really turns me on the most is about songs. The Everly Brothers wrote amazing songs. The people that wrote the songs for The Supremes wrote amazing songs. The Beatles wrote amazing songs. And then people nowadays are still writing great songs... Songwriting has taken a little bit of a backseat to sound effects and beats and stuff like that and I'm into that stuff too, but I think [songwriting] is just amazing"

This in itself creates a split between *Love Ways* and *Series of Sneaks*, for instance the new record lacks the sort of thematic and stylistic cohesion of the older, making the sacrifice for what I see as great songwriting. Daniel's rediscovery of classic-rock may have influenced the bluesy "I Didn't Come Here to Die", but other songs like "Jealousy" and "Figures of Art" reflect the pop-rock stylings of say, the Beatles and Big Star, respectively. Above all, these songs are built on the knowledge and respect of songwriting. Unlike acts like the Make-Up or the Murder City Devils, Spoon avoids the "cheese-factor" that is too common when songwriters tread across the common waters of pop-rock histo-

ry. The songs here are, in my opinion, some of Spoon's best, an interesting thing since they feel like some of the most simple of the group's

compositions. If nothing else, *Love Ways* works as Merge's attempt to hold us over until Spoon's much-anticipated full length record, the recording experience of which Daniel likened to that of their *Soft Effects* EP (Matador, 1997):

"Both were hatched out real fast. We just sort of threw the songs together and they were just sort of half written and we just sort of rushed through it. And I like it."

This in itself might explain why I have become recently re-obsessed with Spoon; I find myself playing all of their records in chronological order again and again. In a time when pretension and arrogance seem they might threaten the well being of independently released music, Spoon comes as a refreshing change of pace. Anyone who witnessed Ida's disrespect of their



My Style is Telly Sevalis: Spoon walks the tightrope, and their style isn't off-balance.

audience during their soundcheck and performance in the Old Gym this past Friday would appreciate Spoon as offering a pleasant reassurance that egos aren't everywhere.

Music is about the experience of listening to it, talking about it, and at times talking over it. It enters the foreground of our brain and shifts to the background and swarms around us. Spoon knows it. They want your attention. If you love music, then Spoon loves you. I think you will love them, too.

The Flaming Lips beat Radiohead up at Irving Plaza

TOSH CHIANG

Irving Plaza is a great venue to see any serious show, and it's to no surprise that the Flaming Lips chose such a comfortable club to play. Lead singer Wayne Coyne and his crew are definitely people you'd like to see up-close. But my only concern, in the freezing wind, was just getting into the club. Waiting in line was no surprise though--the Lips are one of the most exciting live performances around. Scalpers were uniformly dressed in their black-clad ticket-holding jackets--peddling their product at the unbelievable rate of \$75.

Eventually we made it in and immediately rushed to the shirt stand. The cool thing about a Flaming Lips show is the way in which the audience gets to take part--that is to say, it's a very interactive show. One component was the headphones that we were in line for. I handed the lady my Bard College ID and in return received a small radio receiver and some headphones. Having caught one of these shows before, I was quite happy to discover that everything was in working order. The headphones were picking up a radio signal of the concert and broadcasting them into my ears--kickin' up the stimulus of the show a bit.

After chilling out with the fellow concert-goers, I was pleased to see that the opening band came on. Based in NYC, Enon is a quartet comprised of traditional rock and electronics elements. It also has members from Braniac and Skeleton-Key. The band did one hell of a job for an opening band--

from the heavy overdriven bass to the slamming drums. Especially of note was the lead vocalist's performance. The man has real stage presence. He swaggers about the stage and does all kinds of cool "rock star" gestures. He also plays a cool '50s Danelectro guitar and Casio keyboards through it all. The band has an overall fresh sound, something like Elvis Costello meets Sebadoh meets noise rock--which simply means that they're loud, melodic and talented. It wouldn't even surprise me if this band were signed with Elephant 6. Yet one thing is clear: Enon shows true promise. Their new album *Believo* is out on See Through Broadcasting Records.

After a short interlude, the Flaming Lips began to set-up. Guitarist/drummer/keyboardist extraordinaire Steve Drozd did most of the work. The band has almost no roadies. Occasionally Wayne Coyne could be seen looming in the distance, dressed in a bright yellow rain jacket. On stage the band's set-up was amazing. In the background was a screen which displayed various movies and scenes--all intended to go along with the music. Next to that was Wayne Coyne's extensively used gong. There were no drums since the band played to a synched-up tape, but for the quality of the show it was necessary. It is impossible to convey with words the amount of energy that the Lips play with. Going to a show is like attending a well-done performance art piece. It's just that these guys know how to make it fun.

So they took the stage and it all began. A brilliant show filled with



You got that right: The Flaming Lips played against an elaborate stage set up at Irving Plaza, pictured above.

bright, well-executed music, hand puppets and loads of interaction. Throughout it all Coyne tossed out masses upon masses of balloons and confetti. He said that he wanted a "birthday party feel." And as

the party atmosphere spread it obviously affected the audience. In fact, some of the more fragrant concert odors spread throughout the club as the band started off with the first track from their critically acclaimed

album *The Soft Bulletin*. They then played most of that LP, some favorites from "The Clouds Taste Metallic" and of course their one and only hit, "She Don't Use Jelly." Wayne even did some bantering between songs--explaining the band's true, near-death experiences in "The Spiderbite Song." Also of amusement was Wayne's use of hand puppets to sing the songs; several audience members even sang along with their own hand puppets. But one of the more memorable scenes was when mid-song, the Easter Bunny and a Sanrio character of Hello-Kitty fame, Keroppi, bumrushed the audience and began to dance. Like the Lips' music, it was wonderfully surreal. And overall they gave one excellent, bubbly and exciting show. They are definitely one of the premier live acts today, recorded drums or not. Wayne Coyne's voice is also an inspiration for anyone who can't sing. And for a band that used to tour the hardcore punk scene, they sure have come a long way, making beautiful, chill music.

So as we left I did my best to get an interview. And for about thirty-seconds I talked to Steve Drozd about it. But as security escorted me out, I knew that I would have no chance of meeting him at the upstairs bar-stupid freakin' security. But it was a great show anyways. And if you want to hear excellent music, you should definitely buy *The Soft Bulletin*. I might add (I was in several vehement arguments at NYU over this) that it is a better pick over Radiohead's *Kid A* any day.

Jumpin Jack Flash! The Dance Moderation Show

Wildly interesting styles converge in the Avery Arts Center

RAFI ROM

Hot Sweet Damn! Last weekend, the Avery Arts Center was host to the October Dance. As usual, the show featured dances choreographed predominantly by students moderating into the dance department.

The eight dances were all excellently choreographed. Simple but elegant lighting by Lori Fromowitz, Hanna Jensen and Kate Shapira, with costumes by Jill Sutherland, complemented the dances. Lasting just over an hour, the show kept the audience intrigued and did not once fall into the Bardian tradition of dwelling on a single, unbearable theme too long.

Opening the program was Djuna Passman, who performed her own dance to a Tom Waits song. Passman, sporting pigtailed and a red dress, choreographed this hectic dance. Passman chose to take a big chance by using such a disjointed style, but she definitely pulled it off.

I found "Sleeping Awake", the next dance of the lineup, to be the most entertaining and lighthearted. It was a complex dance featuring 10 dancers as robots, abstract animals and suave strollers dressed in old-fashioned garb. An eclectic musical mix including the Squirrel



Hot Nickels! Dancers bombed atomically, Socrates' philosophies couldn't define how they were droppin' these dance steps.

Nut Zippers and Leonard Bernstein added to the lighthearted fanfare.

Another dance choreographed by Passman followed. The piece began solemnly, with Corey Sullivan surrounded by four female dancers in leotards, but smoothly changed into a jazzy performance. Closing the first set of dances was "Seventh," a ghostly dance, as it literally had a solo dancer draped in a sheet, dance performed by Alexis

Steeves.

Beginning after intermission was another slow dance, "Monofilament." Sophomore Rebecca Gordon accompanied dancers Amy Chin and Julie Webster's melodic performances with Vitali's Ciascona for the violin. Bethany Bowen's "Threadbare" followed, which relied less on various props, focusing more on the five female dancers.

she broke into a more flowing dance pattern.

"Catcher in the Rye" followed, which featured an interesting score by Unkle & Richard Ascroft, and an even more unusual costume design. One student remained predominantly in the center of the stage as the others, holding pieces of elastic draped from her body, danced around her.

The mixed media "Starting With

Danielle Brown performed her own piece, "It's a Man's World," accompanied by a James Brown song of the same name. Brown mixed the two styles that definitely dominated the night; at times she danced somewhat stilted, yet at other points

"Walking" ended the night. As images of dance chosen by choreographer Maggie Cornell flashed on the screen behind the stage, well-mixed soundbites offering a creative retrospective of dance accompanied it. Eleven students, performing various styles that oddly meshed well, danced in front of the flickering images.

One of the most interesting aspects of the dance was the use of a live video camera. At first, one crewmember filmed the dancers, allowing the audience two angles to view simultaneously, creating an interesting format of watching dance. Then one dancer took the camera and pointed it to the audience, making the onlookers actually part of the performance.

Cornell's idea worked perfectly and was an excellent end to a night of diverse dances showcasing student talent. The dances were entertaining even to the person with little knowledge of this medium (like myself).

The next dance program will begin Saturday, December 9th, as senior students showcase their talents in the Winter Dance. This event will also showcase faculty choreography and flamenco dances.

Modernization and Tradition

Award-winning Waiting pits romance against cultural revolution

RAFI ROM

"Siddhartha can calmly wait, he knows no impatience, he knows no plight," writes Hesse in his western outlook on eastern religion, *Siddhartha*. Well not all humans are so enlightened, as Ha Jin points out in his novel set in developing China, *Waiting*. Instead, Jin portrays how waiting can wear the human psyche thin.

Setting his novel in the immediate post-cultural revolution era, Jin documents the continuing modernization of China's urban cities, contrasted with the stagnation of the agricultural villages, still buried in ancient traditions as industry becomes China's main economic force.

The two main characters fall victim to the uneven progressions in tradition. Nurse Manna Wu falls in love with Doctor Lin Kong at the naval hospital in which the two work together. Together, they spend 18 years waiting for Kong's divorce, for every summer he returns to the village he grew up in, to his waiting wife Shuyu, herself a victim of old customs. Kong, embarrassed of his arranged marriage, feels that in "the New China" no one would tolerate a "woman with bound feet."

With bound feet and ancient traditions that bind her life, Shuyu acts essentially as a caretaker, nursing her husband's elderly parents and raising their only child, Hua. Not able to grasp the idea of a divorce, she agrees to it every time he proposes one.

Shuyu never understands her husband's rejection of old traditions. "Don't you think of our old age?" Shuyu asks Kong. "When we're old and can't move about and work the fields, we'll need a son to help us." Yet Kong dismisses these reasons as "feudal."

Wu, in turn, is left waiting for the divorce. As the years go by, so do her prospects of finding a new husband. Although everyone in the army hospital sees Wu and Kong as



a married couple including the sympathetic Commissar Ran Su, the rules enforced by the communist party do not even allow them to walk together outside of the confines of the hospital, let alone engage in any sexual relationship.

The situation in which Wu finds herself has great impact on her appearance and personality. As she grows impatient waiting for the divorce, her hair grays and her face loses the youthfulness it once had, branding her an old maid instead of a prospective bride.

As the story builds, so do the tragedies. Beginning at the 17th year of attempted divorce, Jin recounts the various obstacles that paradoxically

keep Wu and Kong apart, yet together. The final act sealing their fate in this cursed relationship occurred 10 years into their wait, when Wu was raped by one of Kong's military discharged patients.

Afraid to report it to the authorities, Wu becomes disgraced when her acquaintances find out about the occurrence. Kong himself is labeled a "green-hatted cuckold" by the Commissar's wife.

Jin's compelling storytelling weaves the various "waiting" threads into one solid novel. Although written in English, the book sometimes reads as a translation, paying more attention to the exact words than to the overall flow of the story, which often interrupts the reader's attention. Nevertheless, Jin's excellent descriptions of China's evolution during the 20 year span throughout the 1970s and '80s cleverly inform even the most uninformed reader of the various conflicts that arose in the context of nationalism. Apart from a few brief points of awkwardness, the novel as a whole has a simplistic beauty.

Ha Jin, penname for Xuefei Jin, currently teaches creative writing at Emory University. As a child who grew up through the cultural revolution, Jin often centered his stories around that era. After the Tiananmen massacre in 1989, Jin decided to permanently stay in America. He is now married with a child, and his third book and second collection of short stories, *Quiet Desperation*, will be published later this fall.

"Set in the immediate post-Cultural Revolution era, Jin documents the continuing modernization of China's urban cities, contrasted with the stagnancy of the agricultural villages, still buried in ancient traditions as industry becomes China's main economic force."

lection of short stories, *Quiet Desperation*, will be published later this fall.

Confessions of a videogamer

BY EZER LICHTENSTEIN

Pitfall [Acclaim] Atari 2600.

Rating: 6.5 out of 10

I recently took out my Atari 2600 and decided to play it again. I hadn't played the Atari in almost 15 years, and was completely flabbergasted when I found one for about ten dollars. As I was inspecting some hardware and games, I came across an old game that I haven't tried out since I was 4 or 5: Pitfall.

Those of you who remember Atari 2600 surely remember this classic, most prominent game (besides Space Invaders, Q*bert, Pong, etc.). This was the first side scrolling adventure game for any console. With the advent of Pitfall, then came others such as Super Mario Brothers, Sonic the Hedgehog, and limitless others. But Pitfall was the grandfather of them all.

In the game you have twenty minutes to explore the Mayan Jungle and collect loot. Each panel that you come across has two different paths, either above or below ground. If you choose above you have to contend with crocodiles, sinkholes, rolling barrels (from nowhere), and swinging vines. If it is the below route you choose, then you have to contend with brick walls and constant scorpions.

What makes this game fun is the seemingly endless world to discover and the Mayan booty which can be found. What makes this game not so pleasing is a lot of panels that are repetitive themselves and that the game play gets monotonous and boring. If I were to rate this in the context of today's game this would get an abysmally low rating, but in its own right it deserves more. The game is very simple (all games from that era really are), but still brings back all the nostalgia of playing video games 15 years ago.

I would recommend finding an emulation of and playing on your computer, as opposed to how I did it. The game will bring back a lot of memories, but also a thought of "Why was I so into this game when I was little?" Still, Pitfall is worth playing, even if it is just to see how far games have come in only a decade or two.

Parasite Eve II [Squaresoft] Playstation.

Rating: 8.7 out of 10

Parasite Eve, the prequel to Parasite Eve II, is based off a story by Hideaki Sena. What the original game tried to do was combine cinematic game play with a lot of classic themes of role-playing games. A lot of reviewers thought that the game play for the original Parasite Eve was repetitive and boring, and detracted from what could have been a great game. I, on the other hand, enjoyed the game play quite a bit.

I would not have been upset if Squaresoft decided to keep the same battle engine, but they didn't. They decided to listen to the majority, not me, and changed the style of the game. This was not a bad change whatsoever, in fact, it was an improvement. The game handles exactly like Resident Evil (all the battles are in real time).

You are Aya Brea, a FBI agent trying to stop the invasion of monsters that have mutated mitochondria. You travel all around the Nevada-California region trying to suppress the monster assault. You develop some contacts along the way as the story progresses and such. In the game you have hit points and magic points. When you defeat the mutated organisms you receive experience points and battle points. The experience points don't raise your level, but rather let you gain more magic. The battle points act as money and allow you to buy weapons and ammunition.

That idea for Parasite Eve II combines a survival-horror game and a role-playing game. I thought the concept worked well together, even if it does make the game a little less stressful, because you can buy ammunition when you need it instead of worrying about who you can and can't shoot.

With any Squaresoft game, the production value is high and this game shows it. There are impressive character designs, monsters that resemble the environment they are in, reflections on shiny surfaces (floors and glass), different noises for the different types of ground you walk on, and the list goes on.

The problems that I had with it were that I couldn't turn 180 degrees immediately, which made some fights seem unfair. The auto targeting didn't always aim at the characters I needed it to. For example, if there were flying creatures and crawling creatures, it would automatically aim at the crawling creatures and would be very difficult to aim at the flying guys. Meanwhile the flying guys attacked me and the crawling dudes just sat back and minded their own. Also, I noticed that Aya looked younger then the prequel. This is explained in the story as a side effect of her unusual genes that let her cast magic. R-i-g-h-t.

This sounds very similar to the Tomb Raider syndrome of adding bigger breasts to the lead character and lowering the game play. Seeing as I am a heterosexual male, this doesn't bother me too much, but it could get annoying if these add-ons in games keep happening. All in all the game is very good and I recommend highly that you play it.



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It came...it was strange...it was...

Drag Race 2000



Dancing, Romancing: Although there was some initial awkwardness at the party, with the crowd split, boys on one side of the gym and girls on the other, but then R. Kelly came on the speakers and the mood of pure sweet love swept everyone into the dance floor. Exhibit A: above; exhibit B: below.



Harleys, G Strings, Face Paint: These students had the crowd hoping that, maybe, next morning, they'd wake up next to a fat, greasy, set of tire tracks...



Represent the Student Body: Downies



The Aerial View: Showing much initiative, these revelers stood proud on a wooden tower, proving that Bard students could work together towards a common cause. While drunk and naked.



Drag? It was hard to find (apparently). Feast your eyes, right.



Tractor: Construction marks the campus from North Campus to South Campus. Above, work on Cruger Village is pictured...



With the Molson flowing like wine, the tassels spinning like blown dandelions, the thighs manly but shaved like a shorn lamb, the Old Gym sleazy, Drag Race 2G was a fun time indeed

photographs taken by Rasul Heatley