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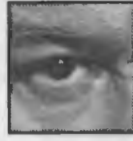
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Coverage of Distinguished Scientist Hrdy's talk. page 4



Loads and loads of music briefs, plus a year in music review. page 7-8



David Mamet's latest *Heist* reviewed. page 10



Unlock the riddle of the Back Page... page 12



photo by Jon Feinstein

Power within a Global Paradigm: Prof. Michael Hardt Speaks in Olin

Jean-Marc Gorelick and Walter Johnston

Last Tuesday, Michael Hardt, Associate Professor in the Literature Program at Duke University, gave a talk sponsored by the Human Rights program at Bard College. Michael Hardt co-authored with Italian researcher and writer Antonio Negri a recent book entitled *Empire*, which radically rethinks power within a global paradigm. Touted as the *Das Capital* of the internet age, *Empire* has quickly risen to the forefront of the discourse on globalization. Hardt and Negri argue that, while a certain anti-humanist critique is crucial to understanding our contemporary condition, the ascendance of supranational forms of power necessitate a rethinking and revitalization of the categories humanism and democracy, a humanism beyond humanism and a democracy beyond the

nation-state, toward a strategy of global resistance and change. The following is an interview with Michael Hardt, following his talk at Bard.

In your book *Empire*, you both draw from and are critical of a certain anti-humanist tradition on the Left, including forms of deconstruction, psychoanalysis, and post-colonial theory. What is it about the problem of supra-national sovereignty that calls for a robust new humanism beyond these anti-humanisms? What are some important ways that this new humanism differs from the old one?

Humanism has meant different things. Within the tradition of western philosophy, there are two things that are meant by humanism. Renaissance humanism, especially in Italy, was primarily a project of secularization. In other

words, it was a denial of extra-worldly source of order. The world had the capacity to determine itself. The political form that comes out of this is one where humans are believed to be able to construct new forms of government or new forms of society. The denial of divine order is one aspect of this conception of humanism.

It's a different humanism though, that the mid-twentieth century anti-humanisms had as their object. That humanism was the separation of the human from nature as a whole. I trace this to Spinoza but one also finds it, as you mentioned, in many French philosophical figures of the 1950's and 1960's; Lacan, Foucault, Althusser. The object of this anti-humanism is the assumption that the human nature is different from nature as a whole. This privileging or separation of the human is what

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Today's Humanitarianism

Former Director of Doctors Without Borders speaks with the Free Press

Angela Edman

Joelle Tanguy, former Executive Director of Medecins Sans Frontieres (MSF) USA, and member of the Global Alliance for Tuberculosis Drug Development, spoke at Bard on November 20th about humanitarianism as it is practiced today.

Medecins Sans

Frontieres, or Doctors Without Borders, is a humanitarian relief organization that delivers emergency aid to populations that are threatened by war and other political or natural disasters. Tanguy has led operations in Armenia, Bosnia, Eastern Zaire, Somalia and Uganda. In 1999, MSF won the Nobel Peace Prize.

The Global Alliance for Tuberculosis Drug Development is an international non-profit organization devoted to the development of inexpensive TB drugs that make treatment time shorter, are affective even with multi-drug resistant TB, and improve latent TB treatment.



The following is an interview with Joelle Tanguy given after her talk.

What are the major causes of disaster in the areas that MSF aids?

War and conflict on one hand, and major health threats on the other; situations with the combined effects of those are the most lethal. Yet if you ask

for true causes? Political failure. Theirs, and ours. Yours and mine. That's why I became

a passionate advocate of MSF's vision of humanitarian action, but also of a revolution yet to happen

in the means we give ourselves to treat and assist the poor and the sick.

That's why I tried to influence the public and political debate, extract our own society from this deadly blissful ignorance of what goes on around us.

Should humanitarian efforts include efforts to change corrupt political situations that are causing these disasters?

To "change corrupt political

continued on page 3...

Supporting the Starving Artists

Maxwell Anderson, Director of the Whitney Museum, speaks on the museum's changing role and focus post 9/11

Emily Schmall

The Whitney Museum of American Art has been well known for attracting the public with avant-garde, contemporary, and lesser-known artistry. However the audience, said director Maxwell Anderson, has never been a major consideration.

Since 1930, the date of its inception, the Whitney has been dedicated to a particular mission. Wednesday, November 28th, Maxwell Anderson came to Bard College to share the museum's insight into how that same mission might be carried into the future.

Giving a comprehensive review of the museum's history, Mr. Anderson explained the interest of the founder Gertrude Vanderbilt Whitney—she wanted to support the work of many amateur artists who may not have received public recognition otherwise.

This is still the principle intention of the Whitney today. Mr. Anderson discussed how commercialism affects the attempt of curators, the board of trustees, and himself in retaining that focus. Though he finds commercialism to be an inevitable demand on a museum in order to

become self-perpetuating, he said, "The Whitney is trying to keep on some level a measure of respect for chance and risk."

The 'chance' and 'risk' on the part of the institution is for artists who "aren't absolutely connected with the institutional needs, but are absolutely connected with the mission."

"It's very easy for the board of trustees to view individualized enthusiasm as something wrong," Anderson added, "but we can't allow that kind of sensibility to enter into the boardroom."

The impact of September 11, along with a receding economy, have influenced the financial stability of the museum, but its intention, as well as the basis of its founding, will stay intact, Anderson said.

Though the museum had the



same number of visitors this year as last year, Anderson said, "The institution is in need of showing up." The museum will be forced to lay off staff members due to a "long term ambition for growth met with a short-term financial reduction."

The museum envisions adding additional architecture to its already prominent space on the Upper East Side in Central Park.

It is also preparing to celebrate its 2002 biennial on March 7 with a series of public installations and other commissioned works and exhibitions.

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What's Up with the Weather?

An in-depth look at what the White House is doing to address the issue of Global Warming

Gillian Means

The discussion over global warming and climate change has been ongoing since the Intergovernmental Panel on Climate Change (IPCC) released its first assessment report in 1990. Since that time there have been a handful of major conferences and conventions, the latest being last month.

Progress has been slow, and the United States' role is inevitably large. 36.1% of CO2 emissions are from the U.S., which is only home to five percent of the world's population.

Speaking as the former regional director of North America for the United Nations Environmental Programme (UNEP) Joanne Fox-Przeworski, who is now the director of the Bard Center for Environmental Policy, said, "They [the U.S.] are extremely resented internationally."

We have a history of bilateralism, according to Fox-Przeworski. This administration is especially obviously driven by industrial interests. President Clinton's policy was to tighten energy policy, including making a commitment to signing the landmark Kyoto Protocol. In March 2001, President Bush rescinded the commitment.

The Kyoto Protocol is important for both environmental and economic reasons. It was the follow-up step to the United Nations Framework Convention on Climate Change in 1992, also known as the Earth Summit and the Rio Treaty, which outlined voluntary targets for reducing greenhouse gas emissions.

Fox-Przeworski pointed out two reasons why climate change is so important. The first is that

the causes are anthropocentric. Second, the changes affect "common pool resources". The second assessment report of the IPCC in 1995 supported the anthropocentric argument. It was the first agreement by an intergovernmental body that "the balance of evidence suggests that there is a discernible human influence on global climate." The report drastically changed the climate change discussion from whether it was occurring to how to deal with its consequences.

The risks to human health and biodiversity were discussed in a controversial article from the July 16, 1999 edition of Science. In "Climate and Health" by Paul R. Epstein data strongly suggest a link between severe weather patterns or increasing global temperatures and effects such as crop damage, spread of weeds, disease, and bacteria that are generally confined by cooler climates in higher latitudes; and sea level rise.

Each has numerous successive consequences. Sea level rise, for example, can be one sign of glaciers melting. Fox-Przeworski added that numerous island states are not tall enough to withstand even a relatively small increase in sea level.

With warmer temperatures, disease-carrying mosquitoes can go farther from the equator or simply explode in terms of population size, leading to outbreaks. Economically disadvantaged countries generally receive the blunt of these effects.

Following the 1995 IPCC

report was the Kyoto Protocol, which established specific, legally binding targets for emissions reductions. The term "legally binding" takes on less meaning, however, as there are no international governing bodies.

The focus of the Kyoto Protocol is to raise the question of how to shift to a path of renewable resource use. Possibilities it proposes are joint implementation, clean development management (CDM) and strategies for developing countries such as tradable emissions permits and graduation scenarios where different standards are applied to a country once reaching a per GDP CO2 emission amount.

Joint implementation allows one developed country to receive

"Bush discovered the rest of the world after September 11th, and whether this makes a difference will depend on pressure from the population."

credit for helping out another developed country in increasing its energy efficiency. This works well for countries that are already very efficient, therefore making it extremely costly to reduce even a small amount because of less available new technologies or practices.

CDM is a partnership between a developed and developing country that leads to a certified decrease in emissions. One of the primary problems with environmental treaties is getting developing countries on board because most do not produce as many emissions as developed countries.

Their inclusion, however, is still vitally important. Countries such as China, Brazil, and India are quickly industrializing and may soon be among the major

contributors of greenhouse gases.

The Kyoto Protocol, which was signed in 1997, needs to be ratified in order to come into effect and that has been the problem. The European Union, Russia, Japan, and the U.S. have all promised to ratify by 2002, and Fox-Przeworski believes that if the U.S. were not to follow through major resentment would result.

Fifty-five

or more countries must ratify the protocol in order for it to come into effect, but emissions by ratifying countries must also be 55% or more of the world's total.

Since the September 11 attacks, President Bush has begun a call for many countries working toward the common good. "Bush discovered the rest of the world after September 11th, and whether this makes a difference will depend on pressure from the population," said Fox-Przeworski.

His unwillingness to work toward the common international good in terms of the environment before the attacks has not yet changed. Indeed, plans are still being discussed to drill Alaska for oil. What it would produce, however, would only supply the country for not more than 140 days, making whatever benefits it may bring very short-term.

"Of course this is related to September 11th," said Fox-Przeworski, "because we have to be in bed with the major suppliers of oil. We have to stabilize our oil supply instead of thinking about

alternative options."

The Kyoto Protocol and the conventions in 2000 and 2001 to elucidate the details of implementation are all about alternative options. The technology is here and ready.

Fox-Przeworski emphasized that we do not need to wait until election day to make our thoughts heard. According to a Time/CNN

The Kyoto Protocol and the conventions in 2000 and 2001 to elucidate the details of implementation are all about alternative options. The technology is here and ready.

poll from April 2001, 75% of Americans see global warming as a serious problem. Supporting environmentally conscious politicians and reminding others of any environmental campaign promises are both important, as the one of the largest

problems is the politicization of this issue.

Realize that many of those making arguments about how jobs will be lost and the economy will fail if we move toward renewable sources of energy are using the same arguments made when ozone was being reduced. Finally, we have a strong power as consumers. Renewable resources are out there and every person can make a choice to reduce our country's emissions by demanding better technology and thinking.

Whitney Museum talk, con'd

...continued from page 1

For those unable to visit the museum itself, the Whitney has created several viable alternatives. Anderson designed and launched a program that allows collections from over 200 museums to be broadcast over the web. This program, called Art Museum Image Consortium, or AMICO, makes available thousands of images in high resolution over the internet. Much of contemporary art is digital, and through the Whitney's home page a visitor has access to a collaborative site that includes pieces from every single museum that has digital art, worldwide.

Additionally, the museum received a 4.5 million dollar donation that it is using for traveling exhibitions. In a recent essay, "The Whitney was the Artist's Museum," Anderson wrote about the relationship of the artists to the institution. "It has allowed for a kind of engagement with art that the public had never seen," he said.

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Slam Poet Alix Olson Performs in Old Gym

Leonora Stein

Alix Olson performed in the old gym on Monday, November 26.

Olson co-founded the grassroots organization Feed The Fire, which sends her to schools and to teach and perform slam poetry.

There was an open mic before the performance, which students said "was great."

But the moment Olson stepped in front of the microphone, the whole energy of the

room changed.

She's performances are especially powerful because she can be funny and inspiring in the same poem. Afterwards, people told me how she affected them. One girl said that it was "just what I needed."

That's how I've always felt about her; she makes me feel good when I need to. Her CD, "Built Like That" has over twenty tracks of poetry and songs. Her web site is www.alixolson.com.



photo by Elizabeth Schwartz

The New Shape of Globalization: Michael Hardt continued

itself always open to civil war, insurrection, refusal. The relational conception of sovereignty seems better analytically to a substantialist one. It also seems preferable politically because it indicates possibilities for political struggle, for the overturning of the present form of sovereignty or even perhaps sovereignty as such.

How does September 11 relate to this? One of the things that September 11 revealed, although it did not create, is that the United States is not separate from the rest of the world, that it operates under the same conditions or really within the same political reality as the rest of the world. If one were to think of the U.S. as sovereign, one would have to think of it as being able to secure its domestic territory from external influences, and be able to exert its authority elsewhere.

September 11 revealed that the US is not separate, it doesn't operate under different conditions but participates in a much larger global system. The tendency

toward unilateral actions on the part of the us, both in military operations and in economic and other political fronts, misunderstands this relationship, assuming that the U.S. can act as a sovereign power when in fact it cannot. A corollary of the notion of sovereignty as a continually contested relationship is that there is always the potential for conflict within the sovereign space. Conflict within the sovereign space is traditionally called civil war. The difficulty with this concept in our recent usage is that we've thought civil war only within the national space.

Now we have to think what civil war means in a global sovereign space.

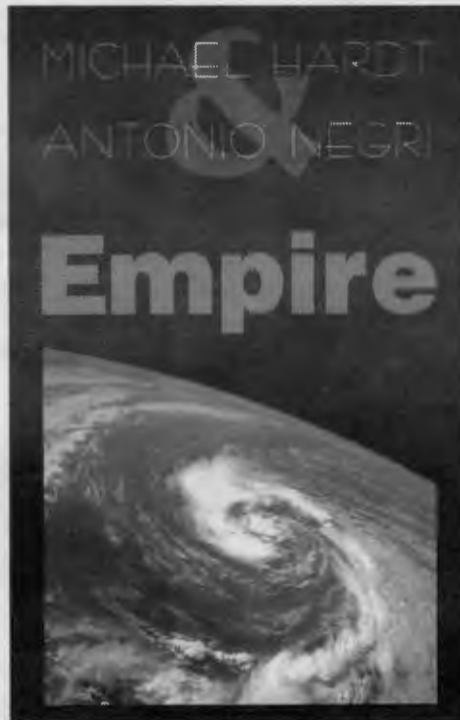
You suggested that there is a potential for the conditions of global civil war to turn over into a struggle for liberation. In response to this, Thomas Keenan asked if this turn meant taking sides in the current conflict. Could you explain your answer again?

There's no guarantee that civil wars within sovereign space will

have libratory potential. It seems to me that over the past decade at least, at least since the Gulf War, we've been faced with what amounts to struggle to rearrange the hierarchies of global power. We've had the most powerful forces in

the world struggling with some of the lesser dominating forces in the world. In each of these conflicts, both sides have claimed either to represent the poor of the world or to represent justice and peace. It seems to me that neither side in any of these conflicts has in fact done so. They have rather been civil wars among the powerful.

I view the present conflict this way. If there really are two forces in conflict, lets imagine that the present conflict is between the US or a US led coalition against Al Qaeda or a nebulous terrorist network, I don't mean to say that these two forces are morally equivalent, but that neither of them holds libratory potential. In such



a conflict, I have no interest in taking one side or the other.

What interests me, rather, is the possibility of a conflict that would overturn rather than reorganize the hierarchical structures of global order, a struggle that would lead toward the equality

of wealth and power in the world and the democratization of relationships. The slogan would be to transform civil wars among the powerful into a liberation struggle of the disempowered. I'm not sure how to do that. But this seems like the positive way of viewing our contemporary condition. Because the alternative is to sit on the sidelines and suffer useless conflicts among the powerful.

Doctors Without Borders, con'd

...continued from page 1

"Syringes won't stop a genocide" we used to say, and "We are not sure that words can always save lives, but we know that silence can certainly kill." In other words, we believe neutrality ought not to require the silent acquiescence of violence against civilians and that political authorities must be made accountable.

For that reason, MSF volunteers are committed to raising awareness of the plight of the population they serve, and to assert basic rights and quality of assistance for vulnerable populations. More than offering material assistance, they aim to enable individuals to regain their rights and dignity as human beings. In practice it means speaking up, revealing injustice and denouncing abuses, but with a specific reference: humanitarian law. Humanitarian law does not act to "change corrupt political situations" but it does assert the rights of victims, the duties of the states and it sanc

Calendar of Events 12.6-12.14

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A Beijing Opera will be performed Saturday, December 8, at 2:30 pm in Olin Hall. The event, sponsored by the Bard in China program, will be a conglomeration of culture, including bits of history, literature, music, dance and dress in scenes taken from the traditional tales, "The Monkey King" and "The Jade Bracelet."

9

On Sunday, December 9, Bard will hold its annual Festival of Lights, celebrating the winter solstice. It will be held at 7:30 pm in the Chapel of the Holy Innocents and is open to people of all faiths.



11

Bard College Community Chorus, conducted by James Bagwell will perform a concert December 11 at 8 pm. Accompanied by a full orchestra, the chorus composed of students and community members will sing Vivaldi's "Gloria."

11

The German Studies Program and the Conductors Institute at Bard are jointly presenting a concert by baritone and clarinetist Jack Hunter and pianist Elizabeth Rodgers on Wednesday, December 12 at 7:30 pm at Olin Hall. Preceding the show, Hunter will give a talk on "Mahler and Des Knaben Wunderhorn" on Tuesday, December 11, at 11:30 in Room 104 of Olin.



14

The exhibition of the British artist, David Shrigley, now featured at the Center for Curatorial Studies, will close December 14. The show consists of drawings, sculpture and writing.

The History of the Maternal Instinct

Distinguished Scientist Sarah Blaffer Hrdy gives talk on an anthropological view of the maternal instinct and how it has evolved from the Pleistocene Age

Gillian Means

Bard's Distinguished Scientist Lecture Series concluded its Fall 2001 season with biological anthropologist Sarah Blaffer Hrdy, who gave a talk called "Maternal love and ambivalence in the Pleistocene, the 18th century and right now".

Hrdy received her Ph.D. in anthropology from Radcliffe College in 1975 and has since become well published in her field. Her accomplishments include numerous articles and five books both in her field and for a wider audience. Her most recent is *Mother Nature: A History of Mothers, Infants, and Natural Selection*, which focuses largely on understanding maternal instincts and how they are shaped through evolution.

The primary argument in her talk on November 27th was that humans, unlike almost every other primate, evolved as cooperative breeders. Cooperative breeding is the involvement of what Hrdy calls "allothers" to aid in raising an infant communally. Hrdy argues that considering how slowly humans develop and how incredibly costly we are, cooperative breeding is what would have been necessary in order to evolve to such a state.

Hrdy examined a wide range of data and examples in her hour-long lecture. She drew conclusions on what life would have

been like during the Pleistocene, the period 1.6 million to 10,000 years ago, from people such as the Kung. The Kung are nomadic hunter-gatherers. Maternal trade-offs, which Hrdy proposes are common to all mothers, are clearly demonstrated in the case of the Kung because the choices "between subsistence and reproductive effort" are considerably more obvious than in today's Western societies.



The maternal trade-off example Hrdy provides in the case of a Kung mother is to either carry her young child with her on an expedition for food, or leave him in camp where it may not be safe.

Among 18th century women, the trade-offs were not quite so obvious.

Hrdy presented two cases common during this time. The first was wet nursing, the act of hiring another lactating woman to nurse your child. Occurring mostly among those families that were well off enough to hire such a person, wet nursing decreased the survival rate of the child, but it was still better than the alternative for the poorest mothers.

The infants of these mothers often ended up abandoned in foundling homes because the mothers had no way to care for them. Foundling homes were places where women could anonymously leave their children with caretakers. The lack of wet nurses in general, however, made the subsequent demand for foundling

homes huge, causing crowding and the diseases that accompany it. Hrdy reported that, "In 1781, only 10-40% of babies abandoned in Paris that year made it to their eighth birthday."

In both these examples from the 18th century, the act of giving the child away, to either a foundling home or a wet nurse, occurred within the first days of birth. Hrdy refers to biological and chemical evidence that after about 72 hours with the infant, chemical and neurological changes are triggered within a mother, creating or intensifying the effect of maternal love or instinct.

The significance of this in relation to mothers abandoning their children was related in a 19th century experiment. Normally, it was observed that 24% of mothers giving birth at a particular hospital in Paris walked across the street when done to deposit their newborns in a foundling home there. Reformers forced the women to stay with their babies for eight days following birth, instead of being able to abandon them right away. The result was



dramatic—only 10% still left their infants there after the eight days.

Hrdy considered this information important in combating the idea that at birth some kind of switch is automatically turned on to trigger maternal love. She

Good daycare is one way in which women cope with motherhood. It is a modern form of cooperative breeding, and according to Hrdy, it is how we evolved.

said in her talk, "The best way to visualize this complicated and dynamic process is to consider specific features of the mother's condition that increase—or decrease—the chances that a mother responds

to the cues produced by her baby."

Women today still experience the trade-offs of their ancestors,

but things have definitely changed. Hrdy comes from the school of thought that evolution is still proceeding, even in our modern societies that seem to have eliminated many of the effects of nature. An essential part of this is the role of cooperative breeding. In her talk, Hrdy made a convincing argument for its necessity in evolving "costly, slow-maturing infants at shorter intervals."

For example, allomothers are critical in providing care and even the basic nutrients for subsistence, especially in stressful times. Each allomother, whether it be a grandmother, a male who sees the possibility of himself being the father, or an older child, cares for the infant if there is an evolutionary advantage to be gained from its survival.

Because this support from the mother's social and kin group is so important to survival, Hrdy argued, "maternal commitment in human apes is unusually conditional on social support."

In the United States, kin groups are generally not as large or as communally supportive. We have attached to the idea of the nuclear family, and it is one that separates us from the ways of our ancestors. Single mothers would not have been able to exist in past centuries, and even now, Hrdy pointed out, almost all have shelter or assistance from family or the government. Good daycare is one way in which women cope with motherhood. It is a modern form of cooperative breeding, and according to Hrdy, it is how we evolved.

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Understanding Afghanistan: The Russian Legacy Revealed

Daria Solovieva

"We were obsessed with our messianic mission and blinded by arrogance. How we could have possibly hoped to teach Afghanistan anything?"

"In Afghanistan we bombed not only the detachments of rebels and their caravans but our own ideals as well. With the war came the reevaluation of our moral and ethical values."

Does that sound painfully familiar? And no, this is not a futuristic account of American campaign in Afghanistan of 2001. This quote refers to events long

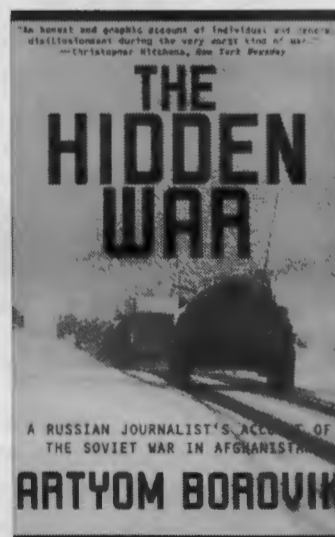
past: the Soviets invading the country that became a synonym to a nine-year long tragedy. This quote is from Artyom Borovik's "The Hidden War: A Russian Journalist's Account of The Soviet War in Afghanistan". Written more than a decade ago, in 1990, much of this book sounds frighteningly accurate to today's war in Afghanistan.

Artyom Borovik, a Russian journalist who became popular after his work in Afghanistan, suggests in his revealing book some clear mistakes that the Soviets made. Mistakes that can be a good lesson for US today.

"If sending the troops was

a mistake," he says, "it was caused by a failure to understand Afghanistan — by a poor knowledge of the country and the Afghan character."

After September 11, 2001 America knows more about the country of Afghanistan than it did before from the information neatly chewed up by the media, but does it really understand it? Does America, the country that had less war experience than others, does it completely understand what kind of war this is, when not the strongest, the most numerous or the most well-equipped, but "the most cunning one wins".



Does it understand the mentality of this people where "no amount of persuasion, advice, or threats is capable of rearranging the age-long mechanism"?

In search of mistakes that were made Borovik turns to more ancient history: the British campaign in Afghanistan, more than a hundred years ago. Sir Roberts, British military leader in Afghanistan then wrote: "We must not be afraid of Afghanistan and would profit by letting it be the master of its own fate" and "the less they are able to see us the less they are likely to hate us".

This is why fighting a war in Afghanistan is like courting a particularly snobby spoiled young girl. Wishing her well can result in disaster, treating her badly will mean even bigger disaster. And there are no alternatives.

Still America must not be afraid because it is much better equipped than Soviet Union was. As to American objectives in this war, they might be arguable, but at least they exist. America should not be afraid but it should not forget history either, for too often this thing called history repeats itself.

From Albany to Indianapolis: A Personal Experience

A Bard professor works through the problem of ethnic profiling

Announcement

David Lopez

A few weeks ago I traveled to a conference in Indianapolis. It was my first time in the air since 9/11 and I must admit I approached my trip with some apprehension. There were several reasons for my trepidation. First, I was concerned about being "non-randomly" searched owing to my ethnicity. Independent of that, due to a medical condition, I have to travel with needles, syringes, vials of insulin, and other assorted paraphernalia. Finally, if that weren't enough, I'm Canadian. So, as I drove up to Albany, several hours early, I was practicing my relaxation breathing. I was preparing for the worst—long lines, armed National Guardspeople, suspicious looks at my Toronto Blue Jays hat.

I was pleasantly surprised. First of all, there were National Guardspeople at Albany Airport. However, their weapons were not readily visible. Seeing them without weapons was actually more comforting to me than if they had

their assault weapons slung over their shoulders. The lines at the ticket counter were not as horrendously long as I had anticipated. I was impressed with the courteousness and professionalism of the security personnel at the airport—police, private security, and National Guard. I was searched and asked to produce documentation of my medical condition. I did not feel that I was being unfairly singled out—all the men traveling alone were.

My trip from Indianapolis to Albany was a little more eventful. At the airport, they allowed curbside check-in of luggage (which speeded up the security process). When I came to passing security, I was asked to empty my bag. The security personnel initially wouldn't let me pass through the metal detector with my insulin pump. After they were convinced that it wasn't a

beeper, they then sent me to another counter for more questions. Though the personnel were courteous and respectful, I did feel as if I were a target of "profiling." My briefcase was not just scanned, but swabbed and tested for the presence of foreign substances. I was asked more questions about my diabetes supplies, and then cleared. While waiting to

board the plane, I was again "randomly" pulled out of line, scanned with the magic metal wand, and patted down.

While these experiences were uncomfortable, the question (still unresolved in my mind) is whether they are now the expected norm for my travel post Sept. 11th. However, whining about airport lines and insensitive questions pales in comparison to the broader implications of the new security measures. As a former foreign student and current per-

Though the personnel were courteous and respectful, I did feel as if I were a target of "profiling."

How More Security Doesn't Mean Feeling Any More Safe

And when home isn't home anymore

Tucker Pordes

New York City is internationally renowned for its enormous breadth of business and recreational activity. When an individual from outside of the area considers New York City for a visit, they likely think upon all the traits that the place is famous for. It is doubtful, however, that they ever consider how it is possible for the city's population to experience its vast size. Such a place would be frustratingly inaccessible without proper transit. Luckily, New York City does come with such a thing. Day to day travel in the city requires use of the subway system.

Being a native resident of New York City, I often make use of its convenient subway line. Nearly every day I ride through the bowels of the city heading towards my destination at a rapid pace. While riding the train, I usually feel quite safe and free from trouble. There is a minimal amount of security in place to keep all passengers and staff in order. They take care of the usual discrepancies, such as toll jumpers (those who enter without paying) and other trouble makers. These officers remain undercover, so as to prevent anyone from avoiding their silent wrath.

This was all the security in place before September 11th; now the subway system seems like

its own miniature police state. I descended into the train station a couple of weeks ago on my way to an appointment. My friend of Arabic origin approached the booth to purchase a token for the approaching train. That morning he had placed his wallet a bit too snugly in his pocket. It took him a few moments to pry it loose. Unfortunately that was just enough time for him to appear suspicious to the surrounding pack of police officers. They were upon

him within those few moments. He was told to approach the nearby wall, place his hands on it and spread his legs. A few minutes later after they had checked his identification and other personal belongings they released him without apology.

For the remainder of that weekend I found myself noticing a far higher number of security on staff throughout the catacombs of New York City public transit. I felt like an outsider in my own city. Never before had I endured such a creepy vibe when riding the trains (even at all hours of the night). I felt like I couldn't trust anyone. Those with the best intentions sometimes cause too much pain through their actions. As they remain hidden, they grow more frightening. As they grow more frightening, they lose their sense of reality. This is why we have to hold on to ours.

I felt like an outsider in my own city... I felt like I couldn't trust anyone.

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When Public Service Announcements Fail: Drunk Driving at Bard

We all know that drunk driving happens a lot on this campus. Some of us have driven drunk, or ridden in a car with a drunk driver, often enough to become desensitized to the issue. It doesn't go away just because we don't think about it. We, the writers, made this typical mistake, and we're now confronting the true stupidity of our actions.

We're going to tell our story in the third person due to the sensitivity of the events and the nature of our involvement.

A few weeks ago, a group of average Bard kids had a party. They decided to go to Tivoli for the obvious reasons (more people, more music, more dancing, etc., etc.). One person had a car and so they decided to drive. No one in the car, including the driver, realized how drunk s/he or his/her friends were. They didn't get to Tivoli. Instead, the car flipped and ended up on the side of 9G, in someone's tree.

Obviously, the police showed up and took the driver and passengers into custody, handcuffs and all. Imagine being drunk (so drunk some involved don't remember the details of that night), scared,

disoriented, unable to communicate, and not even sure whether to talk or run.

Most importantly, nobody was seriously injured. Needless to say, the car was totaled, and we weren't feeling so great ourselves. We weren't fully aware of the consequences, however, until a few days later when we found out that one of our closest friends, the driver, would be facing repercussions from both Bard and the New York State Police.

The driver is being charged with Driving While Intoxicated and could reasonably have faced underage drinking, reckless endangerment and other crimes. Suspension of license and high fines are likely to result. Unless your parents are able to pay a heavy fine and don't worry about your safety, there are certain to be problems at home as well, and you might be spending more time there than you anticipated. The emotional stress is going to incapacitate you academically and socially, and your personal ability to cope determines when you will finally be able to pull it together.

Don't think that the consequences are limited to the driver.

Others at the party that night feel incredibly responsible for letting their friend get behind the wheel.

There are going to be people who don't recognize themselves in our story, but we never saw ourselves in this situation either. It was stupidity, it was bad luck, and it was a string of terrible decisions.

Since childhood, authority figures have bombarded us with the message of "don't drink and drive." It was largely ineffective for us, and we don't want to preach to you, but we don't want anyone else to have to go through this. Of course, there are no definitive solutions, but we do know what could have stopped us. Leave your car keys at home. If you are going to want to drive somewhere, try to establish a designated driver in advance. Don't get so drunk that you aren't aware of yourself or your surroundings—where you are, who you're with, and what they've been doing.

Editor's Note: This article was printed anonymously due to the sensitive nature of the material and to protect the privacy of those involved in the issue.

Announcement

Just in Time for the Holidays!

Announcing Bard's New On-line Ride Board!

"Classifieds" is a new online service that has been created for all Bard Community members. Currently at Classifieds you will find an **Electronic Ride Board**. You can access this site with your Bard user name and password. This will enable you to search for rides and post information about rides you need or would like to offer.

In the Future:

The Classifieds site will contain postings for other community services such as: text books to buy/sell, apartment and house rental information, items of sale, etc.

To Get there:

Click on "Classifieds" under the "Community Resources" section of the inside.bard.edu home page.

"How Dare You Criticize America and its Riches!"

Sandra Henke

What ever happened to freedom of speech? When did it suddenly become acceptable to silence the voices of others because you don't like what they have to say? I thought Bard was a place where anyone and everyone would be FREE to speak their minds and express their feelings openly without worry of being attacked for who they are. That was part of what attracted me to this school in the first place. However, I have discovered the very opposite to be true in recent times. I have been flying American flags on my car since September 14th, which was the first time I was able to get hold of one after the attacks that, despite what many Bard people seem to think, were not deserved. Twice within the last month my flags have been destroyed.

The first time, a week after reading week, my flag was burned. You can still see charred pieces of Old Glory melted onto the passenger side of my car. After this first incident, I was somehow able to get hold of a second flag, only to have some ignorant bastard ruin it again. The second time was just last week, the week before Thanksgiving. This time, I guess the person didn't have a lighter or a match, because the flag was ripped in half. Since I do so strongly believe in freedom of speech, I don't mind if you want to destroy the flag...you are free to do that here in AMERICA...but how dare you think for one minute that you have the right to destroy MY flag?

I don't necessarily believe that the policies of the American government are perfect. I think they are far from it in fact, but that doesn't mean America itself is an evil superpower. If you don't like some of our government's policies, don't be an asshole about it, do something useful like run for an office and change them. You are not changing anything by sneaking around under the cover of dark like a disgusting coward and burning the flags people display on their cars.

I think I'm being too nice in this article. I'm holding my true feelings back to try and avoid insulting someone. You know what? Fuck that. I'm letting the shit fly.

To all those who think it's in fashion to hate America: How dare you criticize America and its riches. Yes, America is a successful country, and perhaps a bit arrogant at times... but with good reason. This country has worked hard to get to where it is today.

It's true that we've done a few things to be ashamed of... but the few things we've done are nothing compared to the actions of most other countries in their struggles to succeed.

To those who say our rich economy "oppresses" other small countries: What fucking bullshit. America helps and has helped more people around the world than ANY OTHER COUNTRY IN HISTORY. We give money to other countries to help them with whatever it is they need monetary help with, we try to inform other governments about what we have found to be successful in terms of becoming a self-suffi-

cient and flourishing country, we donate food and clothing and time and people to help educate and liberate. If I continued with the list of positive things America does and has done to help others, this article will never end. We may not be a perfect country, but we are damn close.

I don't see any of you who complain about how we "oppress" others giving up your money or time to help. Why don't you drop out of college and use the money to help these poor people you speak of, instead of wasting it on the opportunity of increasing your intelligence that you obviously aren't utilizing.

To those who say we should stay out of other countries' affairs: Should the North have stayed out of the South's affairs and let slavery continue in this once divided country? Should we have stayed out of Europe during World War II and let millions of more people live and die slowly in the hell on earth created for them by Hitler and his Nazis? I hate war myself, but I would rather have the U.S. butt in Afghanistan and free the population from the tyranny of the Taliban government that doesn't let its citizens have any sort of freedoms, than to do nothing and know inside that we could have stopped the suffering of a whole country's population.

Do you ever hear of anyone who hasn't committed a crime

trying to escape America? No! If people want to leave, they are FREE to do so. That is why America is so wonderful and why the attacks of September 11 are so horrific. Not only did thousands of innocent people die from all over the world, a huge part of America died. We all lost something very important on that day, because we all lost a little bit of our sense of safety and a larger bit of freedom. The fact that America felt like such a safe country before September 11 was a good thing.

People want to feel safe in their homes, and they deserve to feel safe in their homes. It is sad that there are so many countries before September 11 where people lived everyday without the ability to feel safe and

secure, but, though it sounds arrogant, at least they knew where there was somewhere they could go to feel protected. Now it seems that no place in the world is really completely secure out of harm's way.

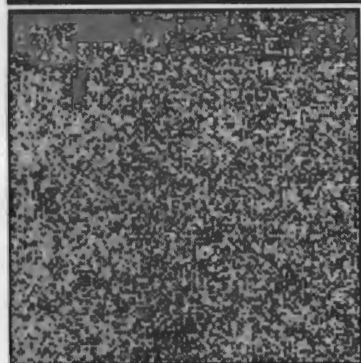
A girl in my photography class spoke of how America needed something like this to wake us up or knock us down a little bit or whatever. How dare you say anything negative about America. How dare anyone at Bard say anything negative about America! We are the quintessential example of what is so hated about America by the cowardly bastards who attacked us. Over half the popu-

lation at Bard wouldn't even be able to attend any college under governments such as the Taliban, because over half of the population consists of women. Women under such governments have NO RIGHTS!!!! If the Taliban were able by some twisted way to gain control of America... everyone at Bard would die. Many of us loudly voice our bizarre opinions and take advantage of our freedom to attend protests, however ridiculous the reasons may be. We dye our hair wild colors, myself included, and enjoy the ability to pick and choose what we want to eat and wear... or not wear as the case may be for many Bard partiers. We smoke pot and waste money on drugs and alcohol to make ourselves feel good because our personalities are too dry and too shriveled to enjoy our time without the mind-altering substances. We preach humanitarianism and respect for others, but we leave our dishes on the tables in Kline, and messes all over our dorms for the "hired help" to clean up. We are nothing but a bunch of unappreciative, rich, over-privileged hippie-wanna-be, yuppie assholes.

I feel so lucky that I was born in America, because I understand and appreciate what America is really about. Maybe this Thanksgiving, while you were gorging yourself on the plethora of food that magically appears on the table around this time every year you stopped to reflect for a moment and you realized just how fortunate you are to be an American.

music briefs.

music briefs.



Lightning Bolt Lightning Bolt Load Records

If you haven't seen Lightning Bolt in concert then I'm already at a disadvantage in trying to review one of their records. And just because the you've-got-to-see-these-guys-live line is a familiar cliché doesn't mean it can't ever be true, and it's hard to think of a band that speaks to this more than Lightning Bolt. Composed of a drum kit, a bass guitar (fed through a tottering stack of beaten-up amps the size of a newsstand), and a disc-shaped microphone strapped into the drummer's mouth by whatever strips of fabric he's wrapped around his face, the Lightning Bolt performance juxtaposes spatial compactness with a violent and incredibly noisy sound. That they always set up on the floor, in the center of the crowd, disassembles the limits of the "band," allowing for an unbounded physical participation on the part of the audience, who invariably slam themselves into both the drummer and bassist, as well as each other, a lot. This physical dynamic is of course tied to Lightning Bolt's visible punk-hardcore ethos (their aesthetic is at the stained, handmade-burlap-sack end of the spectrum). Their sound on the fantastic debut *Ride the Skies* found itself labeled by some as 'post-hardcore', a not entirely meaningless description in that the album did pare hardcore staples down into songs built mostly around the pounding repetition and constrained variation of a noisy, incredibly heavy groove, distorted but catchy as hell and, thanks to drummer Brian Chippendale, rhythmically busy (if not staggeringly complex). Their new self-titled release (filed by some stores as *The First LP plus Bonus Tracks*) is a 78-minute long collection of pre-*Ride the Skies* material, charting the band on their way to becoming kings of the noise-groove, of the no-groove. Strictly speaking, this record consists of a lot more noisiness than groove, but even in moments of near-total feedback one can discern a beat being hammered out, albeit abstract or radically obscure. The sound on *Lightning Bolt* is unfortunately a bit muddled (the tracks were recorded live at Fort Thunder, the now-defunct Rhode Island squatter's haunt, probably using a piece of wax and a shard of bone) but it doesn't really matter, especially if you listen to this record

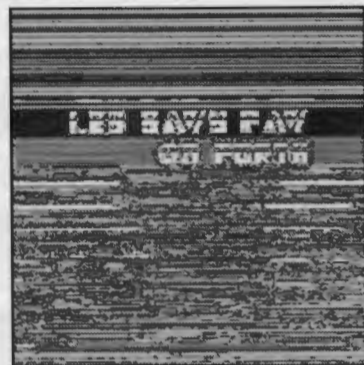
after you've listened to *Ride the Skies*. And of course, after you've seen them live. *By Jonah Weiner.*



The Convocation Of Pyramid Technology Gold Sound Laboratories

Indie Rock with knife hits. Phish for the post(mod)ern hipster. The Melvins in tight Hawaiian shirts and white belts. The essence of The Convocation Of... Their sound, a hybrid of trendy "post hardcore" and wanking 70's stoner rock signifies an appropriation of classic hard rock and late 80's/early 90's grunge to the world of fashionable, indie loving expunks. But that's a good thing! Drawing influences from virtually every other indie/hardcore band that guitar player Tony Joy has played in, namely The Great Unraveling and Universal Order of Armageddon, The Convocation Of... sound consists of Tony Joy's twangy guitar riffs played over complex, droning rhythms that sync to lines of hypnotic, distorted bass and shouted vocals. Their new album, *Pyramid Technology*, is a relatively solid follow-up to last year's self titled release on the label Gold Sound Laboratories. The production is somewhat higher and the band has expanded their sound with the addition of a MOOG synthesizer and occasionally sung vocals to accompany singer/guitarist Tony Joy's generally monotone shouts. Joy also makes more use of effects pedals, using a Wah that occasionally reminisces of Eddie Brickell's "What I Am." On "Walk Like Panther" Tony Joy inserts choppy, yet almost cock-rocking guitar solos between pounding, anthemic chord progressions that put the listener in a schizophrenic state, shifting from one of dilated pupils to tongue skittering on 80's cheese. Although *Pyramid Technology* notes a general development from their last release, the musical additions remain scattered and underutilized. The keyboard and added vocals appear on few tracks, and have not really become central to the overall sound. This leaves the listener feeling teased as (s)he sits through a regurgitation of their earlier material. Similarly, while the intensity of drummer George France's rhythms can, at first floor the listener in awe of their fluid, rolling nature, they generally cycle repetitiously throughout each track, leaving the listener to conclude that every song "sounds the same". *Pyramid Technology* is worth buying if

you don't own anything else by The Convocation Of..., Otherwise, however, it is only worth burning (or getting an advance copy). Although *Pyramid Technology* still "rocks" and perfectly nails Convocation Of... 's unconsciously self created genre of "stoner-core", it breaks only minimal boundaries from their previous releases. *by Jon Feinstein*



Les Savy Fav Go Forth French Kiss

'Go Forth' is Les Savy Fav's slightly disappointing follow up to the 'Rome (Written Upside Down)' ep. It's not that Les Savy Fav all of a sudden became a bad band. It's not like they forgot how to write good songs. It's just...

I love 'Rome'. I think it's a great record. I really enjoy Les Savy Fav's earlier records, but 'Rome' just seemed to be the perfect mix of their brand of catchiness and rawness.

I was disappointed when I downloaded the two songs available on their web site ('Tragic Monsters' & 'The Slip'). My first reaction was, "This fucking sucks!" It wasn't at all anything that I was expecting. But when I finally heard the album in its entirety, it put those songs in perspective for me.

At its worst 'Go Forth' seems to be Les Savy Fav's departure from the Brainiac influenced glitch that they were so good at emulating. At it's best, it seems as if Les Savy Fav have translated a few more of their more melodic influences to song. These really are good songs. If you need proof, don't buy the record until after you've seen them perform these songs live. Their live shows still hold the excitement and rawness that the LP doesn't.

I blame Phil Ek, producer for Modest Mouse and Built to Spill, my two least favorite bands from Washington state. The production seems to slick, and often times weak. It seems as if Ek's attempt to make the band easier to swallow has done nothing but water them down.

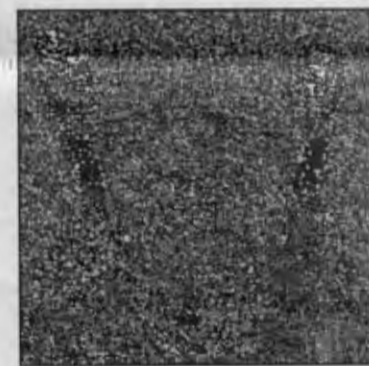
The record, however, does have it's shining moments. Most notably the records last three tracks: 'Pills', Tim Harrington's desperately yelled portrait of apocalypse, 'No Sleeves', hilarious accounts of stories that hit too close to home, and the slightly epic end track 'Bloom on Demand',

with it's slight return to the Silver Apples-esque kitch that helped this band carve a small place in my heart. However, track twelve is my favorite.

The drums still pound. The bass is as solid as ever. Seth Jabour's guitar cuts across a solid rhythm section with odd lines as opposed jagged chords, yet is just as effective as ever. And Tim Harrington's vocals seem just as desperate and unnerving as ever.

So why do I hate this record so much? I guess I don't. It just sounds like a record that you would hear played at an emo dance party. With the entire record played at the same tempo (probably to make it easier for all those goofy indie-rockers to dance to), and a slick new production sound, 'Go Forth' just isn't what I was hoping for. In fact, I'm positive that this band is capable of more.

But I'll still recommend this record to fans (and to those of you who aren't, go listen to 'Rome') who need something to wet their appetites. I still sing along to it in the car with my friends. I still forked over twelve bucks to see them play these songs live. And when no one's looking, I turn it up really loud and dance. *by Tonio Hubilla*



Erase Errata Other Animals Troubleman Unlimited

Ouch. I need a writing utensil that won't melt in my hand. Bay Area (not Hudson) band, Erase Errata, electro-cutes with a sound of saucy staccato confined chaos. Frenzied off of their first album, *Other Animals* (April 2001, Troubleman Unlimited), a few weeks ago Erase Errata played a forceful blast, the super-tightest set to grace the old gym in too long a while. The cold indie robot in the doorway appeared tongue-tied, puzzled, and confused, but pensive. Hey, maybe he was thinking. His feet, however, seemed to be disabled as will be his ability to comprehend this.

Bianca "Bing Bang Boom" Sparta (drums), Ellie "Ooh La La" Erickson (bbbass), Jenny "Jump for Joy" Hoysten (trumpeter and vox), Sara "Sizzle Sizzle Sizzle" Jaffe (truly electric guitar) rally the quartet that tells the devil no.

Intensity of speak-sing vocal vibrato spurt, "We are the streets. We are the concrete enemy. We are the reasons for the gated communities." Choppy rhythms cut right

through. "Other animals are more evolved. Their evolution leads to natural efficiency. The human race is the least evolved. Our evolution leads to civilization. Our evolution leads to technology. Our evolution leads to capitalism. What is the good life? Is it the rich life? Is it the simple life?" Bass jitters, percussion punches, and guitar scatters —each follows her own course. Opposition to oppressive societal structures (including that of musical framework) is not only portrayed in lyrics, but through sound, process, and emitted energy.

Erratic; lacking consistency or uniformity; irregular. Unconventional; eccentric. How pure it is that a synonym of the word, eccentric, is queer. Erase Errata will blow you out and light you up. Erase Errata is hacuna ma hotta. Jenny=Love. Okay, so I admit my huge crush. *Other Animals* is the best album of the year. "Dexterity is part of being a good citizen. Dance, USA, Dance." *by Hannah Lie*



Tara Jane O'Neil In The Sun Lines Quarterstick

Journalism is dirty. There is nothing objective about it, only opinions filtered by the jerkass know as Editor. The already subjective source is further flawed because the reader has no contextual understanding of the author's single mind. To review this album is to taint unfamiliar ears. Here goes hypocrisy:

I had the educational opportunity of interviewing Tara Jane O'Neil (the Sonora Pine, Retsin, Rodan) minutes before I saw her play at The Black Swan in October. Wearing a pin that shouted "I love my Saxophone", she talked thoughtfully about her music, process and product: Tara responds to her environment through musical endeavor. Her solo debut album *Peregrine* was written to shut out the city. In *The Sun Lines* (mostly created in a Woodstock cabin) was composed to shut out silence.

While drinking Guinness before the show, Tara spoke of her affection for playing the bass, drums, and "clanky things". She also relayed that she can do what she wants with the guitar. Later, in a steamy bedside conversation, Joni Mitchell's *The Hissing Summer Lungs* came up as Tara

continued on page 8...

...continued from page 7

listened to album.

The show was enjoyable, with the bands Half-Seas-Over (a Louisville firecracker produced by TJO), and K opening, but would have been more satisfying with a longer set from Tara. What she has to say about her music: "I don't like doing formulaic shit. It bores me to the end. Fuck that." I love this album.

To you, unacquainted Reader, this should mean nothing. Music should be loved, detested-- listened to more, and talked about less. Place indie rock snobbery aside and listen to *In The Sun Lines*. And if you hunger for a review that exclusively addresses the music, go to the Quarterstick (Touch and Go records) website. There is a nicely articulated piece posted there.

PS—what to expect from Tara Jane O'Neil's next musical effort? Think dance album...
by Leah Moskowitz

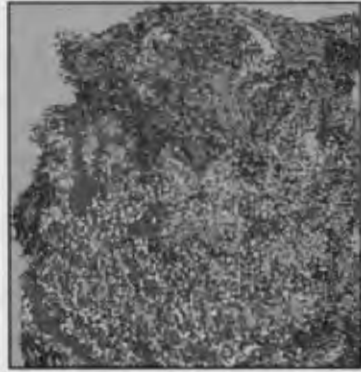
Old and New, Good and Bad, the Year in Review from Tosh Chiang:



Fugazi
The Argument
Dischord Records

D.C.'s Dischord faves have cranked out an album as melodic and musical as it is rockin' and furious. The drums pulsate and the chords lash out too—the music obliterates you oh so good. With everything from "Ex-Spectator"'s double-drummed beats, muffler exhaust vocals and ear popping

riffs to "The Argument"'s anthemic simmer-slow melodius feel, *The Argument* proves itself to be full of innovation, rockin-ness and of course...politics. "Epic Problem" is also a great tune to skateboard too. For as an album of 2001, *The Argument* stands alone.



Le Tigre
Feminist Sweepstakes
Mr. Lady Records

Le Tigre's self-titled LP and From the Desk of Mr. Lady EP were riotish kitch-rock masterpieces of samples, sneaker-melting overdriven guitar and...Kathleen Hannah; everything was simply danceable and fun. The weird thing about *Feminist Sweepstakes* is that it lacks the same pop and punch as its predecessors; there are filler songs and sampled junk. And, I hate to say this, but sometimes I get a tad bit bored listening to this album. I wanted it to be an album that I'd listen to all semester long. Yet instead I wound up forgetting that I even owned it. But don't listen to me. *Feminist Sweepstakes* is a solid album.



Weezer
self-titled (green)
Geffen records
What a freakin' let down!

Instead of returning with another set of fuzz-hardy power pop "rock in yo' head till you get yelled at for playing it over and over songs," Weezer has given us songs that are just watered-down versions of their first album. There are some catchy tunes and cute little melodies but as a Weezer album it's just no good. I mean yes, I'm a big Weezer fan and so I have to say that I, errrr...like the album. But dammit, it could have been so much better.

The Von Bondies
Lack of Communication
Sympathy for the Record Industry

Straight up rock and roll with mighty 4/4 beats, Jack White production and shit...this is a fucking good rock and roll record. MC5, Guitar Wolf and the Ramones would all get a kick out of these guys.



Guided By Voices
Isolation Drills
TVT records

Rob Pollard is a mystical 4-track fumbling beer-guzzling god of sorts and I will kick your ass if you think anything else. Unlike other GBV albums, save the one produced by Ric Ocasek, *Isolation Drills* has solid production, streamlined songs and a real polished feel. A lot of the old GBV fans seem to shy away because of these facts but they're all wankers. *Isolation Drills* rocks with strong melodies, punches of guitar and Pollard's unique raspy big voice. Oh, and "Glad Girls" is just about the damn catchiest thing ever written; gotta love that chorus (check out the video on sputnik7.com if you get the chance).



Aphex Twin
Drukqs
Warp Records

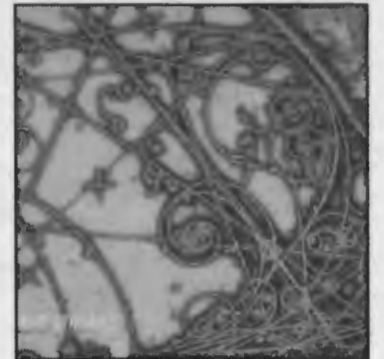
In a couple of years *Drukqs*, will maybe be looked back upon as the "album of contractual agreement." In order to escape Warp records for his own Rephlex Label, Aphex Twin has released a double album of his b-sides-- or not even b-sides but just a bunch of crap that must have been in the trash on his hard drive. This isn't to say that it altogether sucks. There are some catchy tunes—a lot of stuff reminiscent of the Richard D. James Album, but nothing demonstrating the sheer innovation and genius of Mr. James. Oh well, maybe the year 2002 will see Aphex Twin's real return from retirement.



The Avalanches
Since I Left You
Sire Records

Ok, technically you gotta hand it to these guys. Who knew that an album could be so seamlessly composed of samples? "Since I left You" has that sippin' lemonade in the good ol' days feel; its quite a fine track. But

I'm not so sure that I can laude this album with the same praise that so many others have. Indeed the amount of sampling is impressive, but sometimes the grooves and samples just get a bit lost. And even on their single "Frontier Psychiatry," the music seems to become more novelty than music. But nevertheless, this isn't a bad record to have in a collection—good chill party music.



The Strokes
Is This It
RCA

I pretty much hate this band. The Strokes are annoyingly catchy; they have the disgusting ability to write "good" songs that build up with a calculated accuracy. But it's NOT rock and roll; it's too clean, too pretty and just too damn sterile for me. Rock and Roll should be raw and frantic-- the Strokes are not. Their music comes off fake and as a sham; it sounds like they're just a finely tuned imitation act. Damn every critic out there for touting this band as Rock and Roll's saviors. "Is This It" is rock for polite society and detached, sheltered snobbish music aficionados. It's been a long time since NYC has had a solid rock band (i.e. The Velvet Underground, The Ramones). It's a shame that some think that The Strokes are now it.



Not Modern English, Not Jesus Jones. The crowd upstairs at the Blue Mockingbirds (pictured left, ex-Modern English) and Jesus Jones Old Gym show, and the crowd downstairs at the anti-Jesus Jones Red Room show (above). Who's having more fun? Oh, and we hope that Tavit and the new Entertainment Committee will bring White Stripes like they promised, and also bring Trans Am, Lightning Bolt, a good hip hop DJ like Rob Swift or Kid 606 and please god not Dismemberment Plan. *all photo's by Jon Feinstein*

"Here is New York: A Democracy of Photography"



Huffa Frobes-Cross

In the continuous overflow of images from Manhattan, the city forms a background to news broadcasts, late night t.v., and live video request shows among many others. These backgrounds, outside of the windows of studios and behind reporters backs more often than not are slightly out of focus urban streets, filled with lines of people. The city has maintained a distinctly regular image of itself in the national media. The World Trade Center attacks created Manhattan as a media event rather than the default location of the media. For tourists and amateur photographers Manhattan, or the photographic sites of Manhattan, have formed their own canon of constant images to be taken and retaken. The attacks not only added to but reprioritized this canon introducing a city filled with impermanent monuments which needed to be captured.



"Here is New York" is an attempt by a few people to bring together and redistribute the images that have resulted from the World Trade Center attacks. In a style reminiscent of the 19th century photo salons where many of the photographs made during the Civil War were first sold, the show fills two rooms with images, covering every square inch of space and hanging above the floor on clotheslines. People crowd into

the small Soho storefront and often lining up in the street to get in. The images themselves come from any number of sources, the organizers simply released an open request to anyone to submit photographs they had taken of the events. They then scanned all the images allowing for cheap and easy production of a limitless quantity of any given piece, so that any photograph could be sold for \$25. All the net proceeds then go to a fund for needy children specifically directed towards children affected by the attacks. The self-described purpose of the exhibition was a kind of democratic exchange wherein anyone would be able to contribute to the show or take home a piece from it. Many of the images are either taken by noted photographers or are themselves already famous photographs which have appeared in the media many times, but the organizers have decided not to post the names of any of the authors. The opening up of the space to anyone and the attempted maintenance of equal anonymity of the photographers surprisingly does not significantly expand the kinds of images that are already received through the highly discriminating mainstream media. An unselfconscious adaptation of a history of patriotic and heroic war imagery is present in many of the images. The firefighters predictably figuring as soldiers

or defenders of America, seen on top of a mountain of rubble that recalls the hills of Iwo Jima or Gettysburg, the wounded and dead shown with a kind of lyrical pathos. The American flag is ever present behind the rescuer, on top of coffins, and flying over the rubble. None of this is a surprise in one sense, it is everything that anyone has seen repeatedly since September 11. But it is worth a note that the opening up of this space to all comers has produced an extreme cohesion rather than a place for descent. It is also worth noting the widespread desire to not only preserve but reexperience the attacks. A video was playing on a loop showing the actual crashes and the aftermath people had crowded around the television to the point that one had to wait to get a chance to see. Most of these people stayed and watched almost the entirety of the 20 minute long video.

As its title suggests "Here is New York" attempts to exist a kind of equal forum for reactions to the World Trade Center to play out, however it cannot avoid being implicated in the dominant ideas which take up residence in its rooms.

"Here is New York: A Democracy of Photographs" is located on 116 Prince Street and will be open until Dec. 24, 2001



More Red Room Madness!



Joel Sternfeld's "High Line" Reviewed

Huffa Frobes-Cross

A photographer once told me that he found it impossible to take photographs on the streets of Manhattan. He said that over his life he had seen so many images of the city that it was impossible for him to take his own photographs there. A walk through the city has probably ceased to provide the kind of endless potential that it had in previous decades. Photojournalism, street photography, and Alfred Stieglitz, among others have so saturated Manhattan with photographic history that the whole place seems to plague one's vision with a certain paralysis when viewed through the lens of a camera. The spaces which remain relatively untouched are most often actually hidden, interior spaces of apartment buildings and office buildings that interact with the rest of the city through windows that reiterate traditional ways of seeing the city below.

Joel Sternfeld's recent photographic trek across the High Line, an abandoned elevated rail-



road that runs along the lower west side of Manhattan, finds a distance from the city's cramped public space that is not provided by the seclusion of an enclosed building. The High Line is raised about thirty feet off the ground, thus it is lower than all but the most modest buildings along its route. High rises, parking garages, the strange sprawling industrial/commercial buildings of Chelsea all spread out around it. It is wide enough to let two trains pass each other, and its surface is now over-

grown with grass, flowers, and large bushes. Sternfeld has talked about how these photographs are tied to an idea of the path, both in the literal and the more spiritual metaphysical sense. With almost no exceptions each photograph is framed in relation to the path of the High Line itself, following the rails into the distance. Movement through each photograph is an implicit movement along the path of the High Line and through the city which surrounds it. The relationship between a walk and kind of meta-walk, one that takes place within the physical world and one which attempts to follow lines specifically not of this world resembles the way in which Sternfeld has depicted the High Lines relation to the city. It is a place that is removed from its surroundings, both in its physical environ-

Sternfeld describes a space which is neither cut off from the public streets of Manhattan nor immersed within them, but instead carries on a strange distant dialogue with the city



ment and its distant moment in history, yet given its location and its openness it is constantly opening up and being seen by the rest of the city. Sternfeld describes

a space which is neither cut off from the public streets of Manhattan nor immersed within them, but instead carries on a strange distant dialogue with the city.

Mamet's *Heist* reviewed by tyler stevens

Mamet has made a film incredibly similar to Frank Oz's *The Score*, released earlier this year, with an incredibly similar cast. Here, Gene Hackman plays a Robert Deniro character, an aging thief with an aging crew, trying to pull off one last big heist. Of course, complicating matters is a rookie thief, the Ed Norton type, and a pushy wife, in this case, Danny DeVito playing Marlon Brando's role. The heist, specifically, is a shipment of Swiss gold leaving Boston's notoriously security-lax Logan airport. Delroy Lindo is along for the ride, grimacing a lot and swearing. There are double, triple, and quadruple crosses flying left and right. Hackman double crosses the rookie and

his fence, only to be double crossed by his own wife. He also double crosses Lindo and his own crew, in an effort to double cross basically everyone. Finally, he and Lindo uncross the double cross done to them by the wife and rookie, which initially appeared to be a double cross on the rookie by Hackman and the wife. Ultimately, everyone is crisscrossed and uncrossed, and most of the characters are dead.

Mamet's dialogue reaches new levels of zaniness, the words "job" (as in "just do the job", or my favorite "the job's all over the car"), "burn" (as in "it's a burn"), "gold" (as in "just get the gold"), and "baby" (as in "too bad, baby") being most prominent. The film is an unnerving combination of snappy talk and straightforward stylization. People talk a lot, talk fast without saying much, and the climactic shootout is artily underwhelming.



Heist is a fairly basic "old crook getting too old for the business and trying to start a new life with new interests (jazz and bosta being popular for retired crooks these days) but can still outsmart everyone in the end" affair. It's interesting as a sort of exercise in writing certain types of dialogue, or if you happen to like that sort of thing in general.

NY Gallery Space Open to Bard Students' Responses to WTC

An upcoming exhibition in New York City dedicated to the World Trade Center attacks is Exit Art's "Reactions" and will be open to the public from January 12 2000 to March 30, 2002.

Exit Art is still taking submissions for "Reactions," and has a particular interest in young and emerging artists. Bard students who wish to contribute studio art, photography, poetry, or text will have their work shown in the gallery space if they make submissions by December 15, 2001. Exit Art is a non-profit gallery, which describes itself as having an "interdisciplinary" approach to art in contemporary culture, and emphasizes "innovative and experimental exhibitions, performances, and multi-media programs."

The following is Exit Art's own response to September 11th, and a full description of the exhibition: "We are living in a historical moment. The essence of life has changed. The world's psyche has been irrevocably altered.

"In this new era, Exit Art, as a cultural space near the World Trade Center, feels an obligation to interpret or translate the feelings of a larger community in a collective expression of analysis. We want to know how the events of September 11 have altered your behavior -- towards others, your city, your daily life -- how the events changed your perception of reality and the world around you.

"A change of behavior is a change of culture, which is why Exit Art is organizing a global project called Reactions. This project aims to be an international response from both inside and outside the art world, a reflection of how these events have changed your life.

We want to hear and share your reactions. We are inviting you to participate in Reactions by submitting your response on a flat, 8-1/2 x 11" sheet of paper. Your submission can take the form of a letter, text, drawing, poem painting, collage, photograph, or any other format that can fit on a piece of paper. Reactions will be an exhibition on view at Exit Art in New York City from January 12 - March 30, 2002. All responses will be exhibited.

To make a 8-1/2 x 11 sized response send the submission via post, email, or in person. Please note that all submissions will be kept by Exit Art and will not be returned. Exit Art has all rights to the work submitted, which may include publication and tour. Responses must be received by December 15, 2001. Three-dimensional or oversized responses will not be accepted.

Mail responses to: ATTENTION: Reactions, Exit Art, 548 Broadway, New York, New York 10012. Or email: reactions@exitart.org



Announcement

Open Forum on the War in Afghanistan

More Details below!

Red Hook residents are sponsoring a community forum to discuss the US war on Terrorism. The forum will be held at LC 115 at Bard College on Saturday, Dec 8th from 2-6 p.m.. The forum will feature presentations by US House Representative Maurice Hinchey and Jeff Cohen, founder of FAIR. The forum coincides with an art opening from students at Red Hook High School. After the presentations by Hinchey and Cohen, there will be an open mic and everyone is encouraged to share their views, experiences, and feelings. The aim of the forum is to increase communication and understanding as well as help build a community response to the war on terrorism. Organizers are expecting 100 people and this should be the largest forum held in the Hudson Valley since the beginning of the war. Representative John Sweeney has been invited. The Dutchess and Saratoga Republican offices have yet to respond. Residents around Red Hook as well as the Hudson Valley are looking forward to the forum. The forum will give people a chance to learn more about the War on Terror as well as an opportunity to express their ideas and feelings about the war.

"I'm excited. I want to hear what people are saying," says Jessica Simmons, a resident of Red Hook.

Cohen explains why these kinds of forum are important: "Love of country in a democracy, especially for journalists, means you value and foster vibrant discussion and debate. And never is full debate more necessary than when a democracy is going to war."

Red Hook High School art

students from Joan Metzler's painting, drawing and AP Art classes will have an art opening reception preceding the community forum in the Bard Language Center. The fifty poster size pieces visually display their reactions to the events of September 11th. The students are 15-18 and as their teacher Ms. Metzler says, they represent the "voice for young America." Their artwork is complex, impressive, and personal. Ms. Metzler said, "People are generally amazed at the quality of art from 16, 18 year olds, and in this case it is really quite moving."

The schedule for the event is as follows:

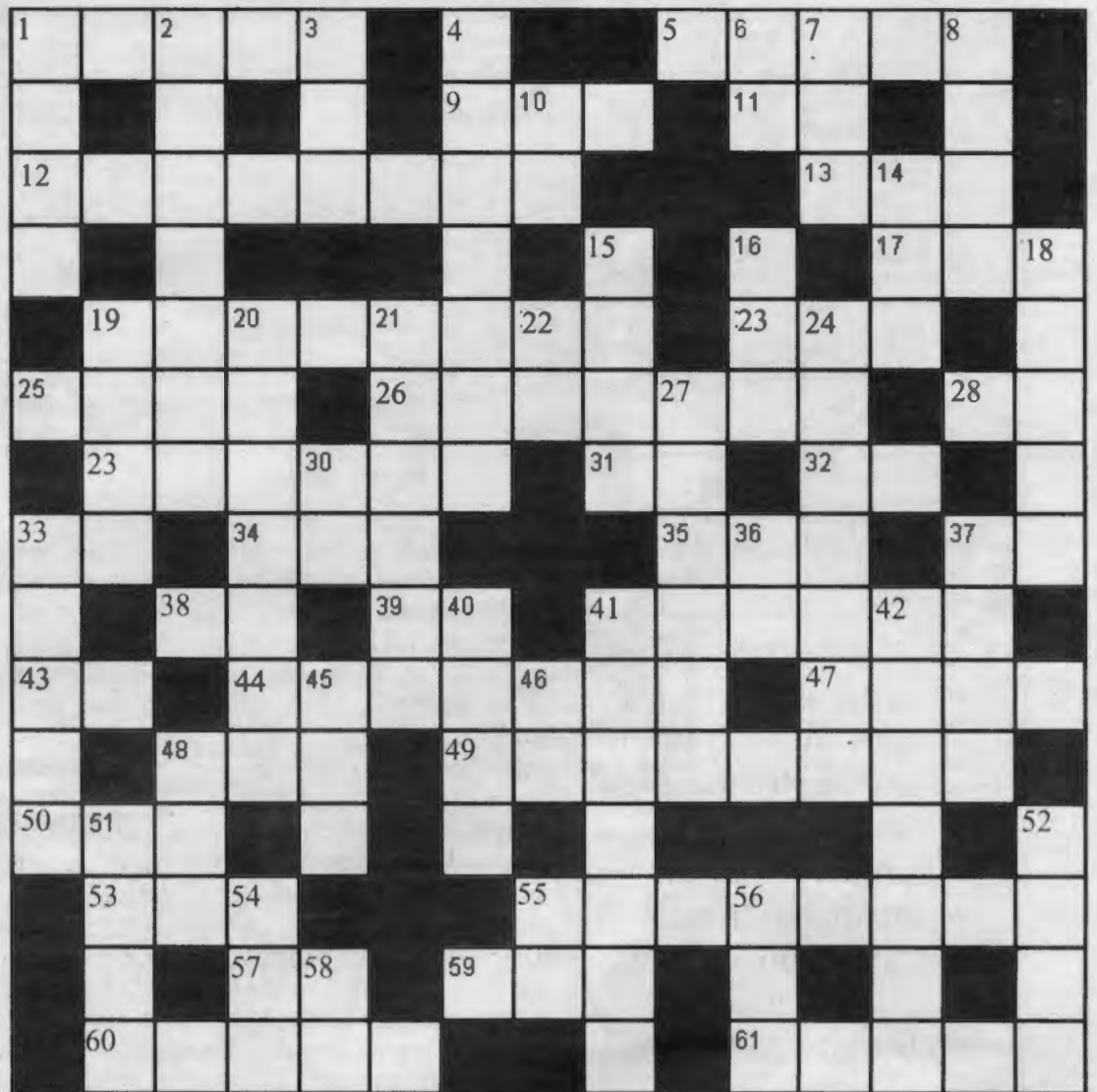
- 2:00-3:00: Art Opening
- 3:00-4:00: Representative Hinchey and Jeff Cohen speaking
- 4:00-6:00: Open Mic Discussion

Congressmen Maurice Hinchey was first elected to the House of Representatives for the 26th Congressional District of New York in November 1992 after serving 18 years in the New York State Assembly.

Jeff Cohen, resident of Woodstock, is the founder of the media watch group FAIR, the co-author of "Wizards of Media Oz: Behind the Curtain of Mainstream News," and a weekly panelist on the national "Fox NewsWatch" TV program. He has been a syndicated columnist, television commentator and co-host of CNN's "Crossfire."

For information, directions, or questions, people should contact Kierin Moscowitz at 845-752-4872.

Cool Crossword Puzzle By Matt Brophy



Across

- 1 Sinclair's first name (5)
- 5 abandon all hope ye who don't recognize this quotation (5)
- 9 pizza...(3)
- 11 __ca __la (2)
- 12 holden caufield's creator (8)
- 13 what you do if you're smitten (3)
- 17 they make trays for this (3)
- 19 le rouge et le noir (8)
- 23 audio visual technology (3)
- 25 plato was interested in this (4)
- 26 you don't have to turn on the red light (7)
- 28 still more to say (2)
- 29 from russia with (the word for) love (6)
- 31 smelly letters (2)
- 32 speak softly, carry a big stick (2)
- 33 to __, or not to __ (2)
- 34 holy __ (3)
- 35 definite article (3)
- 37 sake without the "ak" (2)
- 38 graduate from Bard, get a __ (2)
- 39 one little word, so many meanings (oops!) (2)
- 41 there is no good or evil (6)
- 43 denotes the use of a simile, as does the word "like" (oops!) (2)
- 44 __ wasteland (7)
- 47 do it now! (4)
- 48 for those of us who thought high school was a waste of time (3)
- 49 fathers and sons (8)
- 50 hangs out with id (3)
- 53 to joy, to a grecian urn, you name it (3)
- 55 to quiet someone using one word twice (8)
- 57 __ tell it on the mountain (2)
- 59 __ and tonic (3)
- 60 lost his mind, his soul, and his nose (5)
- 61 what the ny times crossword did in comparison to this one (5)

Down

- 1 Back in the...(4)
- 2 moralist writer with a philosophy of his tory (7)
- 3 pious woman (3)
- 4 writer who portrayed a woman with her pet (7)
- 6 it's hot in here, turn on the __ (2)
- 7 at the present time (3)
- 8 was it cupid or venus? (4)
- 10 city in the bible (2)
- 14 cracklin' __ bran (3)
- 15 a kind of stick (4)
- 16 less than or equal to woman (3)
- 18 steppenwolf, but not magic carpet ride (5)
- 19 part of a shoe or a fish, but not part of a fish (4)
- 20 to confuse (7)
- 21 what to do during first year seminar (6)
- 22 tool for getting hippies out of trees (2)
- 24 one who's experienced in the game (7)
- 27 vegan snack plus a girl's name equals a spice (6)
- 30 __ Jackson, played for Royals, Raiders, White Sox (2)
- 33 british poet/artist/spiritual guy (5)
- 36 farming tool minus its final letter (2)
- 37 if you were born in kiev, then you might be a __ (4)
- 40 nickname for a surjective function (4)
- 41 on the shore (7)
- 42 an ameba's manner of reproduction (7)
- 45 brand of ice cream (3)
- 46 gold (2)
- 48 once said "thou shall not be mean to a moose" (3)
- 51 percussion instrument (4)
- 52 the sound one makes after falling out of the shuttle and hitting the ground (4)
- 54 25 cents each, already cooked, at Xtra Mart (3)
- 55 __ FI (2)
- 56 __ to be square (3)
- 58 two circles (2)

The ROOT CELLAR
 organic & vegan food
 coffee & tea
 couches & kissing
 zine library
****new food shipment is in****
 basement of the old gym
 12 to 12 wkdays. support student space!

OUR

semester
in review

its all here!
i promise!

