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Levine Steps Down, Michele Dominy Appointed as New Dean

Stuart Levine will return as a professor after one year sabbatical

VINCENT VALDMANIS and KERRY CHANCE

After 21 years of service, Stuart Stritzler-Levine will step down at the semester's end from his position as Dean of the College and Vice President of Academic Affairs. Michele Dominy, Professor of Anthropology and member of Bard's faculty for 20 years, is to become dean on July 1st. Robert Martin, who is presently the Dean of Graduate Studies and the Associate Dean of the College, will fill the Vice President of Academic Affairs position. Once the transitions are complete, Levine plans to take a yearlong sabbatical and return to the college to teach psychology and pursue his passion for photography.

The official announcement



about Levine, originally scheduled for the last day of classes, was pushed up by two weeks when the Free Press began investigating the story. Of the Free Press' inquiries, Botstein said, "Your request [to make the announcement earlier] was very reasonable... as there's a need to know in the community." He emphasized; however, that the

initial announcement date was arranged at Levine's request. "[Levine] wanted it to be as discrete, as late, and as quiet as possible...but [the Free Press] made a very good case in that people start to leave at the end of the year."

Noting the difficulty of commenting on Levine's immense contributions to Bard, Botstein said, "His commitment to this institution and to the entire Bard community has been unyielding and always informed by a keen mind and a deep humanity."

"There's too much to remember... Stuart will be an important figure in the life of the college in the years to come," Botstein told the Free Press.

Of his tenure as dean, Levine said, "I feel tremendously honored see Levine on page 6..."



Always ready to lend a hand, Dean Levine helps out at a barbeque behind Kline in 1986. For more photo's, see page 16.

For Better or Worse, Big Pharm Gives Up

AIDS related intellectual property case against dropped due to public pressure

GILLIAN MEANS

A great victory for HIV/AIDS activists around the world was the recent decision by 39 pharmaceutical companies to drop their lawsuit against South Africa for its 1997 Medicines Substances Control Amendment Act. The Medicines Act stated South Africa could begin the production or importation of cheap "copycat" HIV/AIDS drugs in a state of national emergency.

The drug companies dropped their lawsuit and agreed to pay the government's fees on April 19, after a number of international organizations, including Médecins Sans Frontières (Doctors Without Borders), subjected the companies to enormous public pressure.

First-year Yale law student Amy Kapczynski helped form one of the most influential groups in causing the 39 companies to buckle. Kapczynski took classes at Bard and later studied under Professor Tom Keenan when he taught at Princeton. She then returned to Bard to work on the Human Rights Project with Keenan when he started teaching here.

Yale scientists created the d4T anti-HIV drug (marketed as

Zerit in South Africa) and leased the patent to Bristol-Myers Squibb. Kapczynski won the support of Yale to push Bristol-Myers Squibb to leave the lawsuit. This, coupled with the pressure from activists and international organizations, caused the entire group of pharmaceutical companies to drop the lawsuit.

The Free Press had the opportunity to interview Kapczynski on her thoughts about the recent decision. Of her reasons for joining the fight against the drug companies, she said, "I became involved because I had seen the impact that AIDS medication was having in Western countries, and it seemed to me unconscionable that people in other countries weren't getting access because they couldn't afford the outrageously inflated prices of these drugs."

There is more than one side to the issue of distributing anti-HIV/AIDS medications, though. There are two primary arguments that continue to come up in the literature on the subject.

The first is that the reason pharmaceutical companies develop drugs, any drugs, is to make a profit, which is protected by intellectual property and copyright laws. These are the see AIDS on page 6...

Tiananmen and Beyond

Human rights panel discusses contemporary issues in China and their roots in the student movement of 1989.

HILLARY PATTERSON

Bard has significant links with the movement for democracy and human rights in China. The children of several imprisoned Chinese activists have studied at Bard, and in 1998 the college hosted a secret conference of exiled dissidents. Therefore, 'Human rights and politics after The Tiananmen Papers', an event held at Bard on May 8th, attracted three very influential figures: Andrew Nathan, Bob Bernstein and Xiao Qiang.

Professor Andrew Nathan of Columbia University is the author of many books on China, and compiled *The Tiananmen Papers*. This work, which he describes as "the biggest leak of state secrets in the history of communist China," contains official records of top-level discussions relating to the Tiananmen Square protests of 1989. In the late 1990s a highly placed Communist party member offered the documents to Nathan because, he said, he was frustrated at the lack of political reform in China's one party state.

Nathan told the source leaking the documents there was more material than any reader would

have time to read, so they had to cut down the volume. He told the Bard audience, "we had all already seen the students on television, so we didn't have much on them. We concentrated on the minutes of meetings, and we focused on Beijing, not the 347 other cities where there were protests. I authenticated the materials by cross-checking facts."

Nathan warned of great obstacles to reform in China, one of the main ones being that people in power don't want their careers jeopardized by supporting the democracy movement. He said this dilemma is one that reformers in autocratic regimes always have, but added, "if we do nothing, nothing will change." He said that backing the human rights movement, pointing out religious persecution and the use of psychiatric hospitals to house political prisoners, "is a day by day grind, but it leads to small progress in the long run."

Also present was Bob Bernstein, the founding Chairman of Human Rights Watch and a former Chairman and CEO of the publishing firm Random House. A veteran campaigner, Bernstein was initially interested in human rights in the Soviet Union, and after its col-

lapse turned his attention to post-Tiananmen China. He said, "you don't know where pressure will lead - when they pushed out the Shah in Iran, they had no idea what it would lead to. But you have to believe in it. It's a gross oversimplification, but sunlight is the best disinfectant."

Bernstein claimed that mobilization of the huge and long-suffering Chinese labor force is "the next step". He also made the dubious claim that the entire foreign press corps is in Beijing, and it is hard for them to get out because they are very heavily regulated.

The third panel member was Xiao Qiang, Executive Director of the Human Rights in China. Seeing the fate of his colleagues being persecuted overseas, he gave up his academic career to fight for human rights. He commented, "the on-campus democracy movement doesn't exist today in China. Students are looking for business opportunities, and the chance to study abroad. It's pretty much a deal by the Chinese government after Tiananmen Square in 1989 - they said, 'we'll give you the space to make money, but you have to leave us the power.'"



China All-Stars! *Tiananmen Papers* editor Andrew Nathan, Human Rights Watch founder Bob Bernstein, Human Rights in China executive director Xiao Qiang, and Kerry Brogan, Bard Senior and translator.

Room Draw Rears its Ugly Head (again)

The fate of over four hundred first year students, left without housing for next year, remains to be seen.

CONNOR GAUDET

Room draw was on Monday. For many, it was the day the earth stood still. For others, it was a day of jubilation and rejoicing. There were a few changes made to the way room draw was handled this year, both of which had to do with squatting. The first was that you did not have to go to the room draw to squat your room anymore. The squatting process was taken care of last Tuesday through Friday. Secondly, now an upperclassman in a double that will remain an upperclassman double next year can squat and change roommates.

In years past, 20-30% of the student body squatted their rooms. That means 20-30% fewer students at room draw. "We're trying to make it more polished, less chaotic than in years passed," said Residence Director Eva Bodula.

Some students have been complaining about dorms being made less available to upperclassmen to make room for first year students. The aim is to make a more central freshman community. The first years are being placed in two groups, Cruger Village (New Cruger, the Keens, and Oberholzer) and dorms around the Campus Center (Tewksbury, the Toasters, the STDs, and the New Toasters). This is intended to make a safer environment for first year students. Only doubles in the designated first year dorms were reserved. Tewksbury singles were also set aside for transfer students and midyear or late arrivals.

For these concessions being made by upperclassmen, they were given

exclusive rights to South Hall, Sands, Stone Row, Manor House, Manor Annex, Robbins and the new Village "Green" Dorms currently under construction. As Monday showed, Manor and Robbins have grown slightly less popular with the availability of the air-conditioned, Ethernet-installed "Green" Dorms.

The Village Dorms are being built in two phases. Phase one will be complete for the Fall 2001 semester. It includes five dorms. Two are a mix of doubles and singles, and the other three contain four suites each. Phase two will be completed in the spring and have one larger dorm and three of the smaller four-suite dorms.

Although an extraordinary number of present first year students were waitlisted on Monday, it is still likely they will receive housing. For the past two years, the waitlist for housing has had 100% placement on campus.

Being taken offline next year is Albee to make room for an expanding science department. New labs, classes, and faculty space will replace the dorm rooms. Annandale House is next on the list and could possibly be taken offline as well, and it was not available for room draw, so the probability is high. The space would be used for offices. The trailers that are strewn around the ravine will be returned to the leasing agency next year.

The reactions from students at the room draw ranged from jubilation to mourning. Everyone has a group of friends that somehow got in good with the upperclassmen to get



Hey, take it easy ladies, everyone's going to get a room, so calm down and take a deep breath.

a suite. First years and many sophomores were for the most part at a serious disadvantage, though. "This shit is screwed up," Colin Garstka remarked.

Adam Howard was a bit perturbed as well when he stated, "This is the most disorganized thing I've ever been to in my life."

Several people over the course of the evening commented that the entire situation was very "Bard". First year Brian Greene had no doubt as to the impossibility of his getting a room and did not want to stick around. He said, "I went and talked to Freddy [Barnes] and said, 'I know I'm gonna be waitlisted, so I gotta stick around anyway?' He says, 'Yup.' Fuck."

Gabrielle Kammerer best summed up everyone's feelings about room draw in one simple statement: "Why I oughtta..."

Despite the wealth of complaints, however, it seems that room draw is becoming a more refined process, with fewer horrible-worse-than-death consequences and perhaps more dorms with air-conditioning and Ethernet. One of Eva's final comments was, "We want people to be happy where they live. It's a huge part of your life here."

The future of room draw is continuing to look up. Right now housing is only guaranteed to first year students. Residence Life would like to be able to find a way to guarantee housing to sophomores and seniors

as well; sophomores because of the chaos of moderation and seniors because of the chaos with senior projects.

That is more of a long-term goal, however, than a near-future prediction.

Unfortunately, there is no way to please everyone. With 400 plus people on the waiting list, we cannot be sure how many people actually can be pleased. It seems to be a pickle for not only students but for Residence Life as well. So before grabbing your pitchforks and torches, hammers and stakes, try to remember that they are people too, with just as much work.

Town Meeting Urges Dialogue

"If you feel offended, you are offended".

CONNOR GAUDET

Last Thursday morning every student received a notice that there would be a student-organized Town Meeting that night to address "a recent breach in community standards of respect for difference." Needless to say, in a population as politically correct as Bard, interest was sparked.

At 7:30 p.m. Kline was fairly full with concerned and interested students. Student moderator Sarah Shapiro quickly discussed that the event that had spurred the meeting was a joking but hurtful email between friends. She read a statement from the parties involved, which stated they wished to handle the affair privately. That was the extent of details.

The specific aim of the meeting was to open a dialogue to the entire community about these kinds of occurrences. From the first audience comment, the night was directed toward two goals: deciding how to best express objections to stated or printed messages and actually talking about some of those offensive messages.

Most of the discussion focused on the first point. After opening the meeting, Sarah passed around posters from a few years back that twisted "Sexual Violence

Awareness Month" into "Sexual Depravity Awareness Month" as an example of a potentially humorous joke being largely offensive.

The issue of free speech followed. One student was concerned that by discussing what members of the community found offensive a line would be drawn as to what can be said, posted, or printed at Bard. It soon became clear, however, that the objective of those who organized the Town Meeting was not to determine how to limit the speech of anyone, but how to allow and encourage others to express feelings they may have about what occurs at our school.

One student said, "The issue of freedom of speech is important. It is our right to speak out but also to try not to hurt other people."

This sentiment was reiterated throughout the night. Two students made the particular point that not all offensive speech at Bard is meant jokingly-some is actually malicious. The community has a right to hold those people accountable for the damage they do, they argued.

It was stressed that although Bard is home to a wide range of people all united as what one student called "misfits," we are not a utopia. There are issues that need to be dealt with on a community

level and that of offensive speech is one of those.

At the end of the night, the only conclusion seemed to be that offended students should speak out-it is their community too and they have as much a right to be comfortable in it as others. When students come forward with such concerns, they should not be told they are overreacting or taking something too seriously. "If you feel hurt, you are hurt; if you feel offended, you are offended," said one student. Also, as in the case of the "Sexual Depravity Awareness Month" posters, those who set out to offend should think about exactly what it is they are doing and for what reasons.

Of course, it was said, there are no simple solutions and Bard will never be a place where no one is offended by anything.

Very few cases of students being offended were brought up at the meeting, and the one for which it was called was barely discussed at all. Although it is a private matter, the two involved students felt the entire community could learn from the experience. It was at their request it was held; none of the Deans or other college administrators were involved in organizing the event.

Student Government 2001-2002 Roster

Central Committee
Secretary: Hassan Faruq
Treasurer: Dumaine Williams
Chair SJB: Mehnaz Rabbini
Chair SLC: Pia Carusone
Chair EPC: Kathryn Ross
Chair Planning Committee:
Bianca D'Allesandro

Student Judiciary Board
Chair: Mehnaz Rabbini
Jordon Berkowitz
Juliet Morrison
Monica Elkinton
Nikhil John
Reneta Rutman (alternate)
Kris Jacobs (alternate)

Student Life Committee
Chair: Pia Carusone
Caroline Muglia
Rebecca Johnson
Reazur Rahman
Kris Jacobs
Dumaine Williams
Eben Kaplan (alternate)

Planning Committee
Chair: Bianca D'Allesandro
Tamara Plummer
Robert Lee
Imran Ahmed
Sarah Schapiro
Elizabeth Anderson (alternate)

Educational Policies Committee
Chair: Kathryn Ross
Social Studies: Jessica Neptune, Mehnaz Rabbini
Science: Juliet Morrison, Alexandria Papadaki
Literature: Lydia Willoughby, Molly Meikle
Arts: TBA

Poughkeepsie Institute
Pia Carusone

Board of Governors
Wendy Cuesto
Sarah Shapiro

Board of Trustees
Tamara Plummer
Cinta Conti-Cook

EMS Council
Nikhil John
Bianca D'Allesandro

There's a new Sheriff in Kline: Manager Jim Eigo Speaks

JONAH WEINER

Free Press: Coming into Kline as its new manager what situation did you see yourself stepping into? What did you see that needed change? What are your ideas for Kline?

Jim Eigo: Essentially I see my job as just trying to accommodate the requests and criticisms that the client has, and I see my client as being the 900 students on the board plan here.

FP: When you got here, were there things you saw as wrong or that you wanted to take in another direction?

JE: I wanted to see participation numbers go up, and those are the way we collate our information on how many students are actually coming and eating. We have our numbers from the kitchen that show how much food was eaten, approximately how many students came through. What's great about this campus is that there are just under 900 students so it's really easy for me when a kid walks up to me and says "Hey why don't we have applesauce?" and boom, it's done, easy. Yesterday a student asked if we could have iced coffee. I had it out there five hours later. So for me that's the fun part of my job, that's what I like doing. If I can put a smile on just one person's face,

that's the goal, to make the client happy. I like to be a presence not just on the chat board but in the server too, so that students see me, so they can grab me and say "hey, blah blah blah."

FP: There seems to be, in both word of mouth and a lot of things expressed on the message board, a lot of resistance to the new management, to you coming in here and changes that that's brought with it. Where do you think this resistance is coming from, and what do you think it's responding to?

JE: Honestly, I don't feel like there's been—I mean, I've gotten some really great feedback from some kids. There are those little things I can accommodate to make it, as cliché as it sounds, a little more like home here. The resistance—I don't feel like I've gotten resistance, I've actually had a few dialogues; there were a couple of environmentally conscious students who raised the issue of a lack of china or silver or glassware, but it was only through us talking about this issue that we got on the way to progress.

FP: What's the story with the back door, with cracking down on students without IDs?

JE: There's often a gap between the amount of food being consumed and the amount of swipes picked up on the machine. Next year we're



Jim Eigo takes a bite out of the Vegan Fried Wheatberry Burrito, and can't contain his...excitement.

going to have a new machine up front, as well as a checker at the back door. That'll make it quicker for everyone to get into the building. Students not on the meal plan can't eat here; I'll bend over backwards for the 900 students that are my client but if people aren't on the meal plan...

FP: There's also kind of a general dissatisfaction about the compulsory meal plan: if you live on campus you're forced to be on the meal plan, and that creates a certain amount of resentment. What do you think about that?

JE: Frankly that's, you know, that's

not our—we're just a food service, that's not our decision.

FP: Isn't there some contract that Chartwells has with Bard that says x amount of students will be guaranteed, on the meal plan, paying such and such, to make it profitable for Chartwells?

JE: I think that's more on Bard's side, wanting every student on campus to be able to eat on campus. I'm really not sure about that contract, I haven't read that contract. I think there's a push where next year there'll be more Bard bucks, which will create some flexibility.

FP: Can you talk about the controversial space that the message board has become? There have been a lot of back and forths up there between you and students, and if someone writes "the new manager is so and so"—

JE: The newest one says that I "have gingivitis."

FP: Right, there's another one that says "the new manager is a butthead" or something and then there's a comment responding to it; that says "and you are an asswipe." And that's an extreme case but in general there's a concern about the respect your responses entail for student concerns, however they may be phrased.

JE: I most definitely did not write that one, that's not me. There's no need for me to respond to things that nasty, the only things I take the time to take issue with are when someone has a genuine request. Like the typed one, the most recent one, regarding a student who wanted to bring a sandwich out to a friend of his not on the meal plan.

FP: If someone writes "where the fuck are the Frosted Flakes?" do you see that as credible?

JE: Regardless of how it's worded, how it's phrased, that's neither here nor there for me. If they want Frosted Flakes, they can get Frosted Flakes.

FP: A question you said you had for me before we started this interview had to do with the specific cultural condition at Bard, this general spirit of freedom and permissiveness, a trust that stu-

dents can be self-regulating, that pretty much works out. And when there's a restriction put on that freedom, there's usually some sort of student backlash, which I think has happened a bit in Kline, in respect to your new management, in terms of eating outside and having your card, or Carter writing that letter about giving his friend a sandwich.

JE: That type of stuff has never been allowed; maybe no one's ever done anything about it, but it's never been allowed. Kline has always been a place for students on the board plan. And, when it comes down to it, I've never stopped anyone from eating outside. Most students I've had pretty good conversations with. I think, partly, any time there's a new guy on campus there's going to be a buzz.

FP: When someone writes, like they did on the message board, "hey lighten up, this is Bard," what do you say to that?

JE: I shrug it off, I shrug it off. I mean I'm here for one reason, and that's to provide the highest level of service and food to my client. I try to be as accessible as possible, but you know if kids want to write things up there, a lot of time it's just humorous graffiti, gripes about the state of the world. There's valid things and then there's just other stuff.

Also, in terms of student feedback, Chefs here bend over backwards to make interesting vegetarian dishes, they buy vegetarian cookbooks and take them home with them to look at. I'm looking into new vegan desserts. I certainly

didn't have a chat board when I was a student at New Paltz.

FP: When you first got here did you think you had your work cut out for you? Did you think you were walking into a mess, something that was

going to take a lot of work? Did Chartwells bring you in to "clean this place up," like a new sheriff in town?

JE: Unfortunately, no, I'm not that exciting, I just responded to an ad... But, yeah, I thought I was stepping into a basically good situation, so far I'm really digging the experience. In general I think students were looking for someone to listen to their requests, there was a lack of an avenue for suggestions. But look, it's a little bit harder to be admitted to Bard than it is to get into SUNY-New Paltz, and the fact of the matter is that we have a little bit higher caliber of an intellect for me to interact with, and that makes it a lot more enjoyable, you know what I mean? I'm not weeding through a mess of sorority and fraternity symbols. Here it's all about communication.

What is Project Clean Plate?

VINCENT VALDMANIS

The glossy posters have been in Kline for a month. Heralding a program called Project Clean Plate, they encourage Bardians to "Bring back clean plates and help your campus dining service contribute to local food banks and charities!" The goal is a reduction in food waste that translates into donated surplus for local aid organizations. An honorable endeavor, yet some have wondered: is this a goodwill effort or Chartwells' propaganda operation to save money? "At Chartwells, completing the circle is a way of life, and it's an integral part of our vision for the future," croons the company's website about its "Nurture Our

World" campaign. Clean Plate is not part of that program or any promotional campaign, declared Kline manager Jim Eigo.

"The size of our [parent] corporation means we have some responsibility to do our part. We do things like this to try to promote the idea that we're part of the community," he asserted.

In March, before Clean Plate began, Bard students dumped ten 44-gallon tubs of fresh food per day (the containers by law are never allowed to be more than two-thirds full). A month after Clean Plate's inception in April, Eigo reported a 20 percent decline in food waste. The response was "not as high as it could've been. But it takes some time to incite

habit change," he noted.

Why is it that so much food is returned to the kitchen? Eigo feels it has to do with people in a hurry, not necessarily that they don't like the food. "It depends on how much time you have. If you're in a rush, you may not finish your meal."

Because Clean Plate has only recently started, donations have not yet been made. Eigo estimates around \$300 of food will be given to the Northern Dutchess Community Action Center in Red Hook per month. More importantly, Eigo says, Clean Plate has helped raise awareness of food waste. He wants to promote the idea of "Take what you want, but eat what you take."

The Corporate History of Chartwells

Chartwells-USA is a division of UK-based Compass Group, the world's largest foodservice company. Compass Group claims its annual revenues exceed \$12 billion, and it employs 265,000 people in more than 80 countries. The behemoth is about to expand further with a planned merger with Granada, a media and food service group.

Chartwells-USA says it "combines the variety and affordability of a food court with the high quality service, health, and nutrition of a five-star restaurant" to blessed lucky souls at more than 220 colleges and universities in the U.S. The company operates self-described "gathering places" that it somewhat ironically refers to as

"Electives."

Unforgettable social interaction is only the beginning at Electives. "Here Chartwells has taken the food court concept to new heights," the company exclaims. "The Electives staff prepares daily features with an exhibition-style flair. We call it 'Menutainment,' and it enhances the dining experience by enabling customers to observe food preparation techniques, product demonstrations, and culinary showmanship."

In addition to Chartwells, Compass Group owns Bateman (health care services), Canteen Corporation (prisons services and vending), Eurest (workplace food service contracts), Flik

International (private dining), Letheby & Christopher (sporting and leisure events), Medirest (health care services), Restaurant Associates (sporting and leisure events), Roux Fine Dining (executive hospitality), and Scolarest (education food services).

Compass Group also owns 4,500 restaurants like Upper Crust, Ritazza, Not Just Donuts, and StopGap, and operates thousands of licensed franchises of Burger King, Pizza Hut, Sbarro, TGI Friday, Harry Ramsdens, and Taco Bell. It also runs the corporate food services of Microsoft, British Airways, and MCI WorldCom and will cater the 2002 Winter Olympics.

A FLOC of Seagulls, flying high for human rights

Fair Labor Organizing Committee tackles Bard's sweatshop dependency.

LELA CHAPMAN

When you buy a Bard College t-shirt at the bookstore, do you know where and by whom it was made? By a ten-year-old in Indonesia? By a woman working forced overtime in Mexico? Or even at an American sweatshop?

Yeah, okay, guilt, guilt. The truth is, our everyday existence involves purchasing and using goods and services from companies whose labor standards are usually unknown to us. Companies on the defensive often howl "Trade secrets!" when confronted with disclosing the exact sources of their goods. Expecting industries to regulate themselves is, frankly, laughable. So what's a socially conscious liberal arts institution to do?

Enter the Bard College Code of Conduct, a vital but largely invisible component of Bard's business policy. Adopted in 1999, the Code requires Bard subcontractors to "provide us with reasonable assurance that the goods and services that they purchase are not tainted by sources that take unfair advantage of workers," as a condition of continued business. For the purpose of the Code, subcontractors are considered to be those with ongoing contractual relationships with Bard, rather than companies hired for single projects. The Code of Conduct requires that subcontractors, as well as their contractors, subcontractors, suppliers, and so on down the line, maintain basic

employment standards. These standards include requirements of a living wage, reasonable working hours and quota expectations, health and safety standards, freedom of worker association, and prevention of discrimination, harassment, and forced and child labor. In addition, the Code includes a general clause calling for environmental standards.

How does all this work? Subcontractors must disclose to the college full contact information for their suppliers and manufacturers. They must inform workers of the Code's standards. Bard also has the right to send organizations to monitor working conditions if deemed necessary. If a subcontractor does not follow the Code of Conduct, Bard can terminate the business relationship.

The Code got started in 1999, during a time when student organizing of such codes was a hot issue.

Students at Bard had a relatively easy time of it, compared with students at schools with big athletic apparel deals who stood to lose a lot of money if such a code were passed.

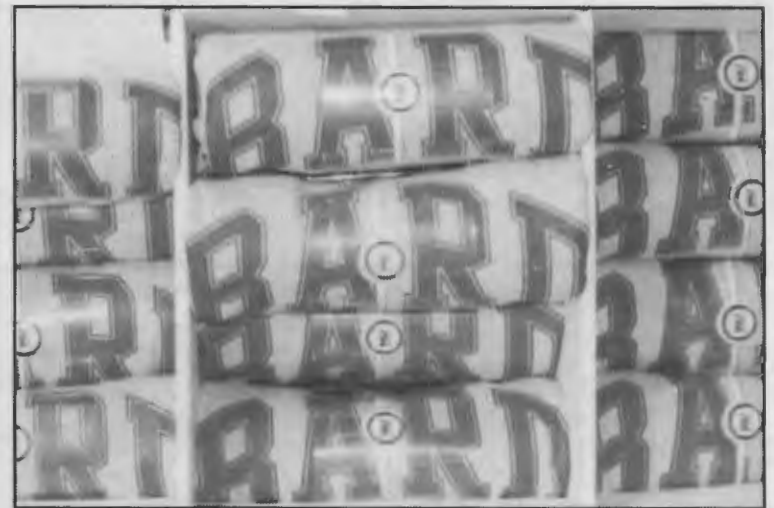
Student Michael Chameides recalled some initial "stalling and paper-pushing" on the part of the administration, and a few legal worries. Contrast this with administrative response at the University of Wisconsin, which pepper sprayed demonstrating students, or at SUNY-Albany, where 58 were arrested for holding a sit-in. For the most part, as Vice President for Administration Jim Brudvig said, the college

has "always been cooperative, fairly open." Bard has the special distinction of being the first college, as far as we know, to extend its Code requirements beyond apparel and apply them to all subcontractors.

The Fair Labor Organizing



“The FLOC still has far to go in ensuring that Bard's business dealings truly do not support labor exploitation.”



Committee (FLOC), a team of paid students and administrators, is responsible for Code enforcement. This year, all three major Bard subcontractors, Chartwells, Servicemaster, and Barnes & Noble, signed the Code, and the FLOC has been in the process of obtaining disclosure information from them. The process is slow, and while a framework for monitoring apparel manufacturing exists through the Workers' Rights Consortium (WRC), the college will be blazing a trail in trying to monitor working conditions at farms where Kline food is grown, etc.

The FLOC still has far to go in ensuring that Bard's business dealings truly do not support labor exploitation. Future FLOC projects might include fair trade coffee and

teaming up with the Migrant Labor Project. As Lori DiCiutiis, an administrative member of the committee, pointed out, the FLOC's work is part of a larger effort by the college to address numerous concerns of social and environmental responsibility, including recycling and composting, sustainable building, and energy efficiency. These efforts are critical in the push to "create an environment at the college that practices what it preaches."

The FLOC welcomes input and ideas from anyone interested. Come drink fair trade coffee at our teach-in on Wednesday, May 9 at 8:30 p.m. in Olin 203, or contact Maggie Von Vogt, Shankar Gopalakrishnan, Michael Chameides, or Lela Chapman.

Leslie Gabriel: Red Hook Town Board Candidate interviewed

MICHAEL CHAMEIDES

Leslie Gabriel, a registered Democrat, is enthusiastically running for a seat on the Red Hook Town Board. His platform includes standing firmly for responsible and conscious development, protecting family farms, opening up local government, and "getting more bang for the taxpayer's buck."

Gabriel has been actively courting the Bard College vote. He believes that given the new voting rights for the Bard community, students can make a leveraged impact upon the transformation of Red Hook town government. He recently sat down for an interview with Bard student Michael Chameides, to talk about some of the issues facing the local community and share his vision for the future.

Michael Chameides: Leslie, you prioritize community cooperation in your platform. If you are elected, how will resolve conflicts inside the community?

Leslie Gabriel: I will create a format with professional facilitation. For example, for a development project in this area, we should bring in a facilitator and all the stakeholders. We should work with the community, not just real estate developers. Red Hook should have referendums to decide major conflicts.

MC: What is your stand on the

proposed building of the Hannaford Shopping Center often referred to as the "Big Box"?

LG: The planning board failed to negotiate a downsizing of the store. Red Hook does not want to be a regional shopping hub. The Hannaford store is too big for a community store. The board should have a s k e d Hannaford, "What are you going to give us?" The site is at St. Margaret's, just next to Holy Cow. This could make a great community center and pedestrian area. But, Hannaford was not willing to negotiate. Maybe they're not the kind of company we want to recruit. This was a missed opportunity for collaborative planning. [Anyone who is interested in collaborative planning should take a look at www.landuse.org for more information.]

MC: How do you stand on environmental issues?

LG: There's so much involved in nature that we don't even know, its healing properties, it allows people to eat. People don't treat it with respect.

We should have restrictive zoning into areas that are treasures, like

portions of the Hudson River. We need to clean up the Hudson River. At least start something. We could test dredge and see how it goes. We need to hold GE's feet to the fire for stalling and spending three million a week on creating an illusory conflict.

We should also look at sprawl vs. cluster development. We need to preserve open space. We need to clean up toxic waste sites, like PRX. [For more information on local environmental problems, go to www.scorecard.org.]

MC: If you are elected what are you going to do for workers, specifically migrant laborers?

LG: People should be allowed to unionize. We could have a town forum on migrant labor. People should have one visa, and that's for the planet.

MC: At Bard, there is a common anti-corporate sentiment. How do you stand on the issue?

LG: "Anti-corporate" is missing the boat. We must judge corporations on their corporate responsibility. Some are helping to exterminate the planet we live on. But some are doing the right thing, Ben & Jerry's, for example.

MC: I want bike lanes, how can we make that happen?

LG: There is the Greenway Compact, which gives grant money to create bike paths and walking paths. Tivoli is working on one now. People should go to town meetings to find out more. It's a great way to be in communication.

MC: Ralph Nader was criticized because people argued he could never implement his platform. If elected, how are you going to get results?

LG: The job of the government should not be seen as the provider of services, but facilitator. I will bring a new sense of partnership between the town and municipalities. People should choose what's right, rather than what's profitable. Once people realize the power of the dollar, they could change the world.

People need to be more connected. We should find ways for people to be part of a larger vision rather than individual points of view. Once you envision a dream, people fall into line. Everyone wants a community that works. Take the wonderful things of the baby boomer's era: dream of a better world and create the world we want. It's great to dream but if we don't organize and create structures, we'll be left with thwarted intentions and finger pointing

MC: How are we going to make choosing "what's right" prof-

itable in Red Hook?

LG: For example, we could find grants and money for farmers to convert to organic production. We should find training. Make housing more energy efficient; grants are available. There are lots of ways, offer subsidies for company's who put land in the public domain.

MC: What's your track record?

LG: I started a business from the ground up. It's been successful for 10 years now. I founded The Center for Community Renaissance (CCR), a community solution think tank, based in Tivoli, NY The CCR has held 2 successful major conferences in the area. On November 11, 2000, we held the Northern Dutchess Smart Growth Conference. On May 5th, 2001, we held a conference on sustainable agriculture in the Hudson Valley.

I also sit on the Board of Directors of the Hudson Valley Sustainable Communities Network, an organization to bring sustainability issues to the forefront in the Hudson Valley.

Anybody interested in enthusiastic volunteering opportunities, just call (845) 757-3448 or e-mail to laszlo@webjogger.com

This article should not be viewed as an endorsement for Gabriel's campaign.

Famous Tiennamen Dissident Speaks to Free Press

KERRY BROGAN

Amidst the intellectual fervor that brought about the heightening of China's democracy movement in 1989, Wang Dan, then a twenty-year old freshman at Beijing University, emerged as one of the principal leaders of the student protest. The protest, turned hunger strike, was organized by students of Beijing Universities and other burgeoning intellectuals as an attempt to break through a stalemate in negotiations with conservative leaders of the Chinese Communist Party. The students called for progression of the democratic movement in China, namely, for freedom of speech, freedom of the press and of assembly, and for a hampering of political corruption.

After the crackdown in the streets around Tiananmen Square, several participants, including Wang Dan, were sent to prison or sentenced to political exile. After serving a total of nearly six years in prison, Wang was released to the United States on medical parole shortly before Clinton's visit to China in 1998. He now studies modern Chinese history as a graduate student at Harvard University where he continues to write and to actively fulfill his "duty" of leading China down a progressive road to democracy.

In reevaluating 1989, Wang Dan sees that the Tiananmen Square phenomenon, like all things, holds its place in history's chain of events. He therefore asks us not to dwell on the 1989 incident solely as one of loss and tragedy, but to view it as a key turning point in China's modern history. "I cannot believe that the sacrifice was all in vain," he says, "or that all the blood flowed for naught. Looking back after nine years, I now see June 4th as a turning point in China's progress toward democracy." By casting history in a paradigm of social progress, Wang Dan paves the way for us to understand the Tiananmen phenomenon in the light of a future-oriented optimism. He invites us to view the Tiananmen phenomenon in context of its long-lasting political and social repercussions as well as its overall impact on China's ideological transformation, which remains essential to China's possible transition to democracy.

Kerry Brogan: In reflecting on your active role in the movement in 1989, particularly at Beijing University, do you see yourself as acting out of your commitment to

social responsibility or out of your own will to pursue intellectual endeavors?

Wang Dan: Actually, I would use the word "duty" over "responsibility." As a young student-- an intellectual-- I saw it as my duty, both to my country and to Beijing University, to be concerned about politics, to carry on this tradition.

In an article about your poetry, you spoke briefly about the eight months you spent in solitary confinement and silence. Can you talk more about how that experience affected your understanding of language and the human need for expression and communication?

Yes. During this time, I could only communicate with one person: myself. I was extremely lonely and so wrote poems as a means to communicate with myself, to express loneliness and revisit memories. It made life a little bit easier; it helped me survive.

Also, I realized how strong the desire to communicate is. I never would have realized how important it is to the human condition.

At that time, was writing more a way of affirming existence or meaning, or more of a mode of expression?

Well, inside prison, there was a wall between me and the outside world. So, really, I wrote to create my own world.

Do you feel entirely disconnected with today's youth in China? In what ways do you think the 1989 incidents affects them (in terms of social consciousness) today, more than ten years later?

Yes. I really worry about being disconnected with the youth of today's China. Although I still have connections with friends there and I read the Chinese Newspaper everyday on the Internet, still, I am living in the United States. If I were living in China, I could understand more about today's youth and about society just by experiencing the atmosphere, even just by going to the supermarket. I have dreams of going back sometime soon. I think it's feasible that, within the next five to ten years, some changes will occur in China and I will be able to go back.

How would you characterize today's youth? Do you feel these traits will help or hinder their entry into the next decade?

Before 1989, in China there was no civil society, not even a basis-- a philosophical basis-- for civil society. The biggest problem of Chinese political culture was that

the relationship between the government and the individual was too close. People trusted the government too strongly.

1989, in a lot of ways, was like an enlightenment. The government shot at students and people realized they couldn't trust the government anymore. This "enlightenment"

provided the philosophical basis for civil society. If the movement hadn't happened in 1989, it would have taken people much longer to come to this realization, which remains essential to the transition from dictatorship to democracy.

You claim that, for the intellectual to fulfill his or her role of social responsibility, first there must be an adjustment in the structure of society. Do you think the recent shift (that occurred after 1989 and that is still occurring today) in terms of an absence of political consciousness and an increased focus on "getting rich" can bring about this type of adjustment in the structure of society?

Well, because the younger generation today doesn't trust the government, they are concerned only with taking care of themselves. They almost never bother to take on the responsibility of leadership or of being concerned about their country. They have no space to discuss politics, so they focus on making money. This is important for the future because later they can transfer this drive into politics, while also maintaining a distance from the government.

But we need a step by step transition. The first step is individualism. We must encourage the younger generation to have their own individualism. Once this individualism reaches a certain level, they will begin to shift their focus

and transfer their attention to politics. Individualism is the basis for liberalism. It is a good enough step for now.

Without the right to discourse-- which is, you say, the intelligentsia's fundamental tool in establishing certain social values and regulating social development-- in what other fundamental ways can the intelligentsia go about influencing society?

There are many other ways. The problem now is in the reform process. The intellectual ought to devote more to thought reform and to the interests of the peasants and workers. The intellectuals as a whole should be connected with social groups, workers and peasants, and struggle for them to help them get back their basic benefits-- or just speak for them. This is only one thing they can do to influence society.

Another old task remains unfinished. They can teach what a real democracy and what a real democratic culture is. This does not necessarily mean in the area of politics but in the areas of foreign exchange, education or economics. They can teach the common people what democracy is and what they can do to struggle for themselves. They can do so by way of writing articles, of new media, or even telecommunications. The government wants to forbid all liberal thoughts, but they can't right now. The situation is changing and they are gradually losing control. There is increasingly more space for liberal intellectuals to do something. The people must prepare for themselves. They must organize strongly into groups, just as the Eastern Europe intellectuals did.

You state that the intelligentsia must continue austere to question thought and not become too



comfortable or stable, so as not to fall into a state of stagnation. Do you feel you are becoming too "comfortable" here in the U.S.? In what ways do you continue to question and prevent yourself from falling into the apathy that accompanies comfort?

Although I am living in the United States, my focus is still on China. Physically, I live in the U.S., but both my mind and soul are in China. My readings, discussions, concerns all revolve around China. I am here, but China is still China. **Amartya Sen raises the question of whether or not we ought to re-examine the question of "democracy as a universal value" in the context that acceptance of democracy as a universal value is actually a major revolution in thinking because, historically, democracy has been confined. Do you think this is a valid question? Do you think China is one of those countries that are possibly unfit for democracy?**

I don't like to divide between Western and Eastern. The basic idea of democracy is universal. Everyone has his own right to be protected. Any country, any person is suitable for democracy. Nor have I ever divided between Western versus Eastern democracies. The ideas are the same as those in the basic institutional structures of the United States. There may be some differences, but they are only technical differences.

In what ways will the Confucian intellectual heritage help or hinder China's possible transition into a democracy?

If Confucianism does work, why hasn't it worked for the past 2,000 years. So, no [shaking his head], I don't think Confucianism works for China's future.

Some people argue that there are elements of Confucianism prone to liberalism, that there is freedom of thought or liberalism in Confucianism. But Confucianism focuses on collectivism. What China needs is individualism. We have had collectivism for several thousand years.

Do you agree with Mill's philosophy that freedom-- as later understood as Berlin's notion of 'positive' freedom-- is indispensable to the happiness of an individual, or, human happiness?

As an intellectual, I believe, yes. But, in China this kind of liberty is more like a luxury. What they need now is protection of basic rights. Then they can begin to take more individual initiative.

How do you define the notion put forth by Berlin of "negative freedom?" If it is the minimum amount of freedom, which must on no account be violated, what does this include?

The most essential is freedom of speech. Only after we have freedom of speech can we have freedom of choice, which is the most important.

Does it extend to economic rights?

Yes, in that, the idea that people must first work for food and then can have human rights does not follow. The Government should protect people from poverty.



Michele Dominy, Anthropology Professor, to be Dean of College

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to have been allowed to serve the College," said Levine. "They'll give me the Bard Medal at commencement time... but the college has already given me the honor by allowing me to serve it."

In his last few weeks before the sabbatical, Levine has been meeting regularly with Dominy to ease the transition. He and Botstein are enthusiastic about what Dominy will bring to the post when she becomes dean. "[Dominy] has exhibited all the qualities that hold very high promise to be an excellent dean. She has worked with colleagues for a long time and has years of experience in dealing with them. It seemed like it was a good fit for her and a good fit for the college," Botstein said.

Criteria for a new dean included a candidate with people skills, experience, a vision compatible with Bard, one who "can relate one discipline to the next, and someone with an abiding interest in the quality of teaching and the quality of undergraduate academic life, with very high standards," said Botstein.

These qualities, Botstein pointed out, are what lead to his selection of both Levine and Dominy.

As a cultural anthropologist, Dominy hopes that her skills will "serve as effectively as [Levine's] skills as a social psychologist have served us. The position of Dean of the College allows me to extend my work with students and faculty in new ways... I am looking forward to this, although I recognize, as [Dean of Students] Erin Cannan said, I have very big shoes to fill."

Martin is also looking forward to being Vice President of Academic Affairs and working with Dominy, the students, and other faculty and administrators. He said, "It's an honor to have been chosen as Vice President for Academic Affairs, and I'll work hard to try to build on the inspiring accomplishments of [Levine]."

Suffering a black eye and scratched nose that are from a fall on the streets of Manhattan last Friday, Levine nonetheless graciously sat down with the Free Press recently to discuss his decision to step down and his time as dean. Levine, 68, said over the last

year he has gradually come to realize that the time for a sabbatical has come. "You know, 21 years seems like a reasonable amount of time to stay at this," he said. But he emphasized, "I'm not retiring from Bard," he is taking a year to concentrate on his family, photography, and writing.

"It's getting hard to be distant from my six-year-old child," Levine said. "She's now going into the first grade. I know if I go on sabbatical and take the year off and do a different sort of life than I have now, I'll see her more often and be connected."

Of the downsides of his job, Levine said there are none. "I said to myself a long time ago that if I ever got to the point where on any single day I would dread coming into work, I would leave. And it's never happened. Never happened once in 21 years that I got up and felt that I really didn't want to go back to the office again."

Botstein said of the deanship, "You have to take a lot of grief in that job. You take a lot of abuse as an administrator, and you need to have the kind of psychological capacity to smile, to allow the abuse to not get you down." Levine has this capacity in spades, said Botstein.

Reflecting on what he loves about his job, Levine spoke of an incident this past Saturday when he met a Bard graduate working as assistant manager at a

Manhattan bookstore. She thanked him for the help he provided her and her husband when they were students at Bard. "Six years later I meet this Bard student and she asks, 'Are you buying this [book] for your little girl?' Because she remembered I had a little girl. That kind of response is what draws me to the job."

Levine, born in Brooklyn in 1932, came to Bard for his first teaching job 32 years later. He

remembers the day vividly and fondly recalls his interior office in the basement of Tewksbury. Speaking about his first impressions of Bard, he said, "I loved the small size of it, loved the students, loved the liveliness of it."

For Levine, what has been most special is his interaction with students. "If you want to know from me what the essence of it is all about," he said, "it's really about being continually connected with young people, and their ideas, and their wonderment, and their troubles, and their happiness, and all of the stuff that can go on in the life on a young person."

Does it make him feel older or younger?

"Oh, younger. Clearly I don't feel any more discrepant in a sense of self between myself and the college student sitting across the desk from me. No sense of aging or difference in time. That's what being on a college campus provides for you."

What about immortality?

"Well, we know we're not immortal, but non-aging."

The position of Dean of the College allows me to extend my work with students and faculty in new ways...

Former Bard Employee Organized Yale Concession

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very laws for which South Africa was being challenged for violating. Companies seem to be afraid that if their medications are produced by copycat companies, companies that do not hold the patent for the drug, or if the patent-holding companies themselves distribute drugs to poor areas at no or reduced cost, the international price market for the drugs will dive.

Although poor-world countries who would be the benefactors of such actions are not presently markets for the big drug companies, there is a perceived threat that low-cost drugs will end up back in rich-world countries on the black market, deflating the standard prices in places such as the United States and Western Europe.

Kapczynski does not consider this a legitimate argument, though. "Most AIDS drugs were developed primarily with taxpayer money," she said. "Africa is less than 2% of the global pharmaceutical market. No one's profits are going to be hurt by these efforts. Drug companies aren't going to stop developing drugs-but it would be nice if they started developing any drugs for diseases that primarily affected poor people (they don't, because there's no market in it)."

The point that Kapczynski made is one both human rights advocates and economists are beginning to notice, as well. Drugs are simply not being developed on the scale they should be-if at all-for diseases most prevalent in poor and developing countries, such as malaria, tuberculosis, and now the African strains of HIV/AIDS. The largest reason is that there is no profitable market for them. Countries need the medicines, but many are not able to afford them.

South Africa's Health Minister Manto Tshabalala-Msimang has hesitated on taking advantage of the

recent decision by the drug companies to drop their lawsuit. She listed reasons such as the need for sustainability, accessibility, an appropriate public health infrastructure, laboratory support, and patient monitoring.

Of Tshabalala-Msimang's reasons, Kapczynski said, "I think the reasons are probably complicated, but the biggest factor, I suspect, is the cost. With around 1/4 of adults infected, even at the cheapest price treatment will be a serious strain on the budget. South Africa is working very hard to build its economy on a neo-liberal model, and with the burden of apartheid era debt. Of course, not treating people hardly means AIDS doesn't cost anything-in fact, if you count the losses in terms of productivity, orphans, etc., I think treatment is a bargain."

Many scientists have medical concerns on top of those already listed. John McKinney, an Associate Professor at Rockefeller University, spoke at Bard in April about his research into tuberculosis treatment. At a pre-talk lunch with students he discussed the impact inadequate AIDS treatments could have on creating more mutant, drug-resistant strains of HIV/AIDS. In a follow-up e-mail he said, "You will see that access to affordable drugs is not the only-or even, perhaps, the most formidable-obstacle to successful treatment. South Africa is by a very wide margin the richest country in sub-Saharan Africa. If [South Africa] doesn't have the infrastructure to deliver

the goods, as the health minister Tshabalala-Msimang is now arguing, then who does? With the distinct possibility that the only outcome will be an epidemic of drug-resistant HIV, this could well turn out to be a Pyrrhic victory."

The drug resistance McKinney talked about results most often when medications are not taken consistently, or from inadequate drug potency, for example when the entire cocktail is not taken. Doctor and patient are both to blame for this.

We know from the evolution of multi-drug-resistant strains of tuberculosis that resistance has severe ramifications.

Douglas D. Richman reported in April 19, 2001's *Nature* that resistance "drives a vicious cycle of treatment failure and yet more difficult treatment challenges."

Considering the difficulty in creating effective HIV/AIDS drugs, those challenges would be huge. This harsh reality is a difficult one to face. Richman said it simply: "... most developing countries cannot afford the drugs as well as the necessary monitoring and support... The resources do not exist to implement chronic chemotherapy in many developing countries even if the drugs were to be provided at low cost."

Although the science behind these arguments is not widely questioned, there is disagreement of what to do with the knowledge. For instance, Kapczynski said, "I think it's racist and classist to presume that people in developing countries

cannot adhere to drug regimens. People thought that about homeless people in the US, but studies have proven them wrong. Yes, these drugs need to be distributed responsibly, but resistance is a bad excuse for letting people die. [Tuberculosis] is a warning to us, surely, which is why some advocates are now suggesting that we use the system developed for [tuberculosis]-Directly Observed Therapy-to ensure that people are getting and taking their medications as needed."

Public health experts continue to point out, however, that an adequate infrastructure base is needed if treatment is not going to backfire. With so many factors to consider, the next step is not easy to see. The ball is not in any one group's court, though; both the rich and poor world have obligations which must be fulfilled in order to stop this debilitating epidemic.

"Rich countries need to contribute to the Global Fund for AIDS that Kofi Annan has called for, to help pay for treatment. (Write to your Congressmen!) Developing countries need to pass the legislation necessary to make use of

generics, start implementing pilot treatment programs, and review their laws to ensure that discriminatory practices aren't contributing to the spread and cost of AIDS," suggested Kapczynski.

In the April 19, 2001 edition of *Nature*, Executive Director of UNAIDS, the United Nations' division dedicated to the HIV/AIDS epidemic, Peter Piot, et al., wrote that although antiretroviral therapy has "reduced the morbidity and mortality associated with HIV for those populations able to afford access," science could only do so much. The end of the epidemic for the developing or developed world will only come with basic changes to social conditions and practices. They wrote, "What is required is nothing less than a sustainable social mobilization. Its key elements are the involvement of affected communities, including individuals who are infected; restructuring of the global finance flows so that the essential commodities required for the response can be made available universally; and systematically targeting social exclusion."



Amy Kapczynski fights the power

Tennis team places second

The Bard College tennis team, coached by Fred Feldman, recently placed second in the Hudson Valley Men's Athletic Conference finals. Both the first and second seed doubles won the finals, and all six seeds reached single finals, with Junior Nick Pattison winning 10-5.

Junior Bard student Brian Foote, who played sixth seed singles, called this year's team "the most talented team we've had since my freshman year." He credits the team's success in large

part to Coach Feldman, who "knows how to talk to players. He has good relationships with all as them, and makes practice competitive so when we get to the matches we compete well."

Pattison and Foote are joined by four other players; Biek Prakirati Satasut (seed one), Chris Komker (2), Alexi Mouyiaris (4) and Drew Schulze (5). All played singles and doubles Bard competed against six other regional colleges; including Sarah Lawrence, Pratt and Cooper Union.

The Worst Town Meeting Ever!

Many students gather in Kline for the purpose of deciding why they're there?

AMBER BUCHHOLZ

On Thursday, May 3rd, a Town Meeting was called for reasons which I am still not able to ascertain, even after having attended. Ostensibly, the meeting took place because one anonymous student sent an email to another anonymous student, which was meant as a joke, but which was taken to be hurtful by the recipient. At the beginning of the meeting, the crowd was informed by the moderator that the two involved parties were settling the matter between themselves, and that they didn't want to give any specifics of the situation. Of course, this begs the question why a Town Meeting was called in the first place, to inform the community about a matter that should have been dealt with in complete privacy, and for that matter was being dealt with in privacy.

Having absolutely nothing substantive to talk about regarding this "controversial" issue, the moderator instead brought out a satirical flyer that was posted around campus in 1999, by students who have already graduated, and used it

as a catalyst for a discussion about the role of offensive humor and hurtful speech on campus. This is the question that I sensed was being asked by the people who called this meeting: Where do we "draw the line" with such material, and how do we address the hurt caused by offensive speech?

I was not in the least bit hesitant to speak my mind at this meeting, because it is an issue that seems to be coming up time and again on campus, and one I have very strong feelings on. Although I think I made myself crystal clear on my position at the meeting, I was speaking to a very small crowd, and I would like to reiterate my arguments to a larger audience in the hopes that more people will begin to understand where I am coming from.

I was the first audience member to speak at last Thursday's meeting, and my opening comments were along these lines: I am a person who believes that the First Amendment is the most important clause in our Constitution. I believe it was no small accident that the freedom of speech, press, assembly and religious belief were chosen to be the first enumerated in the Bill of Rights. When people begin to accept the argument that there is any justification for restricting or censoring a person's right to self expression, whether it be because we live in a small community or because the offenders are using school resources, we begin to see the kind of logic develop that directly leads to a justification for

the banning of offensive books from libraries, or offensive art from museums.

The backlash from this comment seemed to be twofold. First and foremost came the assertion that the issue at hand was not an issue of free speech, a ludicrous statement that has been made to me before in similar situations, and which continues to mystify me, considering the very thing being discussed was one person's speech (or flyer, or email, or printed material, or whatever else), and the impact that speech has had on the community.

The second and more amusing counter arguments came in the form of a ridiculous barrage of illogic, in which nearly every speaker tried to make a point by saying several directly conflicting statements in

...no matter how much veiled language some people would like to paint this issue in, the core of the argument is whether we want to relinquish our freedom in order to make people more comfortable, or whether we want to defend our freedom and accept the responsibilities that come along with it.

one breath, or else proving themselves wrong by saying one thing at the beginning of the evening and the opposite at the end. I cannot even believe the number of people who stood up and made statements along the lines of, "I totally support people's right to self expression, but people should just try to not be offensive, because it hurts people, or they should apologize, because it's just not right to be so offensive in such a small community."

One person quite angrily and vehemently argued with my position by saying how unnecessary hurtful or offensive language was in our community, and made the assertion that anything a person has to say can be said equally well without using offensive language. Then, an hour later, she tried to explain why she thought the flyer being used for discussion was unacceptable. The flyer was a tongue-in-cheek response to a B.R.A.V.E. poster about Sexual Assault Awareness Month, advertising events for Sexual Depravity Awareness Month. One event, copying Take Back The Night, was advertised as Take Back Your Razor (coming to a beauty salon near you).

The very same person who argued against the use of offensive language then tried to make her point about how offensive this poster was, and how it made fun of feminism, by drawing this parallel: "It would be totally unacceptable to make fun of black people by saying Niggers, Take Back Your Hairpicks." Clearly, this was said for pure shock value. It worked. It was a shocking statement. No one could argue with her. But isn't that exactly the reason anyone ever uses offensive language: to shock people? Wasn't she using the very same method of communication that she had been arguing against all night? "Drawing the line" was a popular

phrase at our town meeting. Where do we draw the line between freedom of expression and hate speech? Where do we draw the line between making people think and hurting people's feelings? These two questions, and all the similarly phrased questions asked at the meeting, are founded on one preconceived notion that I don't accept: that such a line even exists, or that such a line even can be drawn.

No one seemed to want to admit that "drawing a line" in this instance necessarily means censorship. When I tried to assert this, it was automatically assumed that I meant that anyone who thinks a line should be drawn was there to tear down other people's posters. Censorship doesn't have to be so dramatic. Censorship can be a very insidious matter. When we discuss drawing lines in terms of "considering the community before we post flyers" or "taking into account that your words could be hurtful to someone else" then we are discussing the creation of a climate on campus in which people have to second guess themselves every time they make their thoughts public, and are pressured by their peers into refraining from being exactly who they want to be.

I do not support a Jim Crow style of suppression of opinion or suppression of expression any more than I support the outright banning of art or literature. I do not want to live in such a culture, and that is why I call it for what it is: censorship. Those people on campus who would like to continue to maintain that such a culture is a good and necessary thing for the health of our community may need to consider some of the ramifications of their position.

Would the Women's Alliance be able to continue to hang their cunt power posters or masturbation manifestos in Kline? Maybe the anatomically correct drawings of menstruating women offend me, and maybe I don't want to look at that while I eat my dinner. Would B.R.A.V.E. be able to discuss in graphic detail the types of sexual violence people have endured, in the form of displays in the student center or speakouts on Kline Commons? Maybe I am a rape victim who was able to get through an entire day without thinking of my trauma, and I didn't want to be reminded of rape or have my wounds scraped open for me when I went to check my mail.

Don't get me wrong, I am not saying that these organizations are at fault for doing what they do. I am a feminist, and although I don't agree with all of the things the Women's Alliance decides to do, I support their presence on campus, and I would never say that they should even think twice before posting things in Kline. I also firmly believe that B.R.A.V.E. is crucially important to the Bard community, and it would be a severe loss to all of us if we didn't have an organization on campus willing to counsel victims of sexual violence or to address issues of sexuality on a personal and community level.

I used these two organizations

as examples specifically because they are so important. However, it seems to be politically correct on our campus not to address in a public manner how controversial some of the things they decide to do actually are. If we start to establish a precedent in which anything controversial or offensive is stifled through peer pressure and the attachment of a politically incorrect stigma, what is going to happen if the wind blows the other way and suddenly the Women's Alliance and B.R.A.V.E. are no longer sacred cows?

The intention of this article is not to invalidate the hurt caused by offensive or even hateful speech on campus. It is simply to point out that no matter how much veiled language some people would like to paint this issue in, the core of the argument is whether we want to relinquish our freedom in order to make people more comfortable, or whether we want to defend our freedom and accept the responsibilities that come along with it.

Every single person who has been offended by a poster they have seen, or an article they have read, or a conversation they have had, has a personal responsibility not to censor their peers, but to respond with an equally powerful poster, article or verbal rebuttal to explain the way they think things should be. We have three newspapers on campus, all of which are open to submissions from all members of the community. It mystifies me why people are so reticent to use the resource of community newspapers as a sounding board for their opinions, considering the long tradition in intellectual and revolutionary circles of political and artistic dialogue through newspapers and journals.

It is my hope that people will begin to channel their feelings of hurt and anger at offensive material into a spirited response, and a positive counter-attack, rather than continue to take a stance of victimization and powerlessness. This cannot be done through poorly attended town meetings with ambiguous purpose or objective, nor can it be accomplished through the manipulation of our community's dynamics until we live in a bubble of utopia where nothing offensive is ever uttered.

Make no mistake about it, the sort of politically correct rhetoric that fueled last Thursday's meeting is a foot in the door to the creation of a society in which our freedoms are curtailed, one by one. Perhaps we will hate it when we look around ourselves and cringe in horror at the realization that the political spectrum we thought we were engaging in wasn't a spectrum at all, but a huge loop of logic, in which the excesses of the liberal community have brought us around to a reality that looks more like something shaped by the radical right than the radical left. Perhaps we will realize, too late, that there is no compromise when it comes to defending (and taking responsibility for) our freedoms, no matter how uncomfortable it makes us feel.



CLEAN PLATE
makes no sense, is it a cheat?

JONAH WEINER

It is still unclear to me and to everyone I've spoken with about this as to how taking less food at Kline will actually translate into "help for local dinner banks and charities." There is an article elsewhere in this issue which says some vague things about \$300 worth of food, to be donated to a Red Hook Community Action center and says that that hasn't happened yet anyway, "because the project is so new."

Does the Kline management actually intend to take excess food and drive it to any such centers? Does that even make sense, is that in any way feasible? There has also been some talk about calculating how much food was saved over a month and then giving the equivalent of that amount to a center. Does that make any sense? How can that calculation be made and where will the "equivalent" food come from? Who will make it? And even if this were the case, and such a plan could be followed through, what about the food that hadn't been eaten, that had remained in the server trays? What happens to all that? Is it thrown out or re-served to students until it's finished? Will Kline start making less? Clean Plate raises many more questions than it answers, and those questions should be addressed to the Kline management and the Bard administration.

I agree wholeheartedly that food should not be thrown out and wasted, and so it is all the more insidious that posters aimed at the reduction of waste should take as their argumentative tacks some flimsy mention of helping people out and "nurturing the community." Apparently when Vincent Valdmanis tried to speak to people about this they were not very forthcoming with concrete answers.

Please, make a call or visit Jim Eigo at Kline and Vice President Jim Brudvig and hold each to his word: ask them what Clean Plate really means and ask how it will actually translate into support given to charities.



Wom*n's Alliance: T*pographic Error or Indispensable?

You got to have the women, you got to rally, you got to have the Wom*n's alliance and that's that.

ANNIE MARIBONA

I believe the need for a feminist collective group is obvious and essential. I always assumed that my school would have one and I always wanted to join it. I never questioned the need or the importance. I think there should be collective groups of people working for the advancements of feminism all over the world. Feminism, the equality of the sexes, is important to all causes, because all forms of "isms" (racism, sexism, classism) are related and are essentially working for the same cause: the suppression of human beings. Feminism is a universal cause that affects all people.

The fact that people are questioning and jesting at the Womyn's Alliance leads me to believe that they are not aware of the suppression of women that still occurs. This questioning is the very reason why the Womyn's Alliance exists. Do I really need to say that the majority of the people in positions of power in the world are still primarily white males? Should I point out the stratification

of numbers and lack of respect for women in the industries of music, film, science, as well as many others? Should I retell the exploitation of women around the world for slave labor, their labor supporting the capitalist machine we live in? Do I need to point out that almost every woman has or has had body and self-esteem issues? Must I remind you how women are now losing the right to have control of their own bodies? Do I need to bring up the issues of rape and domestic violence? Should I remind you of the overwhelming amount of women with eating disorders? Would you like to hear the

Do I really need to say that the majority of the people in positions of power in the world are still primarily white males?

suicide rates? Depression rates? Should I tell you what it's like to be scared to walk and go places alone, to be scared to speak, scared to look? Do I need to remind you that you are a part of this world? The general attitude that women are inferior to men still exists. Suppression of women still exists. Sexism still exists. Indifference still exists.

This is why Feminism still exists too. Yes, Feminism still exists. The need for the Womyn's

Alliance is definite. The mentality of the community seems to be that gender issues are not a problem. Our organization is a constant reminder, through the services, information, and activities we provide, that there is still explicit oppression of women everywhere and ignorance of that fact.

The Womyn's Alliance provides Bard with information on women's issues. Focusing on such topics as abortion rights, global equal rights for women, alternative medicines and radical bleeding, we have sponsored and co-sponsored protests, on-campus campaigns, and workshops, and we have also brought speakers.

We provide modes of education for women and the community that generally aren't available. Mass media and mainstream culture typically ignore such taboo topics as masturbation, alternative medicines, abortion, etc. We offer space in the form of group discussions, lectures, events, and our alliance, for women to collectively speak

about these things and feel empowered instead of embarrassed or timid about being women. The alliance also allows women to get strength and empowerment that can be applied throughout other aspects of their lives.

This year we sent seven people to Washington D.C. for the Worldwide March for Women. We

put on two Radical Bleeding Workshops, educating on the ills of the feminine hygiene industry, which included cramp relief through yoga and reusable pad sewing. We arranged a Mechanics Workshop where we provided transportation to the Triebel's Garage in Red Hook so people could learn maintenance, repair, and reasonable prices. We provided transportation to Cuntfest. We had a vaginal ecology workshop with local womancare practitioner, Sheri Winston. We screened the movie, "Live Free or Die", for National Day of Appreciation for Abortion Providers. We co-sponsored Rock for a Cure, the benefit for breast

cancer. We published the zine, CunTree and put on a woman's coffeehouse. We set up a woman-centered library that will be open to the public in the Root Cellar next semester. We just had a discussion on masturbation, and we have sponsored panel and community discussions on such topics as "Feminism" and "Feminism at Bard" as well as a recent panel on "Eco-Feminism".

Upcoming events include body casting, a women only event, which will take place Sunday, May 13th at 2 p.m. in the Moon Room, Olin 305. We will also be hosting a discussion on "Feminism and Sex" Wednesday, May 16th at 7 p.m. in Olin 201.

Female solidarity amazing. It's nothing to be ashamed of. It's nothing to be afraid of. Womyn's Alliance is working for a damn good cause, so join us! We would love to hear suggestion of events for the future and are looking to increase diversity within the alliance. Womyn's Alliance meets every Thursday night at 6pm in the SAC in the basement of the old gym.

What did you do for God Today? God is watching.

Shooting straight about the supreme being of the day, night, world, universe.

FIONAH CHINAKIDZWA

Religion is the most controversial issue in the world. Many people have died, are being killed, and are killing others in the name of God. Is God really desperate to have people killed for him? Another question might be is there a God or is God just an illusion and creation of man? In this article, I seek to explore who God is, his character and what he requires of us. I will look into the relationship between Jesus Christ and God the Father, sin and judgment. Let no one be offended in reading what I present in this article.

Jesus Christ has been many things to us: a myth, a prophet, a symbol of good relations and behavior. Jesus Christ has given testimony about himself. He says no one has gone to the father except he who comes from him. He therefore preaches about the kingdom of God. I am the way, the truth and the life. He says no one comes to the father except through me. What would you say about this statement? Logically it's crazy, but let us use the analogy of the study of his-

In this article, I seek to explore who God is, his character and what he requires of us. I will look into the relationship between Jesus Christ and God the Father, sin and judgment.

tory. We use historical evidence that was written by somebody who witnessed events, and then we put it onto paper. When these witnesses saw the events, none of us were there, but nonetheless we believe what we read. We have all sorts of ideas about God but I believe his testimony is stronger than such historical teaching and philosophies. His words do not assume but are decrees. In other words, they cannot be changed. He says I am the word and I am who I am. If I think he does not exist, then he does not. If I think he is God, then he becomes God. Above all he says he will not change in being God. He cannot deny himself. I think that is why the Bible states that God is the same yesterday, today and forever. This is a striking thought. He gives us such liberty of choice. However he has principles outlined for those who

decide to know about him. The Bible says, "for God so loved the world that he gave his only begotten son that who so ever believe in him should not perish but have everlasting life." (John 3v16) This is to give us certainty in him and the reason why we should choose to believe.

As we know, knowledge is pow-

erful. The claim is that Jesus is the Son of God. John 3v9 states, "Whoever believes in the son has eternal life but whoever rejects the son will not see life, for God's wrath remains on him." This is Jesus' testimony about himself that is written in the Bible. The line reads that believing is the only way to be saved. Thinking in these terms, there is not one thing we do without believing it will be so. To give an example, what makes us think we will see tomorrow or the next day or the week after? Believing is what makes us think this, and believing is what Jesus asks of us. He says unless we believe we can never know that he is the Son of God.

He also states that everything will pass away, except my words. These words include, "Moreover the father judges no one but has entrusted all judgment to the Son just as they honor the father. He who does not honor the Son does not honor the father who sent him. I tell you the truth, whoever hears my word and believes him who sent me has eternal life and will not be condemned: he has crossed over from death to life."

In this passage, He is saying that He is God. And for us to know the truth we have to believe in him. If this passage were accompanied by belief, perhaps there would not be many religious conflicts in the world. He gives us a way to believe in God the Father and how to get to know him. He says "God is spirit. Those who worship him should do



so in spirit. But he has a way to the spirit," Galatians 5 verse 17-21, "For the sinful nature desires what is contrary to the spirit, and the spirit what is contrary to the sinful nature. They are in conflict with each other, so that you do not do what you want." He says that you come as you are, no need to change yourself, but I will change you. He makes us leave sin; it is not something we can do ourselves. And yet, He does not require anything from us. He says can you sacrifice a bull or a goat to me.

The acts of the sinful nature are obvious: sexual immorality, impurity and debauchery, idolatry and witchcraft; hatred, jealousy fits of rage, selfish ambition, dissensions,

factions and envy; drunkenness, orgies, and the like.

He says "I have sent my word to heal your diseases." Can you imagine that God calls sin a disease? The worst part is you don't even know you are sick until either you read the Bible or someone tells you. Then, you make your choice: either you want to go to the doctor or you will remain sick.

These are the principles I have found from God. To save our lives, he gives us repentance in our lifetime and the ability to leave sin. Jesus said, "Unless a man is born of the spirit and water he cannot enter the kingdom of God." It is not by deeds but by being born again, as Jesus said. No one among us can claim perfection but we have cer-

He cannot deny himself. I think that is why the Bible states that God is the same yesterday, today and forever. This is a striking thought.

tain things we do right once in a while. The underlying principle is worshipping God. In seeking the truth, I have noticed our parents have rules that guide us, and our entire life we base on

those. I would say that God has rules also and he tells us to choose for ourselves, life or death, because every thing has a consequence. This is the liberty that is in Christ.

I Wrote this article naked: you should read it that way

ELIZABETH SCHWARTZ

"Nakedness is simplicity itself, like the sun, the water...." These are words I furiously scribbled down during my film class, while the character, Antoine, in the film, *Cléo de 5 à 7*, was expressing them. They illustrate exactly how I feel about nudity. The only thing holding us back is our fear of this simplicity.

I recently attended a weekend affair (the purpose of which is far too complicated to get into) and got into a dinner conversation on body image. We talked about how sad it was that people were ashamed of their bodies. It was a very open and liberal conversation, but one girl floored the rest of us when she suggested holding a discussion on it in the nude. Now for me, part of my interest in our conversation was because the topic of body image had come up often because of my new job. Every time I mentioned to someone that I was going to be a nude model for Bard's art department, I received his/her opinion on body image -after all, what else can one say to something like that? Most replies fell into one of two categories: "Yeah, me too! Good money" or "Wow. I could never do that." Needless to say, the second statement was slightly more common. Sometimes there was an added, "I would have to think I had no faults."

All of this had been on my mind, so when this girl suggested the nodress-code discussion, I was probably more prepared to accept than anybody else there. I hadn't yet modeled completely nude for a class and thought it would be a good chance to become even more comfortable with the idea. There were a few over half a dozen of us included in the dinner conversation. The girl made an announcement to the other 50 or so people there about our meeting to be held later, but I think that may have been part of why there were only four of us when the time came.

A number of others speculated, half joking, half serious, that there would be no avoiding an orgy. I'm not sure if these people suspected an underlying agenda on our part, or if they simply believed that the two were undeniably bound: when there is (unsupervised) nudity there will be sex. It was the most ridiculous thing I could think of. I had no interest in having sex that night and found it almost insulting that these folks thought I would be helpless to the power of nudity. Like it was the Force or something.

Now perhaps that is how it works for some people. But I find that especially unfortunate because of how much I gained from the intelligent discussion the four of us had. We talked both about our reactions to the immediate situation we were sharing, as well as the impli-

cations about our culture's attitude toward the human body.

We were all female (two of us bisexual, the other two lesbian, so sex could have been an issue but it wasn't), and two of us were slightly heavy-set but it was shocking how much further the differences in our bodies went. To use the terms fat vs. thin or big breasted vs. small would have been horribly vague. It would be like distinguishing one face from another by saying one of them had a bigger nose; it's obviously true, but there is so much more, so much more. We were all very uncomfortable with the idea of staring at each other, although it was a little easier once we noted that, but we couldn't help it because it was so clear that the person's body is who they are, not just the face.

The girl whose idea this was became the least talkative all of a sudden. She told us that she had assumed for a long time that women and men's body shapes were the same besides genitalia, and that the rest was just hype, but now she realized it wasn't true. As she said this, I noticed that her breasts did in fact look somewhat like those of an overweight man. I wasn't able to easily compare my own, but the breasts of the other two girls were distinctively female. The differing shapes of women's breasts may be the best kept secret in the world. The only other ways

to access this secret would be to a) have sex with a lot of women, b) look at a lot of pornography, or c) be an artist or an art fanatic.

It was really too bad there were no guys with us. First of all, it would have been interesting to see more clearly the physical differences. But also, it would have included the male perspective. It is clear from all the shower scenes in movies that men are much more comfortable with each other's nakedness than women. Women's locker rooms have the exact same open shower space with a bunch of knobs in a row on the wall, but I have never seen such rooms in use. I have not yet used the locker room at Bard, but in high school, when we changed cloths, we went through great pains to do so without revealing a thing.

Come to think of it, I would probably do the same thing now. I can think of two reasons why I would feel such modesty: concern for others' comfort, and familiarity. I do not see the people from that discussion group on a regular basis. In fact, I have no idea when I will see them again, although it is likely I will at some point. There would be quite a bit of meaning in seeing the "greater face" so to speak, of a person I knew better.

As for the comfort of others, this is the same reason why I do not wear shorts. I happen to hate the ordeal of shaving my hairy legs, but

I feel it is a matter of courtesy to cover them. This is not at all because I am ashamed. The fact is that many people are very uncomfortable seeing hair on a woman's legs. Similarly, if I walked around naked, which seems to me to be perfectly natural, people would be uncomfortable. Perhaps the matter of sex being associated with nudity is part the discomfort. Also, concern for the comfort of others doesn't necessarily have to be looked at as selflessness because I don't think people would think very highly of me if I was making them feel uncomfortable that way.

I heard a Bard students the other day comment that our culture is obsessed with shame. I have also heard one say that corporations keep our self-esteem low so that we will buy things to feel better. I think most intelligent people realize that there are better ways to find happiness and peace, but don't know where to look. Perhaps this is one place to start. As the quote from the French film above suggests, to see the human figure in its natural state is to see the truth of our place as beautiful creatures of this Earth.

The writer of this article wishes any responses be e-mailed to her at es779@bard.edu

Bad News for Pro-Choicers

JAMIE KAUGET

In late April, the House passed the Unborn Victims of Violence Act, HR 2436. The stated claim of HR 2436 is to recognize that unborn children may be victims of violence, and to punish those who kill or injure unborn children while engaged in federally prohibited acts of violence. A similar bill passed through the House and the Senate in 1999 but was vetoed by President Clinton. It's considered highly unlikely that Bush would veto this bill.

The largest concern about HR 2436 is that it clears the way for lawsuits which could make abortion illegal, or provide legal grounds for the prosecution of clinics and doctors who perform abortion. HR 2436 would also come in handy for anti-abortion

The largest concern about HR 2436 is that it clears the way for lawsuits which could make abortion illegal.

activists if partial-birth abortion managed to become one of the "federally prohibited acts of violence" that you could be punished for. In an attempt to make feminists look bad, he bill's supporters have claimed that this bill is not about abortion, it's about women's rights. If an abuser beats his wife until she miscarries, shouldn't the wife have some legal recourse? If you're against this bill, you're against helping battered women. And besides, the language of HR

2436 specifically makes exception for abortions. They claim the intent of the bill is purely to protect women.

To test this idea, Rep. Zoe Lofgren, a Democrat, introduced an amendment to this bill that still protected women but was worded more carefully to protect abortion rights. Instead of viewing the fetus as a separate victim of crime, it offered the idea that when violence causes a pregnancy to be terminated, it is a compounded injury for the woman. This would make it more difficult to use the bill as an anti-abortion springboard, since the fetus is no longer considered a separate entity against which crimes can be committed. The legal benefits to the woman remain the same, and the punishment to the criminals remains the same, but abortion rights stay protected. Unsurprisingly, the amendment was killed in the House Judiciary Committee. The rejection of the amendment shows the true intent of HR 2436- to chip away at a woman's right to choose.

This bill is an anti-abortion Trojan horse. The Republicans have found a moral issue which people find it difficult to disagree with (Who is against protecting battered women?) and they are using it to make women's rights

supporters look like hypocrites if they come out against it. If the Republicans are so concerned about battered women, they should work to pass a bill that would allocate more money to women's shelters and other safety nets, and not devote their resources to trying to push this morally questionable bill through the Senate.

Defining a fetus as a human being who is fully protected from violence under the law clashes irreconcilably with abortion rights. If a fetus has rights under the law, then how can abortion be legal? If somebody can be prosecuted for beating a woman until she aborts, they can be prosecuted for intentionally inducing an abortion. If this bill was passed by the Senate and signed into law by Bush, anti-abortion activists would immediately seize on it and sue doctors who perform abortions. There is little question why this conservative-sponsored bill has drawn suspicion and anger from pro-choice and women's rights groups.

The Senate is a good deal less conservative than the House, and hopefully it won't pass there. If it does, however, there is little doubt that Bush will be more than happy to sign it.

Free Press Staff 2001-2002

Next semester, *Bard Free Press* staff positions will rotate, as editors leave for the semester, pursue other interests, or focus their work in other sections of the newspaper. The staff would like to thank **Gillian Means** for her consistent and excellent work and dedication over the past year, as well as welcome new staff members **Tyler Stevens**, **Johanna Bodnyk** and **Mike Melanson**. The staff would also like to thank **Kerry Chance** for her undying leadership and dedication as Editor and Chief, without whom this paper could never have started nor continued as it has. We certainly could not have done it without you, Chance.

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Activists Can be Lovers Too

RAIMONDO CHIARI

Despite the fact that we are young, we live in a very stimulating environment, and we feel that we should do something productive for the rest of the world, many of us are unable to become an activist. Even if some issues touch us, many feel like they do not necessarily want to passionately commit to a cause. Before many ask themselves, "How can I seriously get involved?" and find a way to do it, a certain series of concerns seem to rise up and prevent that from happening.

First and foremost there is criticism about the way current activist groups are organized. Many feel that the "leadership" (even if theoretically there should be no leadership) is built upon cliques, and the groups are exclusive and hard to access. These groups appear to have features more similar to a social club than a political collective. Many do not agree with the methods of these student organizations. Others question the level of commitment and cultural backgrounds of student activists. I personally believe that all these concerns are perfectly legitimate and

partially true.

You do not like the SAC attitude because you think it is more about self-gratification than the concern of real issues? Good. You can't stand how the BARC rubs in your face the fact that they are doing something constructive while you are just sitting around? Fantastic. You question the Earth Coalition members when they make you feel guilty about taking a paper cup, when all you really need is coffee? Superb. I also believe that criticism is essential, refreshing and inspiring. But one should not forget that the real reason a movement should be constantly checked, is not only to make sure that what is done is legitimate, but also to improve it. Therefore, after raising provocative thoughts, it is essential to work beyond them. If you think that by getting involved you would do a much better job, then you should not waste time and energy by criticizing people's efforts. Any jackass can burn down a farm. But you need the help of people you do not necessarily always agree with in order to build one up.

Internal fragmentation has traditionally been the greatest enemy of

getting things done. But if we are able to look at the big picture and train ourselves to channel this energy in something productive, we will all benefit. Let's remember that, however far from ideal it may be, the strongest alliances have always been built when people are working against a common enemy, not toward a shared ideal. A common focus helps by keeping the attention on the real issues, bypassing the points of disunion. While I strongly encourage dialogue and discussion, I don't think it is necessary for us all to agree 100% on every aspect. What we need is a platform which simultaneously tackles the problems and gives space for everybody's shared ideals. We have to learn to postpone the questioning of petty differences on a micro-scale. Before we snap at each other, let's start focusing on what needs to be done. At least we should give it a shot.

On Fighting

Student disagreements are often brought to the Student Judiciary Board, an elected committee part of the student government trained to handle peer dilemmas. According to Erin Cannan, "throughout the years it has been a traditional sanction to ask someone to reflect on their experience and share it with the community," as part of the decision the SJB makes. The writer of this article was left anonymous to respect the privacy of the parties involved. For more information about the SJB, contact sjb@bard.edu or cannan@bard.edu. -Ed.

To the Bard Community,

Reflecting upon my first year as a Bard student I have realized that our school is very different from the majority of colleges. For one, we are treated like adults (whether we act like it or not), which is contrary to the treatment of students at most colleges. As "adults" we are expected to take the initiative in everything we do (whether it be registering for classes or tracking down a teacher that you have to talk to). This is one of the many facets that make Bard such a unique community. Another aspect of Bard that separates us from other schools is the amount of freedom we are afforded as students. While it is very easy to take this for granted, we must remember how lucky we are to be able to express ourselves so freely. However, this lax environment often causes people to test the boundaries, to see how far they can take their expressive freedom. As we all know, many of the innumerable opinionated Bardians are not averse to imposing their view on others in a con-

frontational way. However, we as intellectuals must always remember that the best way to win an argument is to outwit your adversary, rather than posing a threat to them. While the hands can be an affective means of intimidation, a stunningly witty retort is a much longer lasting defense. In no way am I advocating verbal abuse of any kind, but it is far less damaging to you and the other person to settle your disputes verbally. In order to perpetuate our free expression as Bard students we must protect people from the persecution of their words. Our freedom of speech is upheld through a non-violent environment, where no one may harm another for any reason. So even if somebody says something to purposely enrage you, step back and take a deep breath. If you are unable to let the comment go think of a way to challenge his wit, rather than striking him down to the floor in a bloody mess. That's just un-cool, and it will lead you to loose the niceties of Bard's philosophy for good.

Death Figured in Sound

Radio documentary reveals the state of American capital punishment with audio tapes from Georgia's death chamber

RAFI ROM

Timothy McVeigh is going to die in six days.

The media is not concentrating on the questionable morality of the death penalty. Instead, the public debate has shifted to whether or not his execution should be televised. McVeigh wants it. Attorney General John Ashcroft decided that only a "closed-circuit" TV for the family members of the victims should be allowed.

To further stimulate this debate, New York City Public Radio (WNYC) produced a documentary with Sound Portraits, playing one full execution and excerpts from others intermingled with experts commenting on the tapes and their impact on the discourse of public execution in the 21st century. Some opponents are concerned televised executions would merge with the "reality TV" genre and trivialize it. Others, however, feel it is a citizen's constitutional right to be able to view an execution.

For nearly 20 years, every execution at the Diagnostic and Corrections Facility in Jacksonville, Georgia, was recorded on audiotape. Lawyer Michael Mears, who has dedicated a considerable part of his career appealing death penalty cases, heard of these tapes and subpoenaed them for trial. Subsequently, radio documentary producer David Isay obtained the tapes for this program. On the tapes, the Assistant Warden dutifully reports via phone every button pressed, strap secured and

process successfully completed. As reporter Brook Gladstone, who narrates this documentary said, "If the tapes show us anything, they show schedules and rituals and the amiability of ordinary people can make big things rather small."

One of the creepiest things about the tapes is that you don't actually hear the electrocution. The listener hears the three buttons that send the electric charge being pressed (two are dummies so the three volunteers never know who actually ended the condemned person's life), the banging of huge prison doors in other areas of the complex, and various comments from those involved in the "process".

The tapes are incredibly disturbing, but not for shock value, which is missing from the "experience" of listening to the tapes. Instead, the listener is reduced to a complicit voyeur. The tapes, so real, are so anti-climactic compared to the media we are used to.

The processes are so mundane that they are hard to pay attention to. The terms they use to detail each execution are so indifferent that it is hard to invoke any sort of emotion.

For instance, before a team of doctors pronounce "the condemned" dead, there is a "five minute time lapse," where the body essentially cools off.

"From my vantage point," says the narrator, he himself detached by a one-way mirror, "the inmate has relaxed somewhat. His fist is clenched but there is no movement from the condemned. He is still sitting there." No detailed description of how the now-dead inmate looks is given.

Juxtaposed to the dead body are the witnesses, who the Asst. Warden also describes. Just like the "passive," "relaxed," inmate, he describes the witnesses as sitting still, with "very little movement." The witnesses are described in the same manner as the dead inmate, who is sitting in the chair like all the viewers, including the listener.

Death is never mentioned. Only this ambiguous "process," performed by "members." The audiotapes reduce these executions simply to drones working in a mechanized system, completely pre-determined.

This concept of process is incredibly eerie, especially consid-

ering the final outcome is death. Psychologist Robert J. Lifton called this "normalized process" "repellent and valuable": "An ordinary description of a crowd gathering or a sporting event." I would rather liken it to notes taken during a high school biology class, similar to the often done fruit fly lab, where the bugs rest in limbo between life and death.

Even when good things go bad the members of this process remain "consumed" by the routine and the procedures," said Gladstone. Isay chose to include segments of a botched execution, when, during the five-minute time lapse, the Assistant Warden observes, "He is still moving his head slightly, kind of a bobbing up and down movement."

There is no change in his inflection. Orders are given at the end of the five minutes to re-electrocute. Buttons are pressed, observations jotted, and times noted. As Gladstone said, "Process and ritual crowd out contemplation."

The tapes create a tension between what the listener expects and what is eventually heard. They create a dreadful anticipation, waiting for whatever one imagines death to sound like, the shock value of suffering. But the silence lasts for 13 minutes, all while the listener waits for the sounds of screaming that never come.

The Execution Tapes offer more than simply a glimpse into the modern prison system. It extends way further than whether or not the death penalty is just, as most of the panelists in this documentary

focused on. The tapes in themselves force the listener not only to rethink the rhetoric of the mundane, but also to look past the one-way mirror and at what these institutions really represent, institutions that signify society's complicity as a whole, the mechanics of everyday life.

"This is "the only opportunity the American public will ever have to see an execution from start to finish...this is a curtain less document, and that's what makes it so extraordinary."
-David Isay, producer of The Execution Tapes

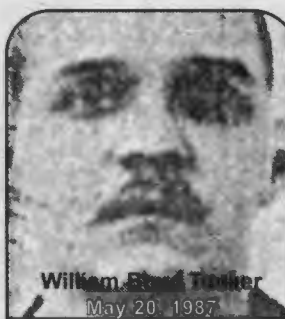
"I have no doubt that people could begin to watch executions and view it as another form as reality TV..."

-Wendy Lesser, author.

"The victims participation is non-existent...public broadcast of executions will minimize the victims death...If we had public executions there would be no more regard for the victim than there is currently"
-Dianne Clemens director of Justice for All, a victims rights group.

"It is a very somber occasion, you can't divorce yourself from this...A life that which god almighty created you're terminating-A serious and solemn business."

-Michael Bowers, former Attorney General of Georgia



William Earl Tucker
May 20, 1987

"It seems I have no worth as a member of society or a human being in general...No matter how sterilized and sanitized you make this execution it makes you guilty of the same crime you wish to punish me fore. You will be held accountable one day."

MUSIC



Artist: The Stickmen
Album: Insatiable
Label: Cuneiform

The Stick Men are fond of singing about themselves which makes writing about them a little bit easier. Far from the vagaries of simple self-promotion The Stick Men have a mission and they want to tell you about it.

"Yes ladies and gentlemen/we are the Stick Men/and we were created/to paralyze the funk/till you can't bump." These are all the lyrics to the song "Paralyzer" a song off their recently released anthology, *Insatiable*, which covers the band's entire career from 1981-83. The Stick Men sing about "Caged Sex," endless lust, they sing constantly

freaking out. If the funk music of James Brown or Sly and the Family Stone is an attempt to force the body into dancing, and make sound that talks with a hyperbolic physicality, the Stick Men are getting under your skin only to ask it to move in ways it never should or could. The Stick Men don't so much speed up James Brown as condense him. A six-minute funk jam for the Stick Men is a two minute pounding spasm. Like a good funk band they never lose their cool. Jim Meneses' drumming is exact, following the caterwauling songs through every glitch and seizure. Peter L. Baker may rant unintelligibly but he knows exactly what he wants to say both with his voice and his angular scatter-shot-groove guitar. Someone might say these songs sound like they were about to fall apart, but the Stick Men are miles away from losing control. They are precisely imitating the sound of a band self-destructing, putting on carefully created masks of total disarray.

The result is an anti-body music, a music that uses the language of funk not to celebrate the

body moving but terrorize it, make it want to move where it can't. Although not quite inside the tight circle of the early 80's New York No Wave scene, the Stick Men have that assaulting rhythm that figures so prominently in the works of bands like D.N.A. and Teenage Jesus and the Jerks. These bands attacked the unselfconscious sophistication of the dying arena rock monsters right along with the carefree abandon of early punk. These bands and the Stick Men like them take on the tradition of "rhythm and blues" precisely, and almost analytically. The Stick Men might just be seen as a deviant but perfectly logical summation of a major move of blues based music and funk in particular. Making the end of comprehensible sound, the spots in between what is supposed to be there, the mistakes, and finally the complete collapse of a song, and translating it into a precise language only to bring more of the alien into music, and of course to try to make a sound no one will know they heard before.



Artist: Nobukazu Takemura
Album: Hoshi No Koe
Label: Thrill Jockey

A Child's View. ...is a wildly ambiguous fragment of a sentence. It comes to a full stop only to open up to so much possibility that any feeling of understanding is drowned out in an explosion of questions. A Child's View is also the title of Nobukazu Takemura's latest album. Although it suggests some kind of description of the music on the record, it is more of a vague suggestion of a possible way to approach Takemura's music.

Then to politely follow that suggestion: Children, as imagined listeners, as possible creators, as owners of a singular point of view to be aimed at or through, are often seen at play in electronic music. The

slow moving major key pulses of Aphex Twin's ambient works, and the constant flight of Richard James' musical ideas. The strange "therapeutic" intention of Raymond Scott's pseudo-psychological drones on *Soothing Sounds for Baby Vol. 1-3*. The crying voice spinning in and out of being one of the first "scratches" on Lee Perry's "Funny Boy." When the body tries to leave music to the transistors a child seems to always be hiding in the circuits.

So following the children I first run into these three character's in my mind. James, Scott, and Perry, Richard James and Lee Perry at first seem to ring more in harmony with Takemura's album. Takemura's pieces often lull with the steady bounce of sounds and melodies that seem dug out of James's early unpublished work. Even the tone of the synthesizers often has that odd quality existing somewhere in between a string and a wind instrument that James often utilizes. The reference to Lee Perry, is relatively minor, but very direct; voices, mostly of children

see Takemura on page 14...

Granddaddy



They're simple, they're dumb, they're big time rock stars: Granddaddy, despite early technical problems,, played a long set to a packed Old Gym crowd this past Saturday, April 28th.



The elaborate stage set-up included a liquid crystal projector, used to cast wack projections on a big stupid fucking screen. photos by Vincent Valdmanis



Lead Singer Jason Lytle did his Flaming Lips meets Pavement meets Mercury Rev meets Neil Young meets Radiohead meets David Bowie thing, sporting a baseball cap and sunglasses and not being half as cool as Jill Sobule, who sings songs about kissing girls, something none of the members of Granddaddy have ever done.



Bardstock: Three Days of Love, Spring and Fling

KIRK MUSICUS

No one rocks the body like Allen Josey and he was like Eric Nies this weekend, MC in a white fur jacket and in complete control of the nonstop Grind under a tent called "Spring Fling." In specific he masterminded a Bard Band marathon which stretched over the course of seventy-two straight hours, coming to a close in the chilly hour known as eleven o'clock, Sunday evening. Kline closed early on Sunday because, according to one staff worker, "we couldn't compete with the combination of vegan burgers, watermelon, and expensive Crystal (delicious champagne), which Allen Josey had on tap over at the Student Center like a true Don." Many students could be seen reclining on the decks of speedboats and riding motorcycles and ATVs up and down flights of concrete stairs.

Speaking of the bands (apologies to those I missed, please send in anything you like and if it's in my power, Kirk Musicus will print it next issue, no questions asked), there were sets by Progress Hornesby, Broken Bottles, Purrfect, Dirty Hearts, Smartest People at Bard (SPB), ex-Atrappe la Mouche, Cain, Hic Sunt Leones, Alphabet Soup of Thugs, and so many more. Following are brief reviews as well as brief interviews with members of the bands.

Progress Hornesby has officially become the largest band at Bard: with a total roster of 86 members, 47 of whom play trumpets, the band almost outnumbered the crowd. This band is a skilled one, and a charming one, and they did their blues-rock through a big band thing to the delight of many. According to Brad Alter, one member of the crowd, he wanted to hear "Soul

Man," but never did. This may have been because the two of us went inside to play House of the Dead and Crazy Taxi for free, and spent approximately twenty minutes inside.

The Broken Bottles featured not only the guitar craziness of Tosh Chiang who was wearing a Yo La Tengo tee-shirt distinctly different from his Sonic Youth Washing Machine tee shirt (fashion digs seem to be the trend in music reviews lately), but also an enigmatic comment written in gold lipstick across their lead singer Drew's chest. This read either "DH for Life" or "DH for Losers," and was in either case directed at the Dirty Hearts, the members of whom have apparently each stolen all the Broken Bottles members' girlfriends, except Dirty Hearts violinist April, who stole one a Broken Bottles member's boyfriend. But all east coast-west coast beef aside the Broken Bottles were on point, kicking one song that sounded a lot like Les Savy Fav, which is okay with me.

Purrfect looked just great in matching outfits, and one thing can



D.H. What? The Broken Bottles play Bard Fest 2001.

be said about this band: they are destined to go far. Not to mention H&M women's sunglasses, which Chelsea was wearing stylishly but at the same time much to my own chagrin, because I myself bought a slightly different model of women's sunglasses from H&M but they snapped in half, made in taiwan style.

Dirty Hearts played last and since they're all nice people they won't mind if I dedicate this paragraph to Greg Wieber, who is a fine drummer, and holds it down. Also, Max "Lone Ranger" McDonald (who played for a long time anonymous, behind a red and black bandanna that kept his identity unknown) could be seen shedding tears during a great cover of a Bruce Springsteen song the name of which escapes me. April was not wearing roller skates but her violin playing had real finesse. Brendan Harman wowed the audience by playing his bass with his teeth and then upping the ante by playing the bass with his teeth with his eyes blindfolded.

We should be seeing a lot more of the hip-hop trio Smartest People



Rhyming on the Burger King microphones: S.P.B.

at Bard, composed of Russ Holland, MC Feitler, and Jason Hammerstein. Smartest People no doubt, these guys deconstructed new millenium hip hop with an opposition collapsing foray into what Andy Ryder might call "the Blanchotian madness of the day." Seriously though I was pissed that New Champions didn't play but these guys, missing some of the Dysis beats that he does so well, were very good. "K.O.," the last song, was an anti-drug rhapsody that tried to talk truth to an out of control dope fiend. Highlights were Jason Hammerstein's hyperarticulate rhyming style with no shoes on in a folding chair the whole set, complemented by b-boy acrobatics from the other two.

Cain rocked out despite an early snafu in which their bassist was engrossed in an episode of the Simpsons and delayed the set. They rocked hard, served people, and played very very quickly. Dan Brunnemer's hands were going so fast they actually started to disappear like in Back to the Future in the Chuck Berry scene.

Ex-Atrappe la Mouche were the second to last band, blazing through a solid set of no-wave noise meets hardcore melodicism and screamed vocals by Carter. Everyone was dancing, because these guys are catchy and got the vibe.

Hic Sunt Leones use microscopes and other scientific measuring equipment to get at their methodical luxuriously detailed sound.

Alphabet Soup of Thugs provided the event with its theme song "The Spring Fling Song," and surprised everyone by playing an Op Ivy cover. These guys put the fun back in fun music.

Apologies again for writing an article so self indulgent that if you've come this far, I can do little in the way of compensation except to say sorry again.

Intellectual Bad Postering

BRANDON SMITH

On Thursday evening, a group gathered in the Campus Center Blue Room to hear a ten page excerpt of Brandon Smith's senior project, *The Autumn Blaze*, as well as an additional short story. I have read *The Autumn Blaze* in its entirety. This short novel is not without its faults. Namely:

The first of three sections, *The Long Fall*, particularly, is unfocused, unbalanced, and unconvincing, as characters appear and disappear in no discernable order. And throughout the entire novel, counterparts and doubles abound, artists in the fields of painting, dancing, theatre, and more, notably Tom Parker's, the narrator's, deaf-mute, sign-language singing, ex-boxer father, arguably the most fully unrealized character in the novel - the femme-fatale in residence Ellen Corday's eponymous mother, Riza, the "unpinned grenade that never went off" and Parker's wife, Victoria, being the nearest runners-up.

References to literary works from Beowulf to Faulkner to Percy Shelley, saturate the text, in an apparent attempt to enhance the novel's literary credibility as well as bolster the floundering narrative.

The author seems to use them as crutches, propping the narrative up on a sturdy canonized tradition. Take these crutches away, and can this story stand on its own? Doubtful.

But this is not what was presented at the reading, which opened with a short story, "Bizarre Lizard!" read by Corday Rice, who lends her name to the two aforementioned Cordays of the novel. Her performance was wonderfully comedic, her voice alternating between flustering and southern/oafish as the story required, and she won over the audience completely. Following was the main attraction, the presentation of the senior project work itself, read by Kerry Conant. Her tender, sympathetic reading of the text enchanted the audience, bridging the gap between private reading and public performance exquisitely.

The reading was culled from ten pages early in the second part of the novel, entitled *Pharmakon* (Greek: remedy, poison, paint . . .) Here we re-introduced to Michael Warsawza, the "poet in paint," and Renee Mahone, two American runaways, now in an unnamed Italian Village, (Pietro Rizzoli, aptly contributes the brief Italian translations.) One problem becomes apparent even before the reading

begins: What is the nature of a reading like this if not to allow an audience the privilege of hearing an original work read by the author himself? Immediately, we are denied this opportunity, and must hear the work funneled through an actor's sensibilities. But this we can allow for. Textual inadequacies we cannot.

The author has managed to create a world of unsympathetic characters, exercising his burgeoning misogyny and heterosexist sensibility. The two male protagonists' treatment of women begins with inconsideration and develops into outright psychological abuse. Examples throughout, we need look only as far as the read passage. Warsawza paints Renee Mahone, a scene in which Renee reveals her history - she was a dancer until her knee gave out - and culminates in the two applying paint to each other's bodies. Yet Renee, the female, can only play at being an artist, while Michael, the male, truly is one. Her art is discounted, while his is elevated. Does the

author find dancing to be a less legitimate art than painting, or is the female simply a less legitimate artist than the male, regardless of genre? This pattern persists. Ellen Corday is noted to have an intriguing

voice - yet she cannot sing. Victoria Parker is ignored, the narrator going so far as to declare her unimportance. Truly an opportunity missed.

There is no one thing that makes *The Autumn Blaze* a disappointment. It is the combination of many things. A few cleverly turned phrases cannot compensate for flat characters and unrealized plot opportunities; a quote from Shelley cannot compensate for a lack of intrinsic depth. The author is young, a developing writer; his future is uncertain, but can we call it promising? Time will tell. *The Autumn Blaze* is not a bad novel; perhaps worse, it is mediocrity itself. Its slim 120 page shoulders slump under the weight of its superior literary forebears.

Root Cellar!

take a break from finals and eat some organic food, coffee, tea and read a zine or two...

new food shipment comes in on thursday

open 8-12pm weekdays
basement of the old gym

organic food.couches.zines

support your student-run space

A "Model" Prisoner

James Casebere's photographs of models

JR VALENZUELA

Normally the ultimate goal of a model builder is total realism, with every last detail rendered to scale. The actual building process is part of the creation of a personal controllable world. Whether or not anyone else sees it or is involved with it, the model exists, an object no less fantastic than it is accurate.

James Casebere presents his models as photographs, allowing access to the world he has so carefully built. In his earlier work that depicted prisons and interiors of confinement, he does not reproduce every element but rather brings the camera inside spaces reduced to their simplest monochromatic possibility. In his interiors, all surfaces are smooth white plaster, illuminated usually by a small shaft of light coming through a window close to the ceiling. Scraps of plaster and dust that have fallen to the floor begin to give away the scale. You start to realize the time spent conceiving and constructing, then photographing the cell. The artist must have experienced a kind of solitary confinement, because even as he controls every aspect of the space, by definition it demands his attention and seizes his imagination.

Recent work on display through

June 16th at Sean Kelley Gallery maintains this awareness of Casebere as creator, builder, and at least the initial inhabitant of the spaces shown. Enormous multi-paneled color digital prints show constructed underground chambers with water rushing through them. Light from an unseen source pours through openings in the vaulting and seems to float in the air between water and ceiling.

Photographs of flooded interiors seem to be other stations along this network of underground channels and tunnels. The sky blue walls of the entryway to Monticello are reflected by ankle deep water. Mist envelops a flooded depiction of converging hallways and rooms that turns out to be the gallery space in which you are standing. The very large size and use of color, while not leading to an overpowering illusion, do make these images deeply psychological spaces as water acts as an incongruous but

balancing formal element.

In a discussion of the work at the gallery, Casebere recalled a newspaper photo assignment that took him to a high-security prison in Texas; "By way of protest, the inmates would flood their cells. All of them simultaneously would plug up their toilets and then just start flushing, so the whole wing would flood and you'd have this waterfall cascading down the balcony onto the ground level." The presence of water (which in the models was a pourable resin that model railroaders use for exactly the same purpose) while

not exactly a form of protest, is certainly subversion perpetrated by the artist. It takes the model environment a step further, placed at the mercy of natural forces that are completely artificial elements of construction. The viewer might respond to them as they would footage of actual flooded homes and buildings, but as someone pointed out during the discussion,

The very large size and use of color, while not leading to an overpowering illusion, do make these images deeply psychological spaces as water acts as an incongruous but balancing formal element



these were not ravaged spaces with debris-choked water. They are calm and composed, and the notion of these spaces as "flooded" implies that the water will eventually recede. There is also the knowledge that these constructed spaces, dictated by the artist and the frozen moment of the photograph, cannot and will not change—they are what they are.

Casebere said that he hoped this

would prompt the viewer to consider "temporality, the fragility of the everyday world," one that can be undone and reworked by forces within itself, or by way of a fictive world that is as malleable and unpredictable as the person who brings it about.

Science to Photo: "We Meet Again"

Senior Photo Project by Michelle Brooks at the UBS reviewed

JR VALENZUELA

The link between science and photography has always been a strong one, and chemical experiment is what brought about photographic processes in the first place. The camera has always been used as a tool in science for documentation, and its mechanical nature sets it apart from most other visual arts. If Bard senior projects both past and present are to be taken as concrete evidence, there is the possibility of integrating the two, so that aesthetic and concept are treated as things to be questioned and observed.

Michelle Brooks' senior project, recently on display at UBS, used photography and optical vision to explore and document small organic samples, sometimes assemblages of natural elements, which are also on display. Housed in a small black-walled room off of the main gallery behind a curtained entrance, there is no readily identifiable order or sequence of viewing to be followed. Mounted on the wall in front of the viewer as they enter the space are two groupings of backlit 35mm color transparencies. In front of each group on a frame projecting from the wall are magnifying lenses that can slide in front of any image. The images themselves are largely of objects that are dis-

played to either side of the slides. To the left, lit wooden recesses and to the right, shelves of open petri dishes contain unidentified specimens that could be alternately mold, plant seed-pod, shell. The ambiguity of these objects and their immediate unobstructed presence invites curiosity and creates the desire and the justification for the photographs. The transparencies offer abstractions and close-ups of newly familiar objects, or magnified glimpses of what will soon be picked up and held, depending of how you move through the space.

To the right of these images is pinned a brightly lit moth's wing on a spindly plant tuft. Next to that is a large digital print of a photograph of this object. The delicate hairs are have become tremendous and slightly pixilated, and the wing becomes the underside of a discarded wig or deep-sea creature. Such a drastic change in enlargement, from real object to massive representation functions as did the groups of objects to their transparencies, where each informs the other, and the viewer by going from

one to the next becomes a courier for their dialogue.

In the far right corner was a table set up with a microscope for the viewing of many of the contents of the petri dishes, and many of these microscopic views were in the space as either large digital prints or as carefully painted designs on the walls, whose dark colors only slightly stood out from the black.

Also on this table was a notebook containing a sort of declarative narrative of her work and method. Found photographs and what seemed to be pictures from her own travels depicted underwater creatures and similar organic motifs to what she had in the show. Quotations from both named and unnamed sources, as well as her own commentary work with these images to explain what she wants to give the viewer of her own relationship and experiences with these objects. She writes, "An image should not be completed...I want to involve the viewer...to let his/her mind be active in the development of a piece."

drive an investigation that uses a wide variety of media, she creates a space where the objects and curiosity essentially become one, and the viewer can access and begin to understand it as their curiosity becomes one with the artist's.

Hippy Fest Converges on Upper Red Hook

RAFI ROM

Bare feet and drum circles are common at Bard. They'll be even more common in upper Red Hook this summer, when approximately 12,000 hippies will congregate for three days at the sixth annual *Gathering of the Vibes* festival, held for the first time at Greig Farm, well known for their rustic pumpkin pie and pick-your-own-asparagus. The festival, from June 29 to July 1, will feature over 30 bands, including The Wailers, Bob Marley's legendary backup band.

Gathering of the Vibes "outgrew" their old location in Bridgeport, CT, according to the events publicist, Renee Pfefer. Norm Greig, owner of the farm of the same last name, offered to host the festival on 110 acres of his 500 acre farm. Farmland generally used for growing corn seed for the live-in animals will become parking and campgrounds.

The three day festival will cover lots of ground musically, with African drum performances, jazz bands, and your typical country rock and neo-hippie music. The headlining acts include former Allman Brothers guitarist Dickie Betts, Medeski Martin & Wood, Les Claypool (of Primus) Frog Brigade, and Bruce Hornsby. Terrapin

Presents, Inc., the organizers of *Vibes* will also host another stage open only to those who purchase a camp ground ticket. The Terrapin stage will feature up-and-coming acts.

Originally the show was to happen on the summer solstice, but a coalition of Red Hook residents did not like the idea, as the weekend of June 23 is also the Red Hook High School's graduation weekend.

"We're a close class and this is the most important day of our lives," said senior class vice president Kerri Evans. "We're really excited about the concert now."

Also, local businesses who stand to benefit from this event (Terrapin tries to use only local business for food, crafts and other services) sent a letter to Red Hook Town Supervisor Jack Gilfeather endorsing *Vibes*.

Unlike most concerts, *Gathering of the Vibes* encourages the audience to tape the show for trading purposes. Depending on the band, tapes will be able to directly record from the soundboard. Terrapin Presents, Inc., began as an audio recording supply company in Connecticut.

If purchased in advance, tickets are \$90 for a weekend pass or \$40 for Saturday or Sunday ticket. For more information, www.gatheringofthevibes.com.

One Dimensional Nudes and Painted Hues

Senior Art Projects by Mira Dancy and Elise Dietrich reviewed

KETUTA ALEXI-MESKHISHVIL

There is a combined Senior Project Show by Mira Dancy and Elise Dietrich in the Fisher Arts Building at the moment. One of the interesting aspects of this exhibition is the artists' choice to combine their two bodies of work into a single, unified experience. Elise Dietrich's installation pieces of various media archetypes, which primarily occupy the front room, slowly infiltrate the second space with Mira Dancy's paintings of abstract characters, allowing the viewers to contemplate the two opposing approaches to representation simultaneously. Besides being courageous, the approach allows the artists to act as curators and at the same time reflect a certain self-consciousness in terms of their work. This is because the show seems to be less of a collaboration for a com-

The common thread of the two projects is that neither one is based on a life source and that they both tackle the question of representation.

mon goal than an experiment that challenges the notion of a homogeneous body of work.

The common thread of the two projects is that neither one is based on a life source and that they both tackle the question of representation. Dietrich's creatures are like filtered versions of various omnipresent media personages, ranging from sport and pornography stars to Hollywood and art figures. They are two-dimensional renderings that she either draws straight on to the gallery walls and ceilings or onto wood and plastic cutouts, which either protrude from the walls or are molded onto the corners of the building. The effect is wonderful since it toys with an idea of visual hierarchy and allows for a wavelike process of image recognition.

These characters are unconsciously engrained in all of our minds and yet her way of depriving them of individuality places the

viewer at a point of failure in identifying their exact sources. While magazines seem to be eternally ready to provide us with multitude of useless information about such characters, here they become generalized graphic symbols of the narrow options that the mainstream has to offer us. Its as though her work is a game where we can choose which figure to paste our face into and then accordingly build our lifestyle upon. Elise traces these characters from photographs and then further divorces them by drawing the outlines in solid colors, omitting all the details except the iconic gestures. The nude females from porno magazines lose all their eroticism because Dietrich only leaves them the constructed poses that are meant to perform in front of a camera and here, out of their context, they become utterly absurd and caricature-like.

Mira Dancy plays with and pushes the problematic of representation as well, but in an opposite manner to Dietrich's. Her work derives from wide sources and is occupied with creating characters with multiple points of reference.

The ideas for the works start out with gestures that Dancy finds in unknown paintings and reworks, in the process of which they acquire fragments from herself as well as from the people she is surrounded by. The effect is productively destabilizing because these references stay anonymous for the viewer, creating portraits that seem to be of characters that stereotypes omit. Her creatures do not fit into any easily referenced identities but rather challenge the viewer with a new code of understanding.

The conceptual weight of the work comes from the fact that it proposes multiple layers of dialogue. On one hand it merges with and thus individually challenges the abstract and figurative traditions. Besides communicating abstract concepts figuratively and translating figures into abstractions, there is a tension between the figures and the abstract

shapes. It becomes unclear which one is meant to serve the other because backgrounds become foregrounds and vice versa, depending on what one chooses to concentrate on, thus eliminating hierarchy.

There is also a sense of harmonious friction between formal and conceptual decisions as well as between conscious and visceral ones. The outcome of the paintings

The nude females from porno magazines lose all their eroticism because Dietrich only leaves them the constructed poses that are meant to perform...

is determined as much by the possibilities of various color combinations--which are unpredictably beautiful--as by the cerebral decision to solely borrow from the uncelebrated

works of art. In giving homage to the omitted and unknown she challenges the hierarchies of art history, and adds a subversive layer to the emotional content of the work.

P.S. I want to thank Mira Dancy and Elise Dietrich for their willingness to discuss their work.



The Ontology of Dirty Jeans: Get your Jeans out of the Gutter

HUFFA FROBES-CROSS

Slang might be just as well be called mutant speech. Shifting and dodging meaning faster than is considered acceptable in polite society. The slang word explodes, a cloud of impolite ambivalence, becoming more and more diffuse, more often than not inhaled as a hostile intrusion, only to disappear into an invisibility of endless significance. Finally taking residence as a catch-all phrase sucking connotations into it and tainting them all with its foreign origin.

You cannot (without at least being noticed) walk into a Helmut Lang boutique swearing loudly like a truck driver. Spitting into the strictly guarded "atmosphere" words that vaporize into moist droplets of the non-Helmut Lang universe, that is carefully framed to be only a fanciful movie seen through the shop windows. It is not that these words are prohibited, but such an action, like any impolite action, puts these things frighteningly out of place, unframes them.

Looking around in this store eventually you will see the one thing that concerns me in this article. Several pairs of jeans, jeans that are immediately, strikingly expensive. Almost comically shouting their need to be acknowledged as the upper crust accessories that they are.

They hang impeccably pressed; the deep brown dirt worked into each thread, cut plainly and precisely. Next to them another pair with an overall splash of oil stains in the pattern of a mechanic's thrown out jeans. The rest are variations of one of these two types, less or more dirty, less or more fanciful, more or less like a wildly lucky find at a far flung thrift store in the hinterlands of the northern Midwest.

You can wear jeans with anything. Yes they are blue, but somewhere they stopped being held to the typical rules prescribed to blue clothing. They may butt up with fabrics of any color without being rude, but they do have their own rules. (If you buy your jeans at Wal-Mart let's hope you aren't

wearing them now, or you might not have had time to think this far.) They have a certain coarseness, softer clothing of fragile patterns and subtle designs may get scratched and irritated if forced to brush against them. Jeans have a hint of something abrasively normal.

This abrasive normalness, this seeming lack of any definite statement, is the reason I at first brought up slang. Jeans have exploded their meaning covering a huge indeterminate space. Now we have come to the second wave of the fashionably worn jeans. Dirt has superseded rips and tears (although they still play a part, and due to a different well discussed phenomenon of "retro" fashion are reemerging simply due to their anachronism). The basic ideas however has remained the same, to attack the jeans with something thought of as degradation to remake both the decay and the jeans as a new item. Dirt is in a sense a self-conscious reclamation of the imagined cultural roots of the jeans. The working man, the cow-

boy, in a garage or on horseback, a figure who is located at a strange iconic place in American myth as both somehow a noble primitive and the highest ideal of American culture.

Blue jeans have expanded their possible meanings so far that they no longer demand attention be paid to their supposed origins. Thus it is possible to choose to wear jeans almost as a non-statement. One can go to an expensive restaurant or an opera in jeans and quite often not even be noticed. As a result to call attention to the possible "working man" connotations of these pants is a choice, and a choice only available to those who do not have to wear their jeans to their job. Companies like Diesel and Helmut Lang have made available this choice to the upper middle class consumer with their aestheticized versions of worn pants. Thus it is now possible to state ones freedom to not work simply by wearing jeans which look as if they'd been worn "on the job."

Takemura, con'd

wind their way briefly in and out of Takemura's songs. This creates a strange space for the recording which feels superflat with its disconnected electronics but has moments where it opens up into a room or a street corner with someone's distant distorted voice moving in. It is this kind of exploration of the "space" of recording which Perry's collage recording technique engaged so interestingly, Takemura certainly is not the wild genius that Perry is but he does make interesting moves recording disparate sources on top of one another. Raymond Scott, is, of course most famous for his electronic compositions intended to be played for infants. The pieces stretch out in seemingly endless repetitive transformation, their foreshadowing of composers like Phillip Glass and Terry Riley lending much to their current rediscovery. Takemura's album is not strikingly repetitive or droney, but it is the simple melodies which cling to Scott's compositions and also found their way into his more "artistic" followers which figures so prominently. Every song has a feel of having sprung from a music box, like Scott's compositions they often run wildly away from that imaginary source. But Takemura even more than Scott maintains a seeming simplicity and restraint in the midst of songs actually constructed with many many layers of sound on top of one another.

Takemura does not look at childhood as something primitive that he can strip away his influences to reach instead he reaches out to listener's own aural associations and culls them to create a sense of a childlike composer or a childlike composition.

GOOD GOD OF MANFACTEN

a radio play performance

**Saturday May 19
2pm-9pm**

campus center multi-purpose room

THIS Saturday:

**Almost Famous
8:00pm**

**This is Spinal Tap
10:00pm**

campus center lawn



A film so big that its subtitles are written in caps lock! As action films become more rapidly edited, a new type of mainstream film viewer is required. Those who found the twenty minute shoot out culminating *The Wild Bunch* or the extended chase sequence in *The French Connection* to be disorienting are now being totally disregarded by the action film industry.

With the advent of the digital age, the action director is no longer satisfied to merely confuse or excite the film goer; nothing short of total, repetitive indignation will do. The success of films like *The Matrix* and *Charlie's Angels* has heralded the birth of a new action audience, brought up on Neo Geo and MTV. Today's audience responds to fleeting moments of logical cinematic outrage, occurring within action sequences just often enough to be recognized,

only to be topped by still more outrageous computer-generated spectacles. A film goer is left with two approaches when faced with such a sequence. The first, is to constantly be shocked and titillated as the film becomes increasingly outrageous (the "Crouching Tiger was so unrealistic!" camp). The alternative is to completely give up on any attempt to take the film seriously, and to be satisfied by watching them in terms of structure, montage, and movement within shots (the "Crouching Tiger is more about dance than martial arts" camp). Both are problematic, and usually don't leave the viewer feeling particularly intelligent.

Obviously, making film goers smarter is not one of the immediate goals of the New Action Cinema, but by keeping both possibilities in mind, one can appreciate *The Mummy Returns* without feeling

assessed, like a complete fool (the "Crouching Tiger wouldn't have been a good martial arts film without the costume drama element, but it would have been a hell of a boring costume drama without the martial arts" camp).

The Mummy Returns is a particularly interesting case, because it has taken existing rapid-fire, anti-realistic action film-making to an entirely new level. Until now, the New Action style has been reserved only for special sequences in what are otherwise fairly traditional films. *Charlie's Angels*, for example, doesn't differ wildly from any other teen comedy based on a reinterpreting of a specific time period. Filmically, it does not differ much from *Wayne's World* or *The Mod Squad* or a host of other films, with the exception of its first major fight sequence. The Thin Man vs. the Angels sequence stimulates the audience precisely because of its unexpected and improbable nature. Until this point in the film, director McG has displayed all manner of music video tropes and seventies references, but never a hint of *Matrix*-style computer-aided martial arts.

The Mummy Returns uses this surprise strategy for a full two hours and ten minutes, removing any trace of traditional Hollywood standards.

There is no plot (or rather, there are five or six incoherent plots), no character development, no regard for pacing, production design, acting. There is racism, clichés, chases leading into chases, flashbacks, flashforwards, kung fu, giant bugs, Xena-quality special effects, obvious, obvious references. All of this makes no difference, as there are so many cuts, that before the viewer can stop to think that the costumes look a bit shabby, or that the pyramids are out of scale, or that there are no pygmies in Egypt, the film has changed gears again, busy with major, totally inconceivable plot twists. Before the dust of one of

many battles has cleared, leaving the audience to ponder the obvious phoniness of an army of digital jackals, a giant scorpion has appeared, or a reincarnation subplot has been introduced, sending the film into an entirely new and totally unexpected set of circumstances. This development in The New Action Cinema leaves the viewer in a sublime state of agitation and wonder...And Tomb Raider is being released in June...

So go to see *The Mummy Returns*. There's a scene in which Brendan Fraser literally outruns the rotation of the Earth.



Give me the battle axe, madman! Brendan Fraser and Zack de la Rocha of *Rage Against the Machine* shut down guerilla radio and fight hieroglyphics.

AT THE MOVIES



the Hollywood minute with Matthew E. Goldenberg



One of the best films of the year so far runs at just under four minutes: Spike Jonze's music video for Fatboy Slim's "Weapon of Choice," starring Christopher Walken, is droll, profound, and breathtaking. Now, I am fully aware that music videos are not, generally speaking, considered "films." This is because they have never fully lived up to their potential. Early MTV commercials featured clips of Bunel and Dali's Un Chien Andalou, implying that the same inventiveness used to make that revolutionary film would be the goal of every music video. That's clearly not the case. Most music videos are extended commercials; heartless, soulless, a series of mishmash images that have no purpose other than to pump up the listener (Can anyone explain to me, for the love of God, why the Backstreet Boys are in outer space in their video for "Larger than Life"?). In no small part, this is the reason that so many modern directors, to put it bluntly, suck. When the training ground is music videos and commercials, the priorities of the filmmakers are all messed up. By the time they get to direct a big budget summer blockbuster, they wouldn't know a decent

movie if it bit them (Need proof? Go see Gore Verbinski's *The Mexican*, Simon West's *The General's Daughter*, Hype Williams' *Belly*, or Dominic Sena's *Gone in Sixty Seconds*).

Jonze (to say nothing of David Fincher) is the exception that proves the rule. For whatever reason, videos are a medium that Jonze just understands-- look at how great his work on, say, the Beastie Boys' "Sabotage" is, or Slim's "Praise You," or even the Y2K Nike commercial that was so popular last year. He very well be the only true artist working in music video today.

In "Weapon of Choice," as in his brilliant debut feature *Being John Malkovich*, Jonze delivers a postmodern screwball comedy that, while purposely playing off of audience expectations (in this case of Walken), manages to be astoundingly important without ever screaming its importance to the skies. It's the reason *Malkovich* didn't win any Oscars or, for that matter, get the audience recognition it deserved (my impression, to be honest, is that even most of the bourgeois intelligentsia who claimed to have loved the film didn't really bother to try and under-

stand it, instead simply reveling in how "weird" it is).

"Weapon" begins with Walken, dressed in a very nice suit, sitting glumly in a hotel lobby. The cinematography, by longtime Jonze collaborator Lance Accord, is tinted the same depressing, glum palette that most of Fincher's *Fight Club* and the Wachowski Bros.' *The Matrix* were filmed in; everything moves slowly, a visual representation of upper-middle class boredom. Walken spots a boom box atop a janitor's station. The song is playing from it, and, with a look into the camera, Walken gradually stands up, moving his head to the beat, and then breaks out into full on dance. The dance becomes more and more complex, and, for that matter, more and more far fetched, until it finally concludes with Walken flying. Armond White astutely pointed out in the *New York Press* that modern audiences may connect Walken's air bound ballet with *Crouching Tiger*, *Hidden Dragon*, but my guess is that its not only the filmmakers once again tipping their hats to *The Matrix*'s commentary on the boredom that's inherent in modern nine to five corporate culture, but also

Jonze and Accord's way of showing how Walken's character feels about the music (more on that in a moment).

The video's shock value comes from the casting of Walken. Even though he started out doing Broadway musicals when he was three, and did a brilliant dance number in Herbert Ross' musical *Pennies from Heaven*, Jonze is fully aware that today's MTV youth culture will never recognize Walken as a dancer. To see Walken "the psychopath" dancing with such grace (in a number he helped choreograph, no less!!!) will make the TRL crowd sit up and take notice. But it's not as casting coup that gets attention simply for attention's sake. The video, like German Expressionist films (e.g., *The Cabinet of Dr. Caligari*), is a visual representation of the psychology of the protagonist-- namely, Walken: trapped in his slow, dull world, music brings the upper class working man (if that's not too much of a contradiction) to life; it allows him to, literally, walk on air (Walken even floats in front of the sort of cheesy rendition of *Bourgeois Valhalla* that one is bound to see in a hotel such as this one. While

watching the video for the first time, a friend of mine incorrectly guessed "He's going to fly into the painting!" From a thematic standpoint, this wouldn't, necessarily, have seemed out of place). As soon as the music ends, he's sucked back down into reality, sitting in his chair in the hotel lobby, waiting for who knows what. Godot maybe.

Marxist theorists such as Haug, Frith and Lipsitz would have a field day with this video. They teach us that music is something generally created "from below"-- that is, in the working class-- and then appropriated, for use as a commodification, "from above"-- the class Walken represents in the video-- before being handed (read: sold) back down. No recent piece of film art has better represented these theories.

Walken's character loves the music but doesn't fully understand it; he can grasp it, but only for a time. Jonze, in a truly great work that comments on its own form AND society at large, has taken the form of music video-- surely a medium appropriated "from above" for the use of commodification--and has gracefully, mercifully declared it, once more, For the People.

Dean Levine Over the Years



Dean Levine at a commencement, some time ago



Dean Levine protests before Julia Butterfly made it "cool" at a River Rescue protest.



Number seven, Stuart was a fine ball player on the Bard Faculty Team in 1967.



Dean Levine on an Outward Bound sail.



Meal plan or no, Dean Levine would cook 'em up for anyone. Here is in the old cafeteria kitchen during one of Bard's numerous Midnight Breakfasts.



Pictured here with Fr. Joseph Parsell while in Liberia.



Katie Couric and Dean Levine drink Heineken at Midnight Breakfast, '92 (photo courtesy of katiecouric.com).



**Thanks,
Dean
Levine!**