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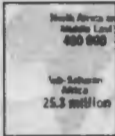
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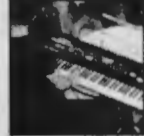


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Intercession Courses for 2002 Cancelled

Financial reasons cited; other intercession staples remain in effect; seniors who need credits to be addressed

Bryan Gunderson

Intercession is a relic of the 1970's when the college created the six-week break in order to save on heating bills during the energy crisis. According to Michele Dominy, the college's new dean, "one result of the elimination of intercession courses is the opportunity to rethink the academic calendar and bring it into lines with other institutions."

This is not to say that intercession as a whole is 'cancelled.' The opportunities for independent study, work opportunities, internships, the senior project writing intensive workshop, and work on senior projects are still options afforded to students, there are just no longer any intensive courses being taught.

Executive Vice President Dimitri Papadimitriou and Dean Dominy opted not to invite faculty to submit January courses for two primary reasons.

Firstly, the science faculty, with the exception of professor Rob Cutler has decided that it cannot adequately cover the content of science courses in a four-week period. Retaining the detailed knowledge in science courses in such a compressed period of time is impractical, according to the Dean.

None of this is to say that in the future the administration is not willing to rethink and discuss what can actually be done in a month.

Secondly, the courses typically have been developed by individual faculty members, and have not been uniformly monitored by the college in terms of "rigor, and curricular value and coherence." The combination of the science department withdrawing its January offerings, and the notion that in general, intercession courses "don't enhance the curriculum substantially" has made the continuation of this tradition not only

difficult, but financially irresponsible. The Deans and the Registrar will work with seniors to accommodate their particular needs.

While these logistical and academic imperatives are certainly compelling, the Dean supplied other arguments in order to justify a decision that is bound to upset many students who had been banking on this year's intercession to fulfill graduation requirements.

The first is an issue of what Dimitri called "discrimination." January courses are less expensive than traditional semester courses, students are not eligible for financial aid, and so according to Dominy "there is an equity question here. Students who can afford to stay, and don't have to work are favored under the current system. And so, it is unfair to those who can't." The college is simply not interested in biasing its academic opportunities to those students...
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Dean Michele Dominy, instrumental in the winter class cancellation, sits in her office; Ludlow has announced no plans yet to steal Christmas.

Parking Ticket Boom

Ludlow wants a "walking campus"; Security reluctant to grant appeals

Todd Johnson

"It's a pain in the neck to get a twenty-five dollar hit when you have no money, I know."

Director of Security Ken Cooper is sympathetic toward members of the faculty and student body who have been issued parking tickets this year. "I'm not irrational, I'm simply

trying to control [the parking situation] to prevent injuries," he said.

He went on to say that the reason for the parking tickets

that have been issued this year is concern for the safety of students. Most of those were for parking in areas designated to allow emergency vehicles access to buildings.

Cooper explained that the administration, specifically the upper-administration, which he says he is not a part of, "believes this is a walking campus," not only because you can walk from place to place, but because we have a beautiful campus that is pleasant to walk. Because of this, they have designed the parking on campus to be located, pri-

marily, in two or three places, from which one may walk or take shuttles to parts of campus without parking lots. He may not have set the system up, but he has to do his best to maintain safety within it.

"All I want people to do is use the big lots, if they can, and use the shuttle services," he said.

"I would much rather that officers be patrolling for safety and security than writing tickets."

He added, "I would much rather that officers be patrolling for safety and security than writing tickets."

Cooper also said that his officers "hate to give people tickets," and that because of this, he is more apt to respect the tickets they do write.

Explaining why he has been less likely to grant an appeal on a ticket than in previous years, he said, "When someone gets a ticket, they have a right to talk to me. But because the officers don't want to write tickets, I know that when they do it's for a good reason, and it's disrespectful of them for me to simply tear the ticket up."

He emphasized as well his
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Bard in India program postponed in wake of 9/11 attacks

Students pulled for reasons of safety

Emily Schmall

Bard felt the ripple effect of the September 11th attacks in places further away than Annandale-on-Hudson. The stun of the New York City's losses could be felt in Mussouri, India, where a group of American students were studying this semester at the Landour language school.

Bard in India came to an early end this year as the program was postponed until next fall due to the recent attacks on the United States, which have caused the triangle of tension among the US, Pakistan, and India to intensify.

"There were reports arising in India that there were certain Hindu extremist groups that were upset that the US was asking Pakistan to use its airspace for attacks, and it was said that there would be repercussions for Americans," explains Brad Clough, a Bard religion professor.

Bard is one of five schools

in the New York State Independent College Consortium: Skidmore, Hartwick, Hobart and William Smith and St. Lawrence make up the rest of the consortium, which sends students to study in India. These students spend a substantial amount of time in Northern India, where they take Hindi language courses, go on field trips, and do independent research projects.

"There were things going on in India that made it an unsafe atmosphere. We also had to honor the wishes of the parents, who naturally wanted their children back."

This year the students left in late August, intending to return home at the end of the school semester.

Usually up to four students from each school travel to India, but this year sophomore Saiful Islam was the only representative from Bard. After news of the attacks aired in India, three students immediately left. Within a week, all five schools of the consortium were on their way back to the States. Islam will complete his intended studies at Bard, though he won't do so in the program's intended environment.

"There were things going on

in India that made it an unsafe atmosphere. We also had to honor the wishes of the parents, who naturally wanted their children back," Clough said.

"It was also hard to get news back and forth," Clough added.

Some Bard students have had trouble communicating due to the Post Office's refusal to send or receive mail from a number of middle-eastern nations.

Unlike at many other schools, every one of Bard's international students has remained on campus since the September 11th attacks. "This speaks well of Bard, I think, to the kind of community we have, that people really feel safe here," said Dean of Students Erin Canaan.

The movement of Bard students studying abroad has been in the reverse direction. Bard students enrolled in programs abroad have either returned home, finishing their intended studies on campus, or have reconfigured their schedules so as to travel at a later date.

Professor Clough will be leading the Bard in India program next year; he calls himself "guardedly optimistic" about its success.

Who is Allen Josey anyway?

The man behind the office behind "student activities"

Gillian Means

Although it may often seem like there is nothing happening on campus, this is rarely ever true. For example, the theater is booked almost every night by one group or another, and the Old Gym is rarely quiet for a weekend. As Director of the Campus Center and Student Activities, Allen Josey is responsible for scheduling and coordinating the use of many of the spaces available to students.

Josey helps out with and keeps track of events happening in the Campus Center meeting rooms, Kline meeting rooms, and the Old Gym. In addition, his office takes care of the equipment and other physical needs of the Campus Center. The weekly calendar, compiled by Imran Ahmed, is overseen by Student Activities, as is the registering of student parties.

For Josey, part of overseeing events is scheduling his own. In the past, the Director of Student Activities held smaller activities every week, such as game nights, but Josey feels that spending the money on fewer, larger events is more satisfying. He does not want to get in the way of student-run activities, which is often a criticism of his office, but he does want to bring some variety to campus events.

This semester, Josey has nine events scheduled, among them Midnight Breakfast and four Thursday Coffeehouses. The latter are the closest Josey is willing to get to personally bringing bands to campus—he firmly believes bands are the province of the students.

Josey admits to liking his spring semester events better than those in fall, because during the fall semester students come to him with ideas about things to do in spring. Last year, spring semester saw an expanded and improved Spring Fling, as well as a popular Urban Cowboy party featuring a mechanical bull.

Turnout at events this semester has been good. A mentalist, who came in September, packed

the multi-purpose room, and a magician brought in about a hundred students the night before Drag Race. Josey is happy to get at least 10% of the student population at large events like the magician and mentalist, and he is largely successful. "There haven't been too many flops," he said.

Josey realizes that some students simply are not interested in campus activities, but he tries to appeal to different groups by bringing acts and involving students in the process of organizing events.

The flow of ideas between Josey and students goes both ways. Individuals can come to him with ideas of events they would like to see happen, but for which they do not have a funding and organizing source. For example, Josey is working with a student to bring a film accompanied by a nine-piece orchestra called the BQE Project, next semester.

Josey also approaches student clubs with ideas he has. He often collaborates with the Film and Entertainment Committees to share ideas and costs.

Expenditures of the Office of Student Activities generally total under \$30,000 per year. In addition to his own budget and collaboration with student groups, Josey sometimes receives money for specific events from the Dean of Students Office or the Multicultural Affairs Office.

Funds and space are limited, though. The money Josey sets aside for student projects is already gone this semester. Talking to the Entertainment Committee or planning ahead for next semester are all Josey can suggest for students who want to bring an act to campus.

Josey wonders if "there is a way to create a pool of money that could be used to help students bring bands" that might not be large enough to catch the attention of student and administrative activity planners. Such a pool would provide another source of funding for students Josey cannot help. However, nothing like what Josey suggests is currently being

organized.

In addition to his schedule of activities for the semester, Josey brings the vendors that we often see in Kline and the Campus Center, and takes care of the physical needs of the bookstore, café, post office, and computer lab, although not their staffing.

Josey is also involved in the constant discussion about policies concerning alcohol at student parties. Those that serve beer do not seem to be as problematic as those that serve liquor, such as the spring Speak-Easy. Josey said, "There's a lot of talk about how to handle that." It is difficult to change the rules, because nothing serious has happened yet, but many dealing with the issue of liquor at Bard parties are somewhat afraid to wait until something serious does happen.

Preventing "something serious" is part of the point of registering large parties, or even small parties if alcohol will be served. If there is a problem, security or BEMS need to know to whom to go for information and responsibility.

Of the large number of sanctioned events that happen on campus over the course of the semester, those where liquor is served are very few, and the majority do not even serve beer.

Despite some difficult situations, Josey and his assistant Eileen Hilbrandt successfully coordinate and schedule a large number of events on campus. "I get to supplement students' academic lives with nighttime distractions," said Josey, adding, "I think I have the best job on campus."

Upcoming events by the Director of Student Activities are a 5-hour Psychic Fair, November 19th; "Bluegrass Banjo Master" Tony Trischka, November 15th; the return of interactive mask theater, with the Mask Man, November 30th; New York City trio one handed molly, December 6th; and Midnight Breakfast, with massages and karaoke as always, December 10th.

Update on the BHSEC.

Bard High School may serve as model for alternative schools across the country

Bryan Gunderson

According to Bard's Vice President of Academic Affairs, Bob Martin, the Bard High School Early College, which opened early this year, is going "extremely well."

The program, which graduates students from high school after the 10th grade, and then conducts college courses for 11th and 12th grade, has received a flood of enthusiastic press coverage as well as visits from numerous other institutions that want to follow the BHSEC model.

Since the school's opening on September 5th, officials have met with both the chancellor of the San Diego school system and representatives from UC Santa Barbara about the possibilities of replicating the program in California.

Similar fervor has come

from the Gates Foundation, which originally donated a gift of one million dollars and is now discussing the prospect of starting a national center to help fuel similar projects.

The timing of the BHSEC proposal, which passed in late June with plans of opening in early September, was truly serendipitous; were it to have been considered in the growing wake of September 11th neither the expenditure nor the renovation could have been justified. But as of now—with the Brooklyn campus established; the idea working its way through the country as a legitimate educational possibility; and a dedicated faculty and student body—both BHSEC and the idea of early college itself seem to be a success which, while now only an isolated experiment, could one day become a wide-spread educational reality.

About Al Qaeda

A look at bin Laden's vast network

Daria Solovleva

"What happened on September 11th?" the nine year old daughter of a Bard professor asked begrudgingly. That date seems to encompass so much that the simple answer, "A terrorist attack in America," doesn't seem adequate.

It has been a month and a half since the tragedy of September 11th and the questions that were prevalent then remain: What? Who? Why? The media is flooding us with information but the answers to these basic questions have yet to be uncovered.

Places, names, and faces have all helped to depict the criminal mastermind of the September 11th attacks to the public. However, we still don't know what we need to: why and how a situation of this magnitude has occurred.

The question "Who?" has been answered. It has been proclaimed that those responsible are Osama bin Laden, whose name is already known to the whole world, and his terrorist network, Al Qaeda.

Al Qaeda has its origins in the uprising of Muslim militant forces against the Soviet Union's occupation of Afghanistan. It began to gain strength when, in 1980, Osama bin Laden became its prime financier. Over time the names Al Qaeda and bin Laden became virtually synonymous, though in reality bin Laden doesn't

run the organization single-handedly.

With the September 11 attacks Al Qaeda, which means "the base" in Arabic, has surpassed in efficiency all previously successful terrorist attacks. Al Qaeda is without a doubt the most "effective" terrorist organization in history. It is a very structured network made of groups that are each composed of several cells. What makes such a network so highly functional is that the individuals who are a part of the cell may not know the identities of other members of the cell—so if they are captured, they cannot betray the others.

What makes such a network so highly functional is that the individuals who are a part of the cell may not know the identities of other members of the cell

The cell is divided into separate functions: intelligence, financial, logistical, and operations. Individuals within each cell fulfill different functions. Those responsible for intelligence videotape

targets or survey airport security techniques. Financiers raise funds and launder money. People in logistics are responsible for establishing safe houses, renting cars, providing documents, manufacturing IDs and distributing cash.

Initially, the primary question was who was responsible for the September 11th acts of terrorism. As conclusions have been drawn, and evidence points to the highly sophisticated organization of stealth fighters known as Al Qaeda, another question lurks: How will we approach these enemies who we cannot see?

The ROOT CELLAR

organic & vegan food
coffee & tea
couches & kissing
zine library

basement of the old gym

12 to 12 wkdays support student space!

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Parking, cont.

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impartiality. "Staff have been getting tickets like crazy," he said, "and I've been getting interesting phone calls from them about it," but he added that he does not give them any more slack for parking in restricted areas than students.

According to Cooper, the officers used orange warning stickers heavily during the first few weeks of school, not wanting to surprise students who were not yet used to Bard's system of parking. But by now, they are using more tickets.

He said that he believed students should respect the parking system that is in place. "Bard is an easy place," he said, "and if people give one another respect, everything works out."

AIDS in Africa: A Staggering Picture

Rafi Rom

African countries are spending little money and receiving little aid in the ongoing fight to face the severe AIDS crisis on the continent. According to a report recently published by the United Nations Populations Division (UNDP), the United States spends about four times the amount on health expenditures related to HIV/AIDS than the entire continent of Africa.

Only five African countries spend more than a hundred dollars per capita on AIDS treatment. Of those is South Africa, which spends the most in all of Africa: \$246 per capita. However, the South African government has yet to acknowledge HIV as a crisis, although the disease has killed 250,000 residents, and left 371,000 children orphaned. Almost one in five South African adults have HIV or AIDS, according to the UNDP report.

The lack of funding to combat AIDS comes at a time when critics are calling on mammoth pharmaceutical companies to ease patent restrictions. Although President Bush has promised to donate money to the AIDS fight in Africa, he has offered few specific proposals. Acknowledging the importance of the issue, Bush told reporters at a European Committee conference in June, "we spend a lot of time talking about Africa. And that's a good thing, because Africa is a nation with a lot of disease."

According to a statement by the Carr Center for Human Rights,

a fifteen-year-old boy in Botswana now has an 85 percent chance of dying of AIDS at current infection rates.

Of the 53 African countries, the UNDP was only able to confirm that 15 countries have provided basic prevention techniques, like blood screening of the general population and high risk groups, information campaigns and promoting condom use.

It is the health expenditure per capita which is primarily alarming many AIDS activists. Kenya, which has already been victim of 180,000 AIDS deaths, spends three dollars per capita in both public and private funds to combat HIV/AIDS. AIDS cocktails can cost \$10,000-15,000 a year per person, and even generic brands have price tags in the hundreds of dollars.

The ensuing controversy surrounding the AIDS crisis in Africa, where currently there are over 29 million cases of HIV/AIDS, is over the role of private pharmaceutical corporations in preventing easy access to important AIDS related medicines.

Although AIDS is a widespread problem in all of Africa, the bulk of AIDS cases is in sub-Saharan Africa. Nearly 300,000 people have died in the five countries in Southern Africa. The only other country in Africa with a comparable problem is Ethiopia, which has had 280,000 deaths according to the UN.

According to Doctors Without Borders, in "South Africa, which has 4.7 million people living with HIV/AIDS and rep-

resents half of the pharmaceutical market in Africa, 13 out of 15 anti-retroviral treatments are patent protected. In fact, half of the people with HIV/AIDS in Africa live in countries with significant patent barriers on antiretroviral drugs."

Although there has been some change in the last few years, it is still impossible for any significant number of Africans to get treatment. Countries cannot meet some of the basic safeguards set by the World Health Organization. The inaccessibility of patent drugs is largely due to patent regulations, which keep costs too high for underdeveloped countries.

While developed countries, including the United States, have policies allowing governments to unilaterally break patents, third world countries do not have such luxuries. Pharmaceutical corporations claim patent protection is crucial in convincing the private sector to continue badly needed research for global diseases.

A few years ago, President Clinton told African countries the U.S. would no longer prevent them from soliciting generic pharmaceutical companies to produce cheaper drugs. But Bush, after

Adults and children estimated to be living with HIV/AIDS as of end 2000



promising to uphold Clinton's policy, recently decided to reverse it. Critics charge Bush with caving into the interests of "Big Pharm," the powerful pharmaceutical industry that contributed generously to his campaign.

The debate over patents has recently been intensified with the global scramble for Ciproflaxin, the anti-biotic that is widely considered the most effective cure for Anthrax. Currently the German manufacturer Bayer holds the patent to the drug and refuses to allow other companies the right to produce generic copies.

Senator Charles Schumer has urged the US government to break the Bayer patent, but was unsuccessful after the company announced its decision to sell the drug for 95 cents a pill, a quarter of the market price. Canada

announced a breaking of the patent almost two weeks ago, but was publicly embarrassed when Cipro claimed it could meet Canadian demands at a reduced price in three days. Canada retracted its decision.

Some speculate the US's decision to uphold the patent and purchase its drugs from Bayer stems from fear that there will be a global disrespect for patent law, a blow to the pharmaceutical industry, which gave over 26 million dollars in campaign contributions during the 2000 election cycle.

If the United States breaks the patent, it would set an important precedent for African countries, who could use this drug not only to treat Anthrax (which is common in many parts of the continent), but also to stop fatal brain infections related to HIV/AIDS.

Intercession, continued

...continued from page 1

idents whose parents make more money.

Rumors have been floating around that this decision was motivated along strictly economic lines. But while these rumors are not entirely accurate, they resonate a very important chord. As we come into an economic recession, all colleges are looking at their resources that are necessarily finite. This is an effort on behalf of the administration to "put energy into the best possible fall and spring curriculum without diverting energy into January classes."

In the wake of September 11th, colleges face three major concerns: the possibilities of a drop in the value of the endowment, sharp increases in the need for financial aid, and a general sense of uncertainty about how the downturn in the nations economy will affect the contributions of school's trustees. While Bard's endowment is relatively small, over 60% of its students are on financial aid, and much of its funding comes from trustees. According to Dominy, "the college is not in trouble, but it is being fiscally cautious."

Bard has approved fewer new positions, it has put on hold positions it has already approved, and is cutting back on certain indi-

vidual courses. This general attitude of what Leon recently called at a faculty meeting 'belt-tightening,' has hit intercession most obviously; simply put, the college feels as if January courses are not a good use of resources.

The group of students affected most directly by this recent decision is rallying support for a meeting scheduled with the dean at 2pm today. They hold that the decision is unfair, without adequate notification, and denying students an opportunity that had been previously guaranteed. Sophie Rosenblum, a senior who has taken part in organizing the coalition that met in front of Ludlow earlier this afternoon, said, "it is unfair, and too short of notice. I had planned on graduating in May, and I was banking on this. I was not only relying on January courses, but I was encouraged by faculty and the registrar to fulfill these requirements over intercession." Rowena Kennedy-Epstein who is also helping to organize students in hopes that the administration will reconsider their decision to cancel intersession courses this year said late yesterday: "It's not that I disagree with the reasons for canceling intersession. But it's that we were not given any warning about the decision, and the student body

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The Economic Effects of September 11th

Downsizing, wartime mindsets, and the changed face of the American consumer

Peter D. Bixler

One must never be strictly devoted to an economic perspective. Economics is the summation of countless factors which influence every citizen and consumer. The current historical context, being a complex state of benign and tragic sacrifice, makes the economist unable to summarize the emotion of the current human condition. But given an appropriate understanding of these limitations, a pure economic framework of the current state of American is helpful and justified.

The events of September 11th directly affected some sectors of the economy, but indirectly, and far more relevant, the ideological state of every consumer was altered forever. The most obvious direct influence is the effect on American air travel. The demand for air travel has decreased by a third since the attacks, causing the London-based firm Rolls Royce, the world's second largest producer of aircraft engines, to cut 5,000 jobs. Rolls Royce is a mere example of the many sectors that have been contributing to the

recently increasing unemployment rate. The travel industry, especially air travel, is haunted by massive fixed costs. During a rare period, like our current one, where demand has drastically declined without warning, airlines are stuck with stranded costs which must be alleviated by firing workers.

Another example of a sector that is currently warped is gas. In Pennsylvania on October 15th, prices of gasoline were less than a single dollar per gallon, and in Georgia and Ohio prices nearly reached the same low. This figure, compared to the price gouging on September 11th which drove some stations to five dollars a gallon or more, stresses the immediate and drastic economic responses to such an event. Consumers are, in general, less likely to travel, which caused the price of gas to drop so drastically; simultaneously this circumstance increases the national inventory and thus decreases our foreign dependency.

These examples do not completely reflect the complexity of current consumer ideology. The wartime consumer is often less interested in luxury goods, being

more interested in practicality. The consumer is driven towards tradition rather than innovation and thus behaves in a conservative manner. In contrast with the present state, the internet revolution of the 90's and the technological boom that followed represented an America that was far more innovative. This societal devotion to innovational values is the basic principle of liberalism, as defined in a sociological context. Presently, however, we see that the consumer is retreating from this mindset, and attempting to lessen general distress with the comfort of tradition. These values are manifested in the market in the form of purchases of known and trusted brands, as these are preferred to new innovative products.

All this being said, it is a difficult to fully understand what roles liberalism and conservatism play in our nation. Do these two principles stand in opposition? Do they join forces in a temporal allocation? Given the cyclical reality of politics in general, the answer seems to be found in the latter.

Against Bard's Cancellation of Winter Classes

Organizing a response to the 'end' of intercession

Rowena Kennedy-Epstein

Due to the egregious decision so rashly made to cancel January classes, it seems the only appropriate response is a little un-rest from below. In a place like Bard, where they preach the glorious benefits of a personalized education, it is a wonder the administration could hasten a decision that affects the student body so immediately with out discussion or warning. To cancel January classes in the middle of the semester, after many people had already based their academic year on the term, seems to be a breach of power and a lack of respect for the student body.

How can a small group of administrators make a decision that affects the lives and futures of many students without even taking into account the consequences? And indeed the consequences are rather profound for many of us. A number of Seniors may not be able to graduate, because at the

beginning of the semester we were encouraged to plan intercession into our year as a way to balance our work loads and fulfill all necessary requirements for graduation. With out January term there is no way I will obtain all my credits. I am already taking 16 credits plus senior project, applying for fellowships and graduate programs. If I can't get enough credits, I may not graduate, meaning I have to make up credits over the summer and in turn will not be able to accept fellowships or perhaps even start graduate school. Not to mention the amount of international students effected by this decision, who can not or do not want to travel in this precarious time.

This is a rather extreme effect for such a sudden decision.

I would hope that the student body is enraged by this blatant disregard for our academic lives, the value of profit above education and the manner in which this all came about. It should not be

acceptable to just cancel intersession mid semester. They should hold January classes this year, and reevaluate its purpose for future years by forming a student and faculty committee to make the decision in a manner that is not so obviously top down.

For now, I encourage every one to respond to this -- it is not just about seniors or international students, but about the way in which our education is being determined for us. This is not an immutable system and it is our responsibility to make it work in a way that is beneficial to us as a student body. I encourage every one to write e-mails to Dean Michele Dominy, President Leon Botstein and Vice-President Dimitri Papadimitriou, and make it clear that you want to be factored into the decisions being made at Bard. The more pressure we exert as a community, the more necessary it will be for them to reevaluate their decision.

Recent Anthrax Scare May Lead to Longterm Health Crisis

Sarah Parady

As more and more cases of anthrax infection appear in the news each day, thousands of Americans have been given prescriptions for Cipro, a strong and fairly new drug from a class of antibiotics that are one of the best and most flexible tools for fighting disease.

The Alliance for the Prudent Use of Antibiotics (APUA) warned the nation over a week ago that misuse of Cipro -- prescribing it for symptoms that may not be anthrax-related, taking less than a full course of the drug, and so on -- could very easily lead to the rapid development of antibiotic-resistant strains of bacteria.

The worry is not so much that resistant strains of anthrax might develop, since very few people have actually been infected with it, but that such strains might develop in the wide variety of other bacteria which Cipro affects.

Cipro (technically, ciprofloxacin) is a member of a class of antibiotics called fluoroquinolones. These drugs are most commonly prescribed to fight food poisoning from the *Campylobacter* bacterium, and concern about resistance focuses on strains of this germ.

These drugs have been available for human use only since 1986. They have few side effects, can be used against a huge variety of bacteria, and are easily administered. Cipro alone treats gastrointestinal illness, respiratory infections, bone and joint infections, infectious diarrhea, and typhoid.

For these reasons, fluoroquinolones have been widely pre-

scribed in the past few years -- a fact that, alone, might lead to worries about the development of bacteria strains resistant to the drugs.

But there is an ever greater reason for such worries. Another fluoroquinolone, Enrofloxacin, is frequently included in chicken feed to prevent respiratory infections in chickens. An estimated 1.5% of chickens raised in the U.S. each year are given enrofloxacin. The two drugs are so similar that the digestion process of chickens essentially converts Enrofloxacin to Cipro.

This means that thousands of people in the U.S. have already consumed small amounts of Cipro, and that resistant strains of *Campylobacter* have already developed in both chickens and humans. The Center for Veterinary Medicine (or CVM, an arm of the FDA) estimates that 5,000 people each year are infected by resistant *Campylobacter* strains.

Ironically, the blanket use of Enrofloxacin in chicken feed was banned by the FDA a year ago this month, along with two similar drugs whose manufacturer immediately accepted the ban. But Bayer, the maker of both Cipro and Enrofloxacin, refused to do the same.

The FDA ban was celebrated by public health groups because it was the first time the agency had banned the use of any drug in response to the possibility of the development of resistant bacteria. It was a major policy reversal, and was accompanied by the first-ever allocation of funding - \$3 million - to study the problem.

But Bayer's challenge to the ban means that hearings will have

to be held before it can be applied or overruled. The deadline for submissions of evidence by scientists and other concerned groups was last February, but the entire decision process could take years. In the meantime, poultry farmers continue to use the drug.

Bayer has already drawn criticism for its insistence on selling Cipro at high prices in the current crisis. The combination of the FDA's belated acknowledgement of the danger of drug-resistant bacteria, corporate carelessness, and the current public panic could lead to a great acceleration in the development of such strains.

The APUA's founder, Dr. Stuart B. Levy, warns that "We are living through a natural experiment in evolution... and we won't know the results until long after the anthrax scare has passed."

Resistance in the *Campylobacter* bacterium has already increased dramatically since 1996, when use of fluoroquinolones in chickens began. Virtually no strains were resistant that year. By 1999, nearly 18% were.

Though the anthrax outbreaks seem quite threatening for obvious reasons, they are probably insignificant when compared to the potential development of bacteria that could not be treated by our most potent drugs. With luck, however, the current crisis will serve to draw the public's attention to the problem rather than to deflect it, and Bayer's arguments in the upcoming hearings will be subject to public scrutiny as a result.

The Students' Court

The Student Judiciary Board is perhaps the most powerful committee of the Student Government at Bard. It is a group with representatives from all parts of the Bard community working together to establish and maintain a standard of community. The board consists of the Chair, four student members, two student alternates, one faculty representative, one staff representative and the Dean of Students. This year the elected members of the SJB are: Mehnaz Rabbani (Chair), Jordan Berkowitz, Monica Elkinton, Nikhil John, Juliet Morrison, Toni Fortini (alternate) and Kris Jacob (alternate), with David Shein and Rona Sheramy as the staff and faculty representatives. The Chair oversees the organization of the Board and works closely with Erin Cannan, the Dean of Students. The Board works on a strict code of confidentiality. All members go through an intensive ten-hour training at the beginning of the academic year.

The goal of the SJB is to ensure a comfortable and safe campus for Bard students. Any community, social or residential violation of regulation is heard by the SJB. Only on-campus violations concerning Bard students are under SJB jurisdiction. The SJB

does not hear cases regarding academic violation or sexual harassment. Cases may be filed directly through campus mail (to the Chair, SJB), by e-mail (to sjbnews@bard.edu), or be referred by an administrator. The Board meets and decides whether the case requires disciplinary action. If so, the case is discussed, and necessary sanctions are imposed. The board can decide to have hearings if necessary. All decisions are made by majority vote. The Dean of Students Office implements SJB sanctions.

The SJB at Bard has been increasingly active over the past few semesters. Last year the SJB had four cases. The nature of the cases was mostly vandalism and student conflicts. Sanctions included community work and social probation. This year the SJB hopes to reach out especially to new students to learn about the SJB as one of the most important facilities available to Bard students. It welcomes any questions or suggestions. The SJB Chair can be reached by e-mail (sjbnews@bard.edu), or by phone (6064 - Ext. 8166).

Mehnaz Rabbani
Chair, SJB

Let Me Park the Lil' White Demon in Peace

On the erratic parking situation at Bard

Bryan Gunderson

When I went out to my car this morning, I found, like on many other mornings, that there was a small yellow slip of paper under my driver's side windshield wiper. At Manor, the parking is enforced in such an arbitrary fashion that drivers are consistently unclear where it is they are allowed to park. Signage is scarce. One day parking in the grass is fine; another day it equals a ticket. Security and construction vehicles are somehow allowed to park in the fire lane, even though their cars present an equally large fire hazard as those of students. The list could go on.

Upon this, I began to wonder under exactly what guidelines the parking codes are enforced at Bard. I have gotten tickets in places with no signs. I have gotten tickets in places I have been parking for the last two years solid. I have gotten tickets in places where there is simply no reason for not parking. Naturally, these little \$25 nuisances have begun to irk me. I realized that Bard parking is not a systematic endeavor to keep fire lanes free and delivery spaces

cleared, but an poorly orchestrated attempt to do these legitimate things, which ends up seeming completely random. What is the college's interest in fueling such a system? Students become irritated, the fire lanes are still blocked, and a sense of animosity for security lingers within Bard's drivers.

Merely voicing my discontent fixes nothing. My first suggestion would be that Bard follow in the footsteps of even the most basic democracies and make its laws known. I am not opposed to not parking in space X, just as long as there is a sign saying "NO PARKING," within a reasonable distance from that space. My second recommendation is that Bard enforces the parking they care about, and not enforce the parking they don't care about. It cannot be fine to park somewhere one day and then not the next. Were security to change its ways from an exceptional enforcement of seemingly arbitrary and oftentimes unmarked places, to a systematic enforcement of logical and well-marked spaces, I think both security and the students would benefit.

Around Annandale

The Bard Papers Wants You!

To the Bard Community:

The *Bard Papers* is a long-established, student-run organization that annually publishes student (and some faculty) literary and artistic works, as well as academic papers. The original *Bard Papers* was a publication much more like the present *Bard Journal of Social Sciences*, in that most of what it printed was academic, rather than purely creative. (Hence the name, whose originators had no idea that some members of their posterity, having never heard of *The Bard Papers*, would perceive it as the title of just another vagabond newspaper.) As of this September, the torch—feebly flickering, as many of you may recall—was not so much passed on as picked up, from where it was dropped, by a group of seniors interested in revitalizing Bard's only official literary journal. However, *The Bard Papers* cannot do this without your help.

The editors of *The Bard Papers* are now accepting submissions for publication early in the spring semester. Poetry, fiction, personal and academic essays, and reviews can be submitted to Zachary Holbrook via campus mail; for submissions in the visual arts, direct all inquiries to Claire Michie via campus mail.

All submissions should be typed and formally consistent with what you want to see published. You may submit work of any length, but the editors may consult you about excerption if the piece you submit is very long. *The Bard Papers* reserves the right to make minor corrections involving spelling, grammar, etc., but, should the editors feel the your intentions are called into question by any proposed change, they will contact you via campus mail. For this reason *The Bard Papers* does not accept anonymous submissions. *The editors do not discriminate on the basis of style, subject, or philosophy; what we want is good writing that represents the broad range of literary voices at Bard.* In addition, multiple submissions are encouraged, but not all submissions can be published. **THE DEADLINE IS DECEMBER 1**, but we encourage everyone to submit as soon as possible.

Kelley Blue, Patrick Farrell, Zachary A. C. Holbrook, Claire Michie, Micaela Morrisette,
Jaren A. Smith, Katie Winkelstein-Duveneck
The Bard Papers

...And so does the BJSS!

The *Bard Journal of Social Sciences* is now accepting papers in topics in anthropology, economics, environmental science, film, gender studies, history, international relations, philosophy, political science, psychology, religion, sociology and any other field of the social sciences.

Papers must be 10-20 pages and double-spaced.

Please address submissions and enquiries to bjss@bard.edu.

Deadline: November 10

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Fall 2001 Activities Calendar

from the office of Student Activities

November

Psychic Fair

An evening of personal Tarot, Palm Readings, Astrology and more.

Friday, 11/9 8pm-1am, Multi-purpose Room

Thursday Coffeehouse: Tony Trischka

"Bluegrass Banjo Master"--Billboard Magazine

11/15 9pm, Down the Road Cafe

The Mask Man

Return engagement--Interactive mask theater that is not be missed!

Friday 11/30 8pm, Multi-purpose Room

December

Thursday Coffeehouse: one handed molly

Acoustic set by the NYC trio

12/6 9pm, Down the Road Cafe

Midnight Breakfast

Escape the end of semester stress with free massages, Haircuts, Karōke and Food

Monday 12/10, Kline

Intercession Cancellation

...continued from page 3

was never consulted. I probably will not be able to graduate on time now. My entire year was set up around being about to take Intercession courses. Now, I don't know if I can apply for graduate schools or fellowships because I won't be able to graduate on time."

Sophomore, Nadja Millner-Larsen, despite having less of a vested interest in the decision, is still critical of the way in which it was made. She said, "If we're given such a long break, the administration should

be encouraging our intellectual growth through the availability of intercession courses, especially at a lower cost. I think its suspect that its been given such with such a short notice so that students are given less of an opportunity to voice their opinions." Junior Jordon Berkowitz was equally critical of the decision saying that, "I think first of all that students

weren't involved [in the decision] is a rather haphazard choice. I think it's detrimental to a lot of students who depend upon inter-session courses to graduate." While some students seem unconcerned with the decision like sophomore Katya Lazaren who said

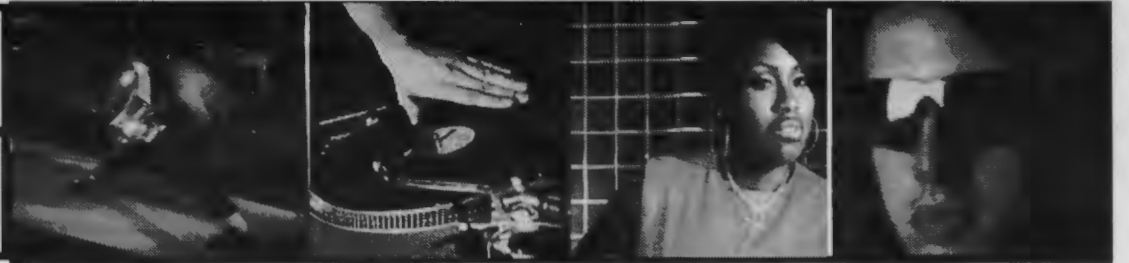
"I might have done inter-session, but I guess now I won't," the general stance has been critical of the college's most recent tightening of its belt.

Bard administrators will certainly face a

difficult problem when they are faced with helping those seniors who had been relying on this year's intercession for an on-time graduation, but in the coming years this particular group of special cases should begin to dwindle, and perhaps the college can actualize its vision for a shorter, more cost effective winter break.

"My entire year was set up around being about to take Intercession courses...I won't be able to graduate on time."

music briefs. music briefs.



Trans Am
The Fucking Champs
Double Exposure EP
Thrill Jockey

With some exception, the presiding formula on *Double Exposure* is a sort of back and forth from one song to the next between either band's characteristic sound. Although vocals have been added and there are far fewer time signature changes (i.e. less than ten a minute), the opening "Give it to You" makes clear reference to the Fucking Champs' overt Iron Maiden, early 80s speed-metal influence, albeit pushed into a poppier and more tongue-in-cheek area of bravado cock rock. The pared-down and minimalist techno-style grooves characteristic of Trans Am are, in turn, clearly the basis for "The Big Machine" and "Somebody Like You." The Fucking Champs leave their mark on the song with overlapping guitar solos that consist of incredibly high notes played incredibly quickly (the Champs have a song called "Not Enough Neck," described as "about the electric guitar," and it's pretty clear that they aren't kidding). What offers some thematic unity and point of communication between the two bands—Trans Am being, after all, drastically restrained and not often given to the sort of over-the-top 'Rock with a capital R' that works its way into the Champs' Metal caricature—is their common interest quotation of the late 70s and early 80s and the sense of irony they have in common about this quotation. Of course, while the Champs build their entire sound around detailed explorations of things not-to-be-taken-seriously, Trans Am's irony is infinitely more understated. The latter are able to rewrite that which they quote and reinscribe it into a consistent aesthetic that is very much their own (it does not limit itself to one genre, either, but has its fingers in punk, prog-rock, club beats, and electro all at once), and so most of their self-consciousness becomes apparent in costumed press photos and album cover art (Surrender to the Night's color photograph of an orange sunset was described by one reviewer as the type of landscape you might expect to find represented in a Ford owner's manual from thirty years ago). Irony finds itself abstracted from either band's 'signature' sound on "First Comes Sunday Morning," an acoustic

guitar waltz punctuated by a flute one part instrument and nine parts syrup—both bands completely annihilate any trace of themselves and produce a song that would comfortably enjoy airplay on any Easy Listening radio station. "Then Comes Saturday Night" works on effectively the same principle, playing the same melody as "Sunday Morning" with a faster beat and harmonizing electric guitars, culminating in an endless line of superwanking solos (there are at least four in a row, but I haven't counted). *Double Exposure* is a complete joke, but it's funny. *by Jonah Weiner*



Mercury Rev
All is Dream
V2

Sad bastard music—that's tracks one through four; they're *coric*, weepy and done damn well. They've got those little melodies that can trickle with tiny bright torches into the darker spots of your soul. Though lately, it seems like a lot of bands have been doing the whiny-melodic pop shtick; I guess that's okay but most of it is just indie-rock mud that I'd rather see bashed to hell by some rocker like Lemmy or Bob Pollard. But, it is nice to have a band like Mercury Rev—a band which despite its crazed history (drugs, Lollapalooza, money problems—the singer and guitarist were once banned from an airline when Donahue tried to gouge out the guitar player's eyes with a spoon), creates timeless melodic songs; songs that tend to be emotional but not so reminiscent of moaners contemplating death by layers and layers of textured guitar drivel and bleeding heart vocals. Nevertheless, Jonathan Donahue sings with his ever so fragile, love it or hate it voice and Grasshopper plays his "moth-light" guitars. *All is Dream* is a solid effort in the same vein as *Deserter's Songs* and is of the same quality. There are string arrangements, horns, musical saws and all the plays on words that you'd expect from this stylized, Dave Fridmann produced (several Flaming Lips and Mercury Rev albums; he's MR's bassist too) avant-pop band.

After "Lincoln's Eyes" (track 4) the band goes into "Night and Fog." Its got a great bouncy bassline and the song itself is simply fun. "A Drop in Time" has a nice plucked-string arrangement that works well with the playful

lyrics. "Spiders and Flies" has a dreamy lullaby feel and "Hercules" builds up like a skyscraper into the sky.

As always, the band has a really produced, maybe even over produced sound. For some it's hard to get over but if you ever listen to the album in full yer' bound get some tunes stuck in your head. And, though Donahue is an ex-Lips guitarist, he has still managed to make Mercury Rev as good and quirky but completely different.

So, if you're familiar with the band, then go get the album. Mercury Rev is great for those who can appreciate the music but indeed it's not for everyone; it sure isn't hip. Yet, should you happen to buy *All is Dream* and even read the liner notes, you'll see that every song has not only its lyrics but the guitar chords as well. Its a nice touch from a band that can not only accompany those solo rainy nights spent drinking red wine to candlelight, but also those times when delirious sleep-inspired levity is a rosy-red imperative. *by Toshi Chiang*



Mogwai
My Father My King EP
Matador

The packaging of the newest Mogwai EP calls it "a companion to their recent *Rock Action* album," and what is meant by 'companion' must be something more along the lines of 'an attempted re-casting of', 'an argument against', and 'an apology for' what was an effectively boring, bored, sentimental, and overproduced album. On *Rock Action* I don't think there were any songs over six-minutes; *My Father My King* consists of just one song, and it is twenty minutes long. This one is aimed at those who don't consider swaying cigarette lighters and headbanging the most appropriate responses to a Mogwai concert (such people exist, and can best be located at Irving Plaza shows, shouting out requests for "Summer" every chance they get while jumping up and down like Zack de la Rocha whenever the volume goes up). There is definitely a side to Mogwai that lends itself to the 'rock-music-is-a-powerful-and-emotional-journey' crowd, and this side is rehabilitated only by the part of Mogwai's sound that is best described as noise: an excess etched out amidst frenzies of distortion, over-instrumentation, and screaming atonal riffs that are sus-

tained over the course of deliberately overlong track times. That was what was missing on *Rock Action*, whose title was less than honest. The packaging on the new EP isn't aiming at total honesty, either, as is made abundantly clear by its use of the phrase 'beautiful serenity' in a blurb describing "My Father My King"—the triteness of this critical non-statement is thankfully scorched off of the jewel case and its ashes are sent howling to hell by the song it's trying in vain to sell to Dave Matthews Band fans.

In terms of the 'big picture' of Mogwai's career, *My Father My King* represents, then, not a step forward but a much-welcome step back. They sound as much like Slint here as they ever have; and they make use of the patented Mogwai formula (GYBE! do it too) of repeating one theme over and over while changing instrumentation, rhythms, and speeds in the measured anticipation of an eventual explosion. So we're more than happy that a twenty minute EP can nicely obliterate a non-explosive and non-committal forty minute full-length from our immediate memory, though we maybe wish that the forgettable full-length in question didn't represent Mogwai's (disastrous) attempt at doing something new. *by Jonah Weiner*



Get Hustle
Earth Odyssey
SRC

Splashes of sporadic sounds and chingles of drumming delights wander staccato-styled amongst free jazz phrasing into your ears: this is the Get Hustle sound. Their album *Earth Odyssey* is chock full of mind-jarring music which chirgles along with frantic shatterings of guitar, bass, drums and vocals. Singer Valentine stretches her lines with that need-to-hang-on feel that compels you to listen to her every jazzy melodic twist whilst Mac Mann pounds out the percussive piano parts. David Stone's guitar work is frenzied and chaotic, using structure only when necessary. And Ron A's playing is superbly scattered yet composed—he's quite the tuneful drummer.

But most importantly, the songs themselves have a garden fresh and energetic feel to them; they keep aflame improvisation and change with kaleidoscope ease. The song "cat act" has a

slammin' intro which leads into a golden piano breakdown and a nod-your-head-in-delight verse. "Russian wedding" has a tango feel which wholly compliments Valentine's smokin' full-toned vocals. And "tropic of capricorn" rocks with the same blissfulness that great free jazz can. And, to your delight the lyrics themselves mimic the jumpiness and intellect of the music; when Valentine sings the word "falling" on track four, the music itself falls in and implodes.

So hey, what can be wrong with fiery jazz vocals and jittery rock compositions! You may not be able to see this California band in their hometown but November 2nd they'll be playing Bard College. Hustle over and get some cymbal splash in your ears! *by Toshi Chiang*

INTERVIEW

with the Murder City Devils' Nate Manny, by Toshi Chiang

Meanwhile, the Broken Bottles's Drew Gray sat atop the city sidewalk with a look of vacant apathy. His consumption of a non-Bowery bought brew did not inspire security to rock-out but instead to boot his green-fatigued body out. In fact, Drew never even got back in to see the farewell tour of the Murder City Devils. Throughout their set of raw-powered, smash your fist into the air music, the MCD's continually expressed sadness over losing organist Leslie Hardy. Nevertheless, I did coerce guitarist Nate Manny, into giving me a quick interview (scrawled illegibly onto a bar napkin in the bowels of the Bowery Ballroom):

Free Press: I noticed your rig, how come you have so many effects pedals?

NM: I have a lot of pedals, but I need it to trade off and stuff; sometimes I do a bit of lead guitar. (He's incredibly energetic throughout all of this, bouncy in fact; he takes sips of his beer and does all kinds of hand gestures. He's wearing a black skull cap, black Jacket and pants and thick black rimmed glasses: he's wearing a lot of black. But he's got a pretty "classy" rock and roll look going.)

FP: Nice. How do you feel about this being the bands final tour?

NM: Well it's just too bad, but at the same time I'm really excited about the new band.

FP: Who's gonna be in this band, do you have a name yet?

NM: Spencer (MCD lead singer), me, Coady (MCD Drummer) and Danny (MCD Guitar). Nah we just wanna get playing first. Oh and Ian (MCD Merchandise dude) on

continued on next page...

Tom Friedman at new Museum

by huffa frobes-cross

Walking into Tom Friedman's show at the New Museum my friend and I were immediately approached by the guard. Without any apparent provocation he took us over to the nearest piece. A sky blue rectangle done in receding perspective on the wall. He pointed out that this was made out of toothpaste, something that became immediately apparent from the intense smell drifting from that part of the room. He then proceeded to describe to us the materials used in each of the nearby pieces. Not only was it surprising to encounter such a proactive guard, it was astonishing to me that he could maintain that kind of interest in the pieces. The show had been up for a few weeks

already. Having worked in galleries before, I always seemed to view most of the work that was up around me more or less like wallpaper after a few days of looking at it for eight hours. The guard eventually drifted back towards his normal position. It seemed, however, that he was more focused on the giant ball of gum squeezed into the corner of the wall than protecting any of these fragile pieces from curious or clumsy visitors. This is the kind of reaction that Friedman's work so often provokes. An amazement at the fact that these things exist. That the matter from which these pieces are made could ever take these forms, and a seemingly endless thrill at looking at them. Although

Friedman calls to mind the often rigorous and dry traditions of conceptual art and minimalist sculpture there is something a lot like entertainment about his work. A giant gum ball calls to mind the Guinness Book of World Records or a county fair. His famous self-portrait as an impossibly mangled corpse, done in construction paper, might give a similar feeling of pleasure and disgust as the absurd and absurdly fake gore of a litany of splatter films. These are the kinds of things people flock to see or change the channel to watch. They are moments of an explosive everyday reality. An extreme anomaly that appears as a seemingly inevitable outgrowth of an endlessly mundane experi-

ence. This last point is certainly more true of some pieces than others. Most especially it is true of those pieces which most consistently remind one of their materials. Friedman chooses his mediums as cultural and artistic points of meaning. They are not the primordial ooze which merely lends its subtle character to the final product. His substances instead envelop the entire piece and are never resigned to a supporting role. This is especially interesting when the pieces are themselves representational. The idea of an image often calls to mind a divide between the referential quality of the image and its physical substance. This occurs often to an extreme degree in photography where the physical nature of the photograph is almost wholly forgotten in lieu of what it is "of." In a piece like *Pill* this relationship is totally broken down. What appears to be a gel tablet of some kind is actually only the exterior capsule itself. The multi-colored spheres which fill it are tiny pieces of Play-Doh. The Play-Doh in this piece does not serve simply as the ideally transparent base from which the repre-

sentation of the pill emerges, instead the Play-Doh completes the story: a kind of medicalized retelling of the common childhood experience of eating the grainy salty substance.

Pill also returns to the remaking or exploding of popular experiences which marks so much of Friedman's work. The oral fascination of a young child, the visual complexity of the interior of a gel capsule, and the near constant experience of swallowing something whose make up is almost entirely unknown to us. Wrapped up in a tiny understated bit is an hysteria of disparate associations. This feeling characterizes Friedman's best work which creeps up quietly but carries with it a strange complexity which is neither wholly intellectual nor entirely spread out among pop references but maintains an ambiguous contact with a number of disparate worlds.

Zombie, 1997 (top left) and Untitled, 1995 (above), two of Friedman's works.

The Hudson Valley Mall and the Films of David Lynch

Schizophrenic narratives and schizophrenic shopping

Tyler Stevens

It's a shame that the Hoyts at the Hudson Valley Mall is not showing "Mulholland Drive". The HVM, I find, is very much like a Lynch film. And not for the obvious reason that is full of strange characters (one needn't look far to find someone resembling Harry Dean Stanton, Dennis Hopper, or even the Elephant Man or a paraplegic Richard Prior). More significantly, the mall isn't structured like the shopping centers with which most liberal arts college students are acquainted: there are strange never-ending passage-ways leading to shops; the funnel cake stand is in a distinctly low-traffic area; there is a Gap, yes, but there are also two, sometimes three separate Dollar Stores; there is a shop made up entirely of those crane/prize games; there are distinct "mystery zones" (in which it is impossible to discern where one is, and more importantly, why one is there at all).

The HVM is not a cohesive unit, but rather the convergence of several possible malls. The collisions of these realities result in bewildering, often frightening shifts in environment and behavior. There are nightmarish occurrences (once a traveling boy band made up of Pacific Islanders gave a performance in the food court, ranting in broken English about

Jesus between dance numbers) and structural instabilities; often it feels as though the whole place is going to erupt. It is as if the clashing narratives of two or three radically different shopping experiences will finally manifest themselves and destroy each other.

But they don't. Sure, there are arcane symbols and mystical happenings, terrifying encounters and idyllic tranquility, seething under-

worlds and thundering banalities. But usually we just take it all for granted and shop. Or go to the movies.



Like the Guggenheim, an ascension, circular, orbital.



The speaker, not to say the origin, of multiple discourses, infinite narratives: David Lynch

MCDeviils continued

keyboards.

FP: What about the current MCD bassist?

NM: Oh Derek's got a band called "pretty girls make grades."

FP: So is your new band gonna have a different sound altogether?

NM: It ought to be a lot different, but we're still going to keep the keyboards.

FP: So then what did exactly happen to Leslie Hardy (MCD keyboards, ex-Hole member)?

NM: She had complications with her wrist—carpal tunnel syndrome. It was kinda hard to deal with all of that.

FP: Yeah but I see that you got by with the merch guy as your keyboardist. (for most of the show the organ was inaudible—coming in on a song only when it was imperative such as on "Rum to Whiskey")

NM: Yeah

FP: On a different note, coming from Seattle, how do you feel about being "on exhibit" with Sleater-Kinney at the Experience Music Project? (In the Gehry designed, Seattle rock-scene oriented building there's a video clip with live footage explaining that the Devil's and S-K rock in a "new way")

NM: Yeah I heard about that.

I guess that it's a good thing:

it's supposed to document all the different kinds of music and all.

It's a really cool idea—especially if you want to see the melted

building thing and all. But other than that I don't know what to say.

RHM: Hey what do you actually think of Johnny Thunders? (asked by Rob HM—NYU student)

NM: He's terrible; we only did that song (Johnny Thunders) because we thought he was a

cool guy. But other than that he was just another sloppy guitarist with a smack habit.

FP: What do you think of Sub-Pop's the Black Halos? You know they've been compared to you?

NM: UGHH, just a really bad stooges rip-off; I don't like them at all.

FP: What bands are you listening to right now?

NM: A lot of Sparta, the Pleasure Principle, Enemymine.

FP: Have you liked any of the bands that have been opening for you?

NM: Its weird; we liked the yo-yo's, American Steal; its hard to find music that you really want to play with, hard to pace it. I just really wanna enjoy this tour and then start playing with the new band. I just can't wait.



Film Reviews by Rafi Rom



Monsters, Inc.

Disney/Pixar
Directed by Peter Docter

First came toys, then bugs, and now monsters that go bump in the night. Pixar is back with *Monsters, Inc.*, this time spinning the age-old fear of monsters-in-the-closet into a story of working men just doing their job -- scaring little kids.

The parallel universe dubbed Monstropolis, accessible only through doors that conveniently lead to the closets of little children, is an incredible landscape with dozens of complex sets and characters, all beautifully rendered under the auspices of Pixar veteran Pete Docter. Although at first I had a hard time believing who would be able to envision a world as complex as those created by John Lasseter (who directed the previous three Pixar features), his *Monstropolis* definitely ranks.

The stars of the movie are a tag team of "Scarers" -- the furry Sully (John Goodman), and his round friend Mike (Billy Crystal) -- who hold the record for most "scares" out of the entire elite (but proletariat) monster squad. "Monsters Incorporated" traps screams of little children during the witching hours of the night. The screams are stored as a valuable energy resource that powers everything in this city.

Monsters, Inc., like previous Pixar films, is grounded in middle class American suburbs. Although Monsters Incorporated operates transnationally, the child star, Boo, is a cute white toddler. Most of the operations are based in the eastern standard time zone, a fact often hammered in by a huge map in the *Monsters, Inc.* workflow. This touch adds an element of realism to an otherwise fantastic plot, but also blatantly shows who this movie is primarily targeted at.

The plot complicates when a toddler, just learning how to speak, attaches herself to the huge, but asexual Sully (its is sidekick who flatters the ladies). Of course, their monster-child relationship grows to awesome extremes of cutisiness, which is understandable because, it is a kids movie.

And of course there is your token bad guy, out to destroy the fame Sully has achieved as record-setting Scarer. Steve Buscemi is the voice of Randall, a ghastly Velociraptor-looking monster determined to end Sully's success.

Pixar films are the only kids movies currently coming out that are intelligent enough for an adult audience to enjoy as well, while maintaining cred amongst its primary consumer -- the 2-12 year old middle class American. The movie smartly explores all sorts of complex issues -- just in the context of monsters that spray on odors like fish juice before going out on a dates with equally grotesque (but beautiful) girlfriends who have rattlesnakes as hair.

Most notably, Pixar's satirical portrayal of the bureaucracy of fear, rings eerily close to home during our Anthrax media spectacle. Both corporate and governmental bureaucracy are scathingly portrayed in this film that obviously successfully draws its influence from Terry Gilliam's "Brazil."

Every time a "scarer" touches a child or any human item, monsters in moon suits, at the shout of "2819," immediately power scrub the monster and shave him to the skin. And the CEO of Monsters, Inc., Henry J. Watermoose (James Coburn), is portrayed as mismanaging a corporation that simply can not handle its global reach.

All the magic of the two previous "Toy Story's" and "A Bug's Life" are also present in Pixar's newest feature. The world this team of several hundred developers created is godly in its size and detail. There are millions of doors serving as portals to the human world, as well as exquisitely detailed sets, such as the modernist corporate building that houses Monsters, Inc.

The animation of the film is by far the most advanced Pixar skills yet. You can see the millions of hairs on the oversized Sully dance according to his movements. The computer power used in this film doubles that of *Toy Story 2* (1999).

Monsters, Inc. (the title was thought up by Dumbo and Fantasia co-writer Joe Grant) is by far the best mainstream movie to come out in quite some time. The characters and plotline in this movie are more developed than any of the adult oriented

ones. Sully's character is far more interesting than any Tom Cruise or Brad Pitt.

Of course, there is the occasional hole in the plot, but it is a kids movie. One can only imagine what the Pixar team could do with a more complex script and adult-oriented themes.

Waking Life

Directed by Richard Linklater

Richard Linklater, of *Dazed and Confused* fame, has just released two experimental digital video films that are such polar opposites it is hard to imagine the same director created them, let alone simultaneously.

Waking Life has achieved unanimous praise for its unusual style. Shot in low-fi digital video, it was then transformed into a visually surreal film in post-production. The success of the movie, which lies in continual intricacies that force the viewer to question what is real and is not real, belongs to Bob Sabiston, head animator of the project.

However, Sabiston's computer animation software, which previously landed him a spot in the permanent collection of the Museum of Modern Art, could not save the film.

Unfortunately the narrative -- Linklater insists there is one ("It

of the philosophers discussed, which includes Nietzsche, Plato and Kant, and suggests the viewer to purchase these titles "and more" at Amazon.com.)

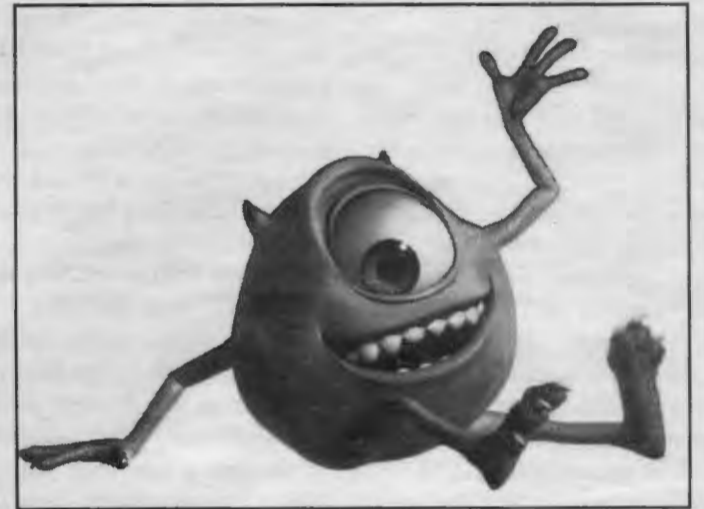
The moments of the film that really do force the viewer to question its reality -- like a conversation between two white men in a bar that leads to their sudden shooting of each other -- show the potential the film actually has. But I found myself fidgeting more than anything else.

Although *Waking Life* was unfortunately boring, it would be great to see these visual effects used for a movie more actively surrealistic. Most of the parts, shot in coffee shops or bedrooms, really did not benefit from the quirkiness of the animated style. Yet the idea -- spawned from Linklater wrestling with memories of childhood that are so bizarre (the movie opens up with little Wiley floating away) -- is quite provok-

Ethan Hawke masterfully plays Vince, a twenty something year old small time drug dealer and volunteer fireman out on the road to support his old high school friend's first foray into breaking through the independent film circuit. The exchange between Vince and Johnny (Robert Sean Leonard) quickly becomes tense over a girl they both dated in high school. The woman, played by a perfectly calculating Uma Thurman, shows up, being invited by Vince right before Johnny arrived.

Linklater exquisitely portrays the power relations between this triangle in utmost detail. As the plot unfolds (involving sexual experiences in high school), Linklater pulls a modern-day *Rashomon* in its style of rehashing the past in different perspectives. The viewer is never sure which perspective is the truth.

And unlike *Waking Life*, where each character is just a



ing.

Overall, it hurts more than anything else to know that all the ingredients for a top-notch movie were there, except a decent script. Instead, Linklater relied on a "wildly collaborative" experiment where only parts of the film were written in advance.

Nevertheless, Linklater is still one of the best independent directors working today. One half failure should not end his career. His films are always intellectually provoking and fun. And the actors in *Waking Life*, some established, others just friends' of Linklater, all do excellent performances. There is no excuse for such a bland script when everything else about the movie is so

cool.

Sebastian's directing of animation is astonishing. Although this MIT grad has worked on shorts for over 10 years now, it's a true feat that his first foray into feature film animating came out so visually whole. If only there was more to it than dialogue.

Tape is far superior. Whereas *Waking Life* is extravagant in its style, character rotation and pretentiousness, *Tape*, released this Friday, is overwhelmingly minimalist. The whole movie takes place in complete real time in one shabby motel room in Lansing, Michigan. There are only three actors, and no effects.

speck, a quick dream, these three are layers of complexity. Especially Hawke, who so perfectly plays all the physical elements of the role that really add to the viewers understanding.

He drinks beer by popping a hole in the bottom of the can and then throws it across the room when he's done. He derelizes in his boxer shorts, smoking spliffs while snorting lines of coke, in front of his somewhat uptight friend obviously mildly disturbed by his behavior. In fact, he even takes his pants off immediately prior to the visit.

Whereas *Waking Life*, with all its fancy imagery and high brow dialogue constantly and incessantly reminds you that this is a low-budget, independent film, *Tape*, thriving in its minimalism, doesn't even feel like a movie at all. You feel like you are the invisible fourth participant, cringing at every uncomfortable exchange.

Both of these films are essentially exercises in dialogue. But, when *Tape* thrives with the minimal amount of conventional plot, the utter absence of narrative in *Waking Life* (combined with the fact that Linklater seriously poses such new age questions as "Is dream, destiny?") made the bigger of the two features overall a great disappointment.



ponders it's own narrative," he said at a press conference) -- is not as interesting as the animation. We follow the unnamed protagonist, played by Linklater's in-house actor Wiley Wiggins, around his fantasy world. Except we're not sure if its real or just a dream.

Although this has the grounds for an utterly fantastic journey of magical realism, the film is essentially composed of just of unnamed characters doing nothing but talking. And not just talking, but cliché philosophical rants about existentialism and post-modernity and all your other fun textbook stuff.

(In fact, the website lists some