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Ludlow Readies the Wrecking Ball: Target: Old Gym

Old Gym to be replaced by new science building; student body in uproar.

Alcohol Crackdown gets mixed review from Administrators and Students alike

by **ariel bardl**

According to already finalized plans, by this time next year a state of the art science building will be up and operating where the Old Gym once stood.

Several years ago the administration decided to strengthen the sciences at Bard, a change that they decided would require additional faculty, which subsequently called for an additional 30-40 thousand feet of space. The science faculty met with a planner and produced a volume sketch at a board meeting in May of last year that presented the new building across from Hegeman, Rose, and Albee, the current science facilities. The plans, then tentative, were endorsed by the Board of Trustees, and to avoid crowding between the buildings it became apparent that the Old Gym would have to be demolished.

This seemed an appropriate

solution to administration as it became more and more apparent that the Old Gym needed serious work. According to James Brudvig, vice-president of the school, the "siding is falling off of the whole building...the floor beams are getting older...[and] it's not well insulated...it's an expensive building to keep up." Another problem is the bathrooms, which are inaccessible to the handicapped. "It takes a lot of dollars to maintain just to keep plugging the holes," Brudvig said.

Several years ago there were vague ideas to convert the Old Gym into offices, but over a million dollars would have to be spent in doing so and on account of this the idea was ultimately turned down. Renovation of the Old Gym was also not considered on account of money, which Brudvig main-

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by **rafi rom**

The battle for student autonomy is a perennial favorite at Bard, and no other recent event has ignited the passions of students as security's "crackdown" on the Old Gym last Saturday night.

For better or for worse, the "alcohol question" has assumed center stage this year. L&T was dry for the first time ever, a shock for several upper classmen. "Bard is not in the business of making examples with people. If they want to do something about drinking, they should do something constructive," said B.J. Novak, a junior.

While two shows played simultaneously in the Old Gym, a couple of security guards asked students to dump out their beer. The upstairs show was stopped and temporarily moved to, of all places, the O Language Center, when the guards on duty saw the Old Gym as poten-

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Diversity at Bard, Pale by Comparison

Diversity report to be finally released in October

by **emily schmall**

As part of a four-year long effort to explore the diversity of Bard Campus, a feat never before performed in the school's history, a diversity board headed by Office of Multicultural Affairs director Jennifer Jimenez will release a comprehensive report in early October. The board, comprised of twenty-five members, faculty, staff and students all represented, began to gather analytical data in August 2001. As a result of their endeavor they collected numerous community interviews, traced demographic statistics over a five-year span, and assessed Bard's commitment to intellectual, sexual and racial diversity.

The report indicates that while the school shows a strong commitment to people of varying nations and varying sexual orientations, not enough has been done to recruit what Dumaine Williams, Bard Junior and Diversity Awareness Peer (DAP) calls "domestic minorities."

The Civil Rights Project, an organization from Harvard, released a report this August that indicates a national trend of public and private university and college admission offices looking less at factors such as race, and more towards standardized test scores

and grade point averages. According to the Los Angeles Times, one-fifth of scholarships were awarded to students supported by families earning \$100,000 a year or more. An identical figure was given to students of families making \$20,000 or less.

Within categories of students who qualify for merit scholarships at Bard, everything is a factor, says Mary Backlund, Director of Admissions. "Bard is not blind to need," she says. But bringing minority students to Bard might take more than special scholarships.

The problem of racial and ethnic homogeneity is one not unique to Bard: even at Oberlin College, an institution acclaimed for its active recruitment of minority students, only 18.6% are students of color. At Vassar, 21.3% of first-year students identified themselves as minorities. Bard is only slightly behind with a profile of 16% first-year minority students, a five percent raise from 2000. According to Williams, liberal arts colleges all contend for the same talented minorities who can diversify the student body, but compared to other institutions, it is difficult for Bard to be competitive.

"We don't actively pursue, really entice them into coming here.

The location isn't appealing for people who grew up in a city. And even if our campus was to become more diverse, students who walk around Red Hook and any of the surrounding areas can see that they aren't the most attractive to these populations."

Through her research, Jimenez observed that among those minority students who do pursue higher education, there is often a push for something more practical than liberal arts. She is optimistic about Bard's efforts to be more inclusive to students of varying intellectual interests.

Bard has showed effort in achieving some forms of diversity by means of merit-based scholarship. In the class of 2002, twenty-four students received scholarship on the basis of merit, compared with two-hundred one students whose scholarship was strictly need-based. Two years ago, Bard admissions designed a program to recruit recent immigrants, as part of a more comprehensive plan to serve underrepresented populations.

A recent study conducted by the Civil Rights Project of Harvard University exposed a national trend of colleges and universities to allocate more money to merit-based scholarships, which leaves less for need-based. The persistent argu-

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The End of Identity Studies at Bard

Director of Jewish Studies program not rehired; Identity Studies reaches another hurdle

by **gaby lang**

The recent decisions regarding Professor Rona Sheramy's refute of the first year contract has left many student and faculty members perplexed. Professor Sheramy was appointed two years ago as the director of the Jewish Studies Program. This summer the college decided not to renew Professor Sheramy's contract, terminating her job at Bard after her maternity leave next fall.

Pointing to a pile of material on the evaluation process, Dean of College Michelle Dominy, said, "The faculty evaluation process is very thorough."

All faculty members are evaluated by three criteria; teaching, professional work, and community involvement. Following these categories are eight pages explaining, in great depth, the evaluation procedure.

A crucial aspect of this process is the cumulative evaluation file. All of the projects and courses that have ever been directed by the candidate are taken into consideration. At the end of every course students fill

out a "Student Opinion of Teaching and Course" form (SOTC), tabulated by the faculty review committee.

Dean Dominy provided a statement of teaching containing syllabi and a list of projects supervised by the candidate. Letters and oral testimonies from students and faculty members are submitted, as well as reports from at least two outside evaluators. A record of overall course enrollment is also included.

The Educational Policy Review Committee (EPC), the student government body that deals with hiring decisions, then submits a report based on its reading of the file.

Next, the professor in question is evaluated by two professors from his respective division, who offer an additional summary report for the file. Every member of the Division reads the file, discusses it, and a vote is held. The results are added to the file.

The file is then handed to the Faculty Evaluation Review Committee (FERC). This committee is

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Professor on the Floor!

The Mellon Millions gives Bard some more cash to get Faculty in Residence Halls

by **emily schmall**

As a result of an application filed by Julia Rosenbaum and Erin Cannan last year, the two-year Mellon Grant will provide funds for Bard to invite professors and speakers into dormitories for informal lectures and presentations throughout the year.

According to acting Dean of Students David Shein, the grant money will be used to "blur the boundaries between residence life and academic life" at Bard.

The impetus to apply for the funding came last year when Judith Butler gave a formal lecture, and was invited back to a dormitory for an informal discussion with interested students. After some research, Rosenbaum found that the Mellon Foundation makes available monies for colleges to sponsor such dialog between academics and students.

"The education in the dorms idea is different from curricular life. Residence halls are a lot of things; places where people get away from academic pressure... but there's no reason they can't also be places for vibrant intellectual exchange," Shein explained.

Shein also noted that many faculty members invite students into their homes, and students can now do the same. The administration is open to suggestions from resident students regarding which

speakers they would like to have and in what dorm.

Although the Mellon Grant may seem at first to be misdirected funding, the grant is available only for the expressed purpose of creating academic dialog in residential space. The administration must report to the Mellon Foundation a dollar-by-dollar expenditure record in order to continue receiving money.

So far there have been two such invitations to lecturers. One was the infamous "Poo Night" during L&T, which, according to Shein, was packed. Perhaps it was the kitty-litter cake and chocolate mousse, or perhaps the involved biology lecture on various pool-related diseases that attracted such a large and interested crowd. On Monday the 9th, Peter Linebaugh, Visiting Professor of Social Studies, led a workshop discussion entitled "Levelling and Nine Eleven: Why George Bush Flunks English History," also in Tewksbury lounge. The discussion was followed by an "ice-cream social." The visiting professor and the ice cream were sponsored by the Mellon Grant money.

Shein expects that students will maintain an interest in this type of interaction and education, and will continue to attend such events.

Diversity Continued

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ment among those against the use of merit scholarships is that it provides funds for students who could afford to attend school anyway, and leaves less for those who need it.

Angelo Ancheta, Director of Legal and Policy Advocacy Programs for the Civil Rights Project is wary of giving money for merit. "We have to be especially watchful because merit scholarship programs carry potential risks to equal opportunity for racial and ethnic minority students. The use of criteria such as standardized test scores and grades to determine "merit" has adverse affects on low-income and minority students."

Because of its relatively small endowment, personal finances will always be factored into admissions. "There is a limit. It's a balancing act for a college to manage things fiscally," says Denise Ackerman, director of financial aid.

"There's always going to be a debate about whether a school should use merit scholarships, but this has to do with position and reputation. It's a comfort level thing to go out on a limb and not offer them, and Bard might not quite be ready to do that."

The soon to be released diversity report includes a section of suggestions offered by the board. Jimenez believes the report can serve as an impetus to community discussion about an issue that is often neglected. "This

report definitely creates more questions." Jimenez said she hears people discussing diversity issues on campus, but she notices a hesitancy to speak candidly. "Sometimes we use socially approved language instead of saying what's really on our minds, but this report has peoples' concerns in writing. As a community, we can take this report, and decide where to go from here."

When asked what the term diversity means, many people interviewed listed intellectual diversity. Diversity board member Elizabeth Anderson said other forms of diversity are often overlooked. "Clearly, Bard is an intellectually diverse place, but people take it for granted that sexual and class diversity aren't issues here."

Anderson is on one of many committees spawned by the conclusions of the report, and she will be working to maintain the longevity of interdivisional programs that deal with gender, race and queer studies. She and others would like to eventually make cultural studies a prerequisite for graduation as a way to ensure all students are well-prepared to face the diverse world outside of Bard.



The many faces of "diversity" on college campuses.

Iraq: What's Next, and Who Says?

by **kate crockford**

The recent debate over a pre-emptive US attack on Iraq has, for the first time in weeks, resulted in a tentative plan of action. President Bush and Britain's Tony Blair have answered a thoroughly confused international community's criticisms regarding unilateral policy making with a plan that both caters to the desires of other foreign leaders (technically speaking) and sets up a win-win situation for the White House.

At Camp David on the weekend of September 7th and 8th, Bush and Blair agreed to demand the UN issue an ultimatum to Iraq: adhere to a strict deadline regarding full access to weapons inspectors or face the military consequences. However, according to the UK newspaper The Guardian, Bush and Blair "agreed - with military planners alongside - that if the UN refused to act, then the US and Britain would fight alone."

A White House official is quoted in the same article as saying, "The UN has to decide - it's either part of the problem, or it's part of the solution."

In an attempt to convince the American people of the legitimacy of a US attack on Iraq, Colin Powell, Dick Cheney and Condoleezza Rice

all appeared on Sunday morning talk shows on the 8th.

While the US and Britain are the only two states out of the five who sit on the Security Council to favor a pre-emptive strike on Iraq, and have formed a coalition that intends to win the remaining three, they are publicly contradicting one another regarding Hussein's military capabilities.

Dick Cheney said on Sunday's "Meet the Press" that "We know we have a part of the picture and that part of the picture tells us that he is in fact actively and aggressively seeking to acquire nuclear weapons."

Only the day before Cheney made this assertion, his ally and strategic diplomatic and military planning partner Tony Blair admitted to reporters en route to Washington that because weapons inspectors hadn't been allowed inside Iraq since 1998 "We do not have the faintest idea of what is going on."

Cheney's confident statement also runs counter to the results of the British thinktank International Institute for Strategic Studies' recent report on Iraq's military capabilities, focusing on weapons of mass destruction. According to



the IISS report, released on September 8, "Baghdad retains a strong interest in developing nuclear weapons, but it seems unlikely that Iraq has produced, or is close to producing, nuclear weapons."

Aside from some internal diplomatic misfires, the Bush-Blair team faces serious opposition from the remaining three leaders who have veto power over UN Security Council mandates like the one they are trying to impose regarding Iraq.

France's President Jacques Chirac told The New York Times on Sunday the 8th that he has "great reservations" about Bush's plans. Chirac told reporters he was worried about the precedent a pre-emptive strike, outside the realms of international law and a UN mandate, might set for other nations.

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Another Prof. due to Leave

Prof. Jonathan Brockopp was denied tenure; his contract his up at the end of this school year

by **tom cannavino**

In spite of unanimous support of tenured and tenure-track social studies divisional faculty, strong support of faculty from other divisions and the Bard student body, Religion (Islam) Professor Jonathan Brockopp was denied tenure this year. He is now in his contractual terminal year at the College.

The Dean of the College, Michele Dominy, had recommended that he be denied tenure and the President had the ultimate decision. This decision is final unless the Board of Trustees hears an appeal and determines that Professor Brockopp should be tenured.

Dominy had cited the testimony of Religion Professor/Chaplain Bruce Chilton, Psychology Professor Richard Gordon, and Russian History Professor Gennady Shkilarevsky in her recommendation to deny. All three of these professors ultimately voted in favor of granting tenure. Professor Brockopp's file, which contains these letters, has since been removed from the Dean's office.

Since the decisions were made, Dean Dominy has met with two students to discuss "the evaluation process and the role of student input in the evaluation decisions through SOTC forms, letters to the file, student oral testimony, the EPC report, and the right of response of the EPC to each of the recommendations along the way (FE report, FERC vote, Dean's recommendation)" yet she warns: "I am not sure that I have much to add" at this point in the discourse, although she remains receptive to questions.

The President has declared

that this decision was about Jonathan Brockopp—not a decision about the academic study of Islam. The Religion Department therefore fully expects approval for a new tenure-track specialist in Islam to begin teaching at Bard in the very near future. Religion Professor Richard Davis does say that the decision to deny tenure to Professor Brockopp will have a "very big negative effect on the religion department" and that "it will take several years to recover," but he remains confident that Bard will eventually fill the currently vacant space left by Brockopp's departure.



Professor Davis fully expects him to find a "great job at another college or university," because he is a "top scholar in his field—one of the best in the country." The personal qualities that Professor Brockopp has brought to the community, however, are irreplaceable, according to Davis. "We will have another teacher of Islam, but we will not have Jonathan Brockopp," Davis stated.

The Educational Policies Committee is currently reviewing this as well as other tenure and rehiring decisions made by the College last year. All students are encouraged to contact any EPC members (Juliet Morrison jm934, Jibade Huffman jh845, Jessica Shapiro js783, Reazur Rahman rr738, Rubaba Ali ra836, Kena Hazelwood kh289, Adam Conover ac484, Tom Cannavino tc855, and Lydia Willoughby lw264; epc@bard.edu) with questions or comments about faculty appointments or other academic affairs.

Free Trade Coffee Comes to Cafe

Not yet offered in Kline on meal plans

by **jon dame**

Secluded from the other thermoses, there is a new brand of coffee for sale at the Down the Road Café. As an attempt to create an alternative to the corporate market, several Bard students found a home for Fair Trade coffee.

According to Chartwell's food service, the Fair Trade brand of coffee was first offered last April through the work of students in cooperation with the company.

Although it has been around for several years the Fair Trade movement has recently taken on even greater urgency. Coffee is the world's second-largest legally-traded commodity (the first-largest is oil). A glut in the world market has seen coffee prices sliding dramatically. The pound of coffee that once was worth \$3 is now worth less than 50 cents. Most producers, an estimated 30 million people around the world, can no longer sell coffee even at the cost of production, forcing them into interminable poverty and debt. This also forces small farmers off their land, shifting production to large industrial farms; the same farms which have been characterized as "sweatshops of the field".

Although the price of coffee beans has reached an all-time low in recent months, the cost of a cup of joe at Starbuck's has not gotten any cheaper. In fact, although the world retail sales of coffee have doubled in the past ten years (from \$30 billion to \$65 billion), the share of that revenue going to farmers has actually halved over the same time period (from \$12.5 billion to \$5.5 billion). Third world farmers are in crisis, and international exporters and retailers are pocketing all the profits.

Fair trade coffee has the potential to change all of that.

Co-ops in twenty countries, comprising over 500,000 farmers, are guaranteed \$1.26 per pound of coffee—a living wage. In addition, farmers are provided with much-needed credit and technical assistance, such as help transitioning to organic farming. All fair trade is also certified shade-grown coffee, a technique that provides a better working condition for farmers and prevents deforestation. Coffee is one of the few industries, in contrast with toys or apparel, where we can guarantee that the purchase was produced with justice.

Nevertheless, the fair-trade option has been slow to catch on at Bard, despite our the school's lefty, environmentalist chops. Some patrons

surveyed said they bought the justice-oriented brand more than half the time. But it costs almost twice as much as the other varieties, setting up a tough choice for students saving quarters for their monthly laundry duties. It is no wonder that according to Korena, "Fair trade coffee is selling about as well as, say, French Roast." In other words, only one out of every seven cups of coffee purchased at the café is fair trade.

While Bard students are not fully conscious of more socially conscious java options, many campuses across the country have switched over entirely to fair trade. Even decaf and espresso drinks served at some colleges are certified. On a larger scale, the city of

Berkley recently approved a ballot measure which would prohibit any restaurants or coffee-houses in the city from serving non-fair-trade. If possible, Bard College could use its purchasing power to promote across-the-board fair-trade coffee as well.

Fair trade coffee is only offered in the café right now because, say sources within Chartwell's, the higher price of this coffee reflects the market reality. According to director of food services Chaz Serruli, as far as this academic year is concerned, "The pricing structure is such that we wouldn't be able to offer [Fair Trade Coffee] in a board plan," because the contract for this term is already negotiated. But Chartwell's is essentially amoral and subject to the demands of its customers. If the college asked the service to provide

exclusively fair trade coffee, said Serruli, "We have the resources to look into offering it on a board plan."

If and when Bard students decide to demand justice in their mugs, it would seem the opportunity is waiting. A campus-wide fair-trade coffee program has ample precedent and could be realized in two years time. Until then, buying fair trade coffee in the café is an easy alternative to getting your caffeine fix from the proverbial Man. By throwing down 60 cents extra on the counter, you instantly cut out the global middle-men and send more money directly to small farmers around the world. Now that's a real buzz.

Fair trade coffee is only offered in the café right now because, say sources within Chartwell's, the higher price of this coffee reflects the market reality.

Jewish Studies Continued

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comprised of five members: one member from each division and one member "at large." The committee reads the file, votes, and finally a letter of recommendation is given to the president.

Botstein formulates his own decision based on the file and if there is any disagreement between his decision and the letter of recommendation submitted by FERC a meeting is held until a shared decision is established. The president notifies the Dean of this decision and the Dean submits a transmittal letter to the President either agreeing or disagreeing with the final decision.

Once again, if there is any difference of opinion in the Dean's letter a meeting is held until a unanimous decision is made. The President then informs the candidate of the decision. In the end, candidates can appeal to the committee if need be.

[I had a look at an anonymous candidate's file and it was massive. "You should see the ones for tenure," remarked the Dean.]

Dominy said decisions in Professor Sheramy's case were split. "It was split, but favorable," comments Professor Mario Bick, a professor of Anthropology also part of the Jewish Studies Program.

President Botstein had also stated that there was a difference of opinion in Professor Sheramy's case. He went on to say that "the final decision is not a reflection of the individual...it was merely a mismatch between a fine individual a fine college and a new field...it just wasn't the right fit..."

President Botstein's comment seems to encapsulate the general consensus on campus. Sheramy received near unanimous praise from students and faculty.

The recent decision against a renewal of Professor Sheramy's contract is part of a current re-

evaluation of the entire Jewish Studies Program. "It is time to re-look at the entire field," said President Botstein.

When asked if she would like to comment on the current situation Professor Sheramy declined. A relatively new curriculum for Bard, Jewish Studies began two years ago with the appointments of Professor Sheramy and Rabbi Nathan Nargalit.

The "recent development of the program has brought a new consciousness of Jewish culture. It has heightened the awareness of Jewish life on campus," said Margalit. He added, "...there was a definite jump in the past two years, and that sense of Jewish ethnicity has expanded through various speakers and events..."

Unfortunately, this heightened awareness did not lead to high enrollment. "One of the problems is the considerably low enrollment in the Jewish Studies courses," says Professor Bick. "In

the past four years I have only one senior project pertaining to Jewish Studies."

However, Bick believes [low enrollment] is not a strong enough reason to terminate the program. There has never been a quota on majors for a program to exist. This prompts the question, what constitutes a viable program? Is it the certain amount of students the program draws or the importance and relevance of the subject matter?

"I was very startled to hear about Rona, especially because the enrollment was getting better. There has been a building up of interest and I would like to see the program survive. I think it is important to have these types of programs available, like Classic Studies, [which] promote the institution and contribute to the academic community, in turn keeping it well-rounded."

Professor Aureliano DeSoto said, "It is difficult to draw

student interest because of the very nature of the program. It is considered to be an "identity program", as are many of the area studies programs.

DeSoto sees this as a national trend. "The older professors are unclear about these programs and there seems to be a certain degree of skepticism within the faculty about them. The bulk of so-called "identity" programs at Bard began in the late 1980s or early 1990s, when student identity politics were stronger. In recent years we have seen a considerable decline of this identity politics, which makes classes easier to teach but with fewer student enrollments. At Bard, there are no natural constituencies for these programs and, consequently, there might not be enough student interest to keep a program alive. The real question here, at least for the faculty, is are these programs legitimate, and if so, do they have a place at Bard?"

The Heart of Bard, Built Brick by Brick

Straight from the library's stacks, a student history of the sacred Old Gym

by **matt dineen**



"They told me 'put down your beer' and I said 'I don't have to, I'm 21' and he said 'I don't care, I don't make the rules, but if state police comes, no one should have a beer'" —Franco--senior



"It's Raphi's Fault" —Mike Morini-senior



"I hear it's because it was unregistered...I was very dissapointed because it fucked with the show and created a different experience from the usual." Boris-Sophmore



"I've never seen anything like that before. Instead of making me feel safe, security made me uncomfortable. It also seems like another example of the transition from 'old bard' to 'new bard'" —Greg Weiber-Senior

This is the first installment of a 3 part series on the history of the Old Gym. The series seeks to trace the evolution of this building that has been at the center of the school's social life since it was built. This history is essential to understand today as the administration talks of tearing the building down. Part II will appear in the next issue of the Free Press detailing the gym's history under President Kline from 1960 until 1975 and the decline of the gym as a place for athletics to the construction of the new gym in 1988. This is a history from perspective of students at this college through the student press and personal accounts.

"Every S. Stephen's man is hoping for the day when there will be a gymnasium, in which the students may exercise and where the "teams" may be trained. A Gymnasium is a real need. It is not a mere matter of sentiment. Education, if it is worthy of the name, trains the body, as well as the mind and soul, and recognizes that they mutually depend upon one another."

Thus began Watson Bartemus Selvage's "Plea for a Gymnasium" editorial in the January 1896 issue of The Messenger, St. Stephen's pioneer student newspaper. Selvage's impassioned plea went unanswered, despite a student-initiated gymnasium fund, until 1920 when construction of the Memorial Gymnasium began that summer. The gym was built 14 years before the name of the college was changed to Bard.

Prehistory.

One could call this the prehistory of the building now known as the Old Gym. By 1896 the college had been in existence for 36 years without a gym for its students. The absence of an indoor athletic facility was a serious problem since Annandale's harsh winter weather prevented the men of St. Stephen's College from getting any exercise. "Last year, we had eighty-eight days of sleighing, when out-door activity was difficult, if not out of the question," wrote Selvage, class of 1898. "If we are to profit by our exercise we must have it regularly." (The Messenger, Vol. 2, No. 5)

Students began the Gymnasium Fund, urging St. Stephen's alumni to donate money towards a campus gym and soliciting funds elsewhere. They suggested converting Preston Hall into a gymnasium but to no avail. The students were determined to raise enough money by the Fall of 1896, but the efforts of their Gymnasium Fund were unsuccessful.

What was campus life like before the existence of the gym? In general, there were more events held off campus, be it a sporting event or a social function. There were, however, numerous dances held in Ludlow, particularly after the college became a secular institution in 1919. Every year there were dances held by each class attending St. Stephens. The first ever Freshman Dance, known as

the "1923 Dance" was held on February 13th, 1920 in Ludlow-Willink Hall. The Messenger declared: "It is but an old story to say it was a very pleasant affair, but all who attended this dance will agree that of all former Freshmen achievements this was the most successful and the most enjoyable." (The Messenger, Vol. XXVI, No. 6)

This was a very different era. The students here were all male and there were a number of active fraternities. When these dances occurred the dates of the young St. Stephen's men arrived on buses and one of the dormitories, usually either Albee or Aspinwall, would be cleared out for the young women to stay there separately for the night. The dances themselves were drastically different than today. Administrators and professors of St. Stephen's would chaperone the gatherings and they would commonly feature a live orchestra.

By the 1920's Ludlow Hall sufficed as a space for dances but the college still lacked an indoor athletic facility or an appropriate venue for theatrical productions.

Memorial Gymnasium Opens.

In March 1920 The Messenger covered the "financial outlook" of the college based on a meeting earlier that year between the President and Trustees of St. Stephen's College. Since the school faced a financial deficit the President believed that "the College should be abandoned rather than to deprive the students of proper instructions, decent physical development, and reasonable comfort." (The Messenger, Vol. XXVI, No. 6) The Trustees completely opposed the President's view and passed 3 resolutions in response. "The first resolution authorized the building of the gymnasium during the coming summer at a cost of \$60,000.00."

Contracts for the new gymnasium went through on April 30, 1920. The construction began the following week and the cost of the project increased to \$75,000. In anticipation of this new addition to campus life alumnus Cuthbert Fowler, '01 wrote an editorial in May entitled "What Does the Gymnasium Stand For?" Fowler declared: "One would have neither affection nor respect for college that neglected athletics. The man [sic] who enters into college athletics develops more than muscles." He continued:

There are three buildings on a college campus which stand as symbols of its life and activities, -the library, the chapel, and the gymnasium. The college which co-ordinates these three,...which appeals to the mind, the soul and the body of the men [sic] in its halls, is the great college... and the college of high ideals in scholarship, in spirituality, and in athletics, is the college to which the country will be most grateful. (The Messenger, Vol. XXVI, No. 8)

But the new gymnasium was

not solely intended for athletic recreation. "This will also furnish an auditorium for four hundred people and a stage spacious enough for any play we should care to put on," The storage spaces for athletic equipment were also intended for dressing rooms during plays. An office and "emergency classroom" had the dual purpose of being "excellent retiring rooms at the dances." (The Messenger, Vol. XXVI, No. 8)

In February 1921 The Messenger reported on the dedication of the new gym: "On Sunday morning, January 9th, the Memorial Gymnasium was formally dedicated as a memorial of the students and alumni of St. Stephen's College who served their country in the World War, and especially as a memorial of the following men who gave their lives..." (The Messenger, Vol. XXVIII, No. 3)

One month after the dedication the Class of 1924 held the Freshman Dance in the gym. It was the formal opening of the new gymnasium for social events. The dance went very well. The Messenger praised:

The gymnasium was beautifully decorated in purple and white, the colors of '24. From the beams fell festoons of purple and white, and along the walls masses of evergreen contributed to the beauty of the place...The music was irresistible. Balfe's Orchestra took care of this very important part of the dance and there was not a dull moment. From the first one-step to the last waltz, all were captivated by the music, and the hours flew by at an almost unbelievable rate. (The Messenger, Vol. XXVIII, No. 3)

St. Stephen's was now flourishing with the addition of a gym that opened over 25 years after the students' plea of 1896. Coach Major Prince quickly assembled a basketball team of 20 men of the 35 candidates for the roster and drilled them every day. "There is considerable good material in the squad, and it is expected that the coach will turn out a well-balanced 'five.'" (The Messenger, Vol. XXVIII, No. 3)

However, it was the middle of the winter season and the annual depression that still infects the school during this time could not be completely cleansed even by a new gym. Will A. M. Parker, editor-in-chief of the school paper warned: "If we are to regard the classrooms, the gymnasium, and the chapel as places of mental, physical, and spiritual tortures, certainly the winter months are going to foster discontent and unhappiness." Parker further addressed this phenomenon that Selvage had alluded to in his 1896 editorial:

This condition is by no means, a new one at St. Stephen's. In previous years winter "blues" were attributed to the absence of a gymnasium. We can no longer offer this as an excuse, but a gymnasium alone cannot alleviate this condition; a complete change of attitude on our part is necessary. (The Messenger, Vol. XXVIII, No. 3)

Established Social and Recreational Venue.

In the Spring of 1921 the Sigma Alpha Epsilon fraternity held a successful dance in Memorial Gymnasium featuring an orchestra, poetry and Oriental decorations amongst the frat's logo. The evening ended with the "Sig-Alpha" cheer. Such dances, along with the class dances, continued in the gym throughout the decade.

In 1928 St. Stephen's became an undergraduate school of Columbia University. The student paper changed from The Messenger to The Lyre Tree, named after the large tree in front of Stone Row. Dances in Memorial Gymnasium continued to be an integral part of student life. In the Fall of 1929 the campus anxiously braced for a festive weekend of fraternity dances (in their respective frat houses), climaxing with the Junior Promenade. The Lyre Tree enthusiastically rejoiced:

Yes, it's here again, the dear old Junior Prom. This solemn campus will soon feel the light laughter of young women...Even the sour old weather may turn clear and let the gold sparkle as much as it likes, but the Greek temple, below and to the left of Albee, hidden in the innocent looking gymnasium, will be the rendezvous of promenaders with gaiety, which will offset the chill of any rain. (The Lyre Tree, Vol. 9, No. 4)

Two years later the junior class made "radical changes in plans for prom" as they decided to hold the dance at Beekman Arms in Rhinebeck instead of the gym. The decision was made by the class of 1933 to avoid the pains of decorating the gymnasium for the occasion. The off-campus prom included a formal dinner and was received with support from the student body.

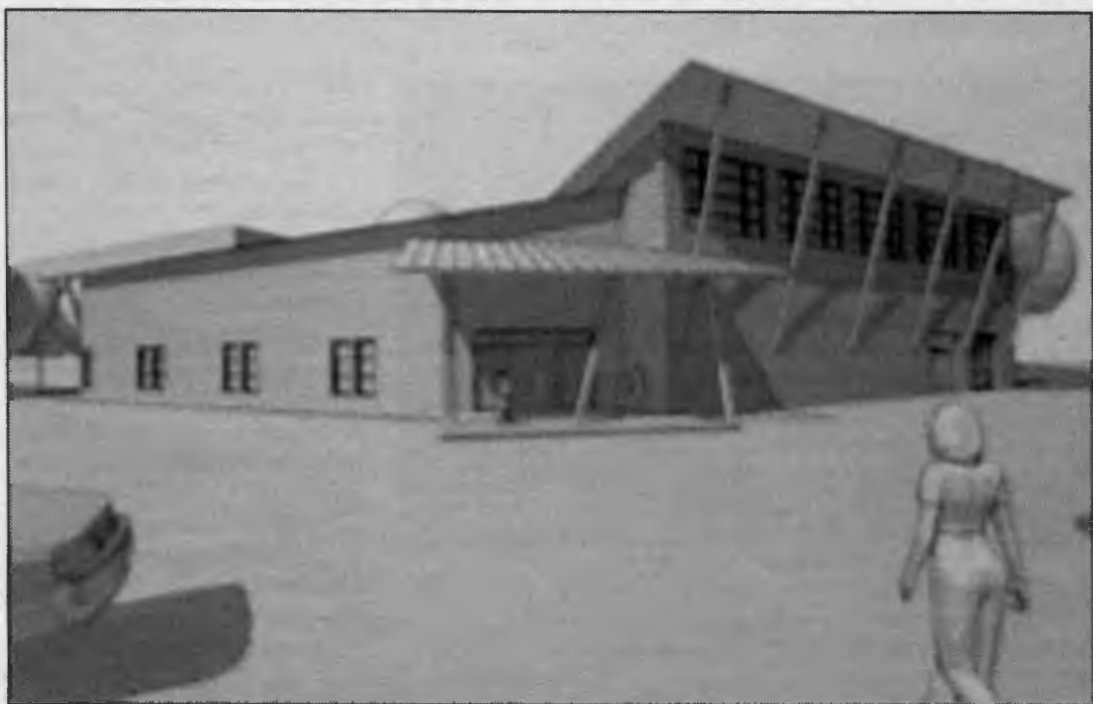
The 1930s also saw the revival of the annual "Freshman Frolic." The 1934 event saw the gym transformed into a lodge and was attended by 40 couples. This was the same year that St. Stephen's College changed its name to Bard, after the founder of the school, and moderation and the senior project were incorporated into the curriculum. Apart from social gatherings in the gym during this time there were plenty of athletics, including the interfraternity bowling league, and the advent of a lecture series. The series began on October 14, 1935 in Memorial Gymnasium with noted author and economist Stuart Chase speaking on "A New Deal." That year the student paper changed its name to The Bardian which was considered to be more appropriate.

In 1938 there were a number of dances at Bard that featured performances by well-known musicians. In May the Senior Ball, or Barn Dance, featured the popular Joe Haymes and his orchestra along with a circus motif with a ringmaster from Ringling Brothers Barnum and Bailey circus. (The Bardian, Vol. 17, No. 11)

The Fall Dance featured Teddy

continued on next page...

More on the New Student Activities Center



Bard's Brave New Old Gym; Huxley awaiting tenure.

...continued from page 1

tained would be "a substantial amount." The issue of wheelchair accessibility would also have to be addressed, and although there have thus been no complaints, "that doesn't mean I can skirt the law," said Brudvig.

In place of the Old Gym, plans have already been drawn up for new student space, a 5,500 square foot building located near the soccer field behind Stephenson Gym. All one level, it will contain a 'new red room' for shows, a security office, a lounge, a practice room, and a dance hall. It will still be autonomously run student space, yet similarly to the Campus Center and the new Performing Arts Center, it will most likely be smoke-free. To compensate there will be a covered patio for smoking and socializing with garage-style doors that can be opened so that those outside could still see concerts in the main hall of the building.

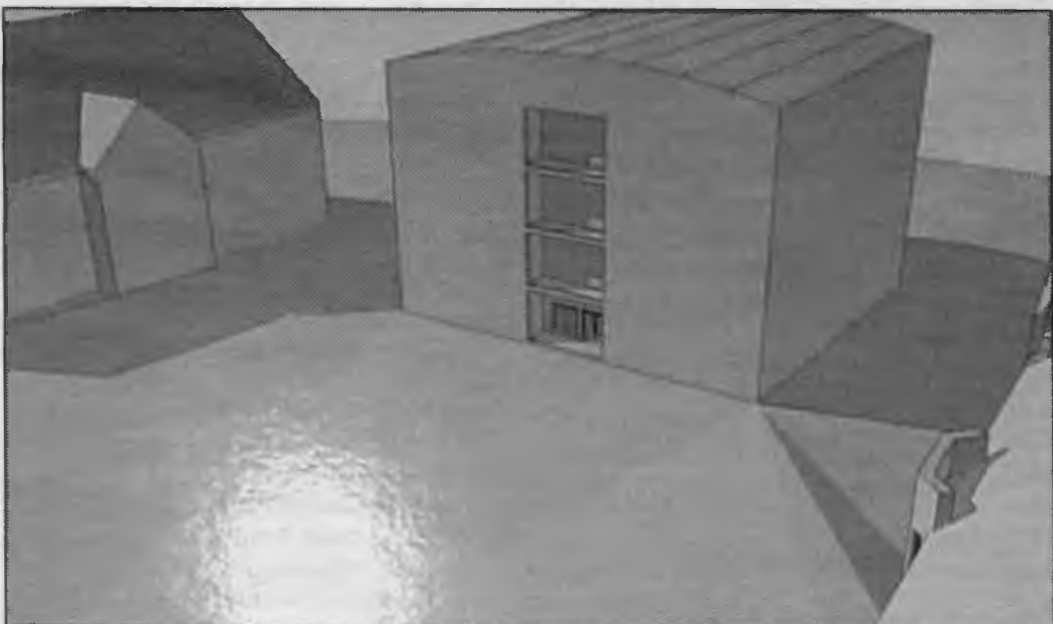
Many students are concerned that the atmosphere of the 'New Old Gym', in keeping with other spaces like the Multi-Purpose Room, will have a very different and sterile feel to it. Because of the recentness of its construction, administration and security will no longer permit spray-painting on the walls and general minor vandalism, which are very common on both floors of the Old Gym. Also, certain spaces like the student-run vegan coffeehouse The Root Cellar, and the newly refurbished Student Action Collective meeting room, cannot be recreated.

"I think it's really scary," admitted Annie Maribona. But Brudvig assured that the new space will "definitely be a student building, no question about that... it's meant to be lived in and able to sustain active use."

He also claimed that it will have a more "industrial look" than the bright and sterile MPR. Although complete plans have

already been finalized, students will be able to offer their input on the aesthetics of the building's interior during in-put sessions this fall with architect Peter Reynolds, who also designed Wood Studio and the Village Dorms.

The Old Gym, the only autonomous student space on campus and the site of concerts, band practices, club meetings, and most social events, arguably epitomizes Bard. "The Old Gym is the reason I came to Bard," said Lola Pierson. Does its proposed demolition, and the construction of science facilities in its place, signify further changes for Bard? With stronger mathematics and science departments, Bard will undoubtedly attract a much different pool of applicants to the college. "Bard doesn't value the the old reasons why people came here," said sophomore Lora Garamillo, "which is for the creativity and the sense that students can do anything."



A computer illustration of the new science building, to be built on the current Old Gym site.

Old Gym History, continued

Hill and his "colored orchestra" straight from the Savoy Ballroom in Harlem. It was just the second time in the school history that "a Negro orchestra" provided the music for a dance on campus. The members of the senior class had to chip in 75 cents each to cover the costs of having a "name" band. The theme of the gym decoration was "based on

a Negro cult." (The Bardian, Vol. 18, No. 3)

The gym remained the venue for school dances and other such events throughout the 1940s and 1950s. The campus culture was enhanced in the 1940s by a student-run radio station called WXBC based in the basement of North Hoffman. In 1944 Bard became coeducational and sev-

ered ties with Columbia University.

To be continued in the next issue of the Free Press.

Bard's New Alcohol Policy Revealed (sort of)

...continued from page 1

tially explosive. "Security pulled me aside and told me if I don't get rid of the alcohol they were going to call the state police, arrest me, and take IDs," said Tavitt Geudelekian, the sophomore and head of the entertainment committee who organized the upstairs show. Several students were told to "get rid of" their beer, even if they were over 21.

In response, people started chanting and tension grew amongst those loitering outside the gymnasium. An agreement was eventually struck between security and Geudelekian. However, about a third of the crowd left and the show was "effectively cancelled," said Geudelekian.

However, dozens of students followed Saturday's performer Calvin Johnson (K Records) for an acoustic set on the steps behind the language center.

The day after the school was buzzing with the news. Andrew Gori (Junior) said, "Although they have the 'right' to abide by New York State laws, I don't know what [incident] spurred this decision. There has not been one EMS call for alcohol poisoning this year."

Dan Zidner, junior, said the old gym incident "changes the whole ethos of the school. I thought this place was chill. Its not."

All of the administrators interviewed for this article insist that nothing has changed. "The College's alcohol policy has not changed an iota," said David Shein, acting Dean of Students. "It's an overstatement to say we are enforcing a new rule."

Ken Cooper, Director of Security, said, "The Old Gym is a special place, and although we do not condone drinking, we are flexible and understand what Bard is." However, Cooper said that open containers are illegal under New York State law and in Bard's own alcohol policy. "I don't want Bard to look like the Bowery. I don't want someone coming into a party with a six-pack."

But in the past six-packs were common sights at Bard parties. And the Alcohol and Drug Policies printed in the student handbook make no mention of the open container law.

Students desperately invoke rights allegedly enshrined in an unwritten social compact between students and administrators, which by and large excludes the administration from prohibiting most activities. This elusive stance is best exemplified by a sentence found in the alcohol and drug policy: "The College does not apply sanctions of the law, but it does not ignore the law nor does it stand between the student and the law."

The Bard administration con-

sciously decided to apply "sanctions of the law" this summer, in its decision to enforce a dry L&T. administration justifies its decision for three reasons: all incoming students are under 21, L&T curriculum was made more "academically rigorous", and L&T should be a time to "get to know the place."

John Kelly Jr., the dean of first year students, said the L&T reputation was "pretty dangerous and negative." (One veteran Bard professor, when told of the weekends happenings, mentioned how L&T used to be called "Fighting and Drinking instead of Language & Thinking.")

Kelly continued, "I believe that supporting a safer environment during the most difficult time in a students life is a morally and legally smart move for the college."

Although administrators have taken the stance that this situation was, in the words of David Shein, "an unfortunate anomaly," many students see this incident as indicative of the larger trend of the breakdown of communication between students, the administration, and security. Indeed, even administrators and security officials have said the incident was a "miscommunication" about policy.

Eben Kaplan, a senior and member of EMS, faulted the administration for not soliciting input from students. "The administration has not made much of an effort to communicate"

Kaplan also believes the administration's decision may be counterproductive. "When there are drinking problems now they are out in the open, and therefore easier to deal with. Forcing people to hide their drinking can complicate things. he administration points to the alcohol policy in the student handbook, adopted in [what year] as evidence that nothing has changed. "The college's alcohol policy has not changed an iota and its an overstatement to say security is enforcing a new rule," says Shein, acting dean of students.

The policy explains how "The College expects moderation, restraint, and care in the use of alcohol." It also stresses its commitment for counseling. "Assisting someone to get help for problem or additive use is an act of legitimate and reasonable concern," reads the policy.

Echoing the policy, Shein on Monday said his office's handling of alcohol matters would be influenced by the "presumption of adulthood."

Caroline Muglia, chair of the Student Life Committee (SLC), said, "the SLC hopes that the students and the administration can come to a compromise that suits everyone. We are doing everything within our power to fairly represent the student voices on campus."

The Campus Safety and Policy Review Board will be having its first meeting for the semester October 1, 2002 in the Kline College Room. To find out how to get involved contact John Kelly in the Dean of Students Office.

"Human Weapon", a portrait of suicide bombers, reviewed

by **rafi rom**

The only memory of their father that Salah Ghandur's children have comes from grainy footage shot from Hezbollah TV, in southern Lebanon. Ghandur killed himself after five years of marriage, leaving his wife, Maha, to raise their children alone.

But Ghandur family and many others in Lebanon, Salah did not commit suicide. He became a martyr for the Lebanese liberation cause, exploding himself and his vehicle in an attack on an Israeli military compound. Whereas suicide is considered a cowardly act, martyrdom is the highest duty a soldier can perform.

Now, his family regularly gathers around their small television set and watch the "suicide bombing" over and over again, filled with awe and admiration for their deceased husband and father. "Sometimes I am affected by this, but I still like to watch it," said Maha in an interview for Ilan Ziv's new documentary, *Human Weapon*.

In an absolutely shocking scene, Salah's children, crowded around the television, narrate the short TV clip for Ziv's camera. "This is the place where the operation occurred," one of Salah's very young daughters said, pointing to the car blowing up on the screen in front of her.

For the Ghandur family and many of the other Shiite Muslims in Lebanon, Salah gave his life in ending the liberation of Lebanon by Israel. "We're liberated at the cost of our martyr's blood," Malah tells the camera in her quaint Lebanese home.

In an attempt to try to understand this "culture of Martyrdom," Ziv shot *Human Weapon* in four countries in just four months earlier this year. Unlike most other pieces on the suicide bomb phenomenon, Ziv is less, but not altogether uninterested, in religion. Instead, as he explained in his talk after screening the film at Bard earlier this week, he chose to document a "technical history of the evolution" of the suicide bombing.

It is also the history of a desperate generation. As one psychologist interviewed for the documentary said of the suicide bombers in Palestine, "In the First Intifada, they were children; today, they are martyrs."

Ziv and his team traced the origins of this modern form of warfare from Lebanon, Iran, Sri Lanka and finally to Palestine, in this hour long documentary originally made for German television (it also aired in other countries, including in Israel).

Human Weapon's power lies in



the excellent combination of archival footage and interviews with both experts and what has been dubbed in Western media as "the Arab street." For all that is written on suicide bombing in the daily media, Ziv said his film is one of the first pieces that tries to look at this unfolding "beast." Rather than an event-centered story, Ziv chronicles the unwritten history of the disturbing and complex world of suicide bombings and the people who commit them.

For instance, in the Sri Lankan segment, Ziv discusses the tactics of the Tamil Tigers, a rebel militia at odds with the Sri Lankan national army. The Black Tigers, an elite "suicide" leg of the Tamil Tigers, are responsible for more than 200 suicide attacks (compared to Hezbollah's 28). The Black Tigers, half of which are women, are enshrined

with an near-godly status similar to the admiration expressed by the Ghandur family.

One Black Tiger's relative, at a grave-site littered with hundreds of markers (50,000 people have lost their lives in this bloody conflict), said, "We were proud of her death."

Complimenting this footage, *Human Weapon* includes newsreels from "Tamil Tiger TV," which, like its Hezbollah counterpart, airs propaganda that worships the suicide bomber. One such reel shows a performance of Tamil women being raped and killed by Sri Lankan soldiers, only ending with the emergence of a female suicide bomber who tragically saves the day.

The footage is sometimes horribly strange, as is many of the other clips from primary sources,

like the surrealistic parade in the West Bank featuring people in extravagant costume reenacting the fear of Israeli civilians after a suicide attack.

It is hard to believe that this footage is real, and that beliefs like this really exist in this world. The viewer is often in a state of disbelief as the images flicker on the screen.

A suicide bomber whose bomb never went off, and now resides in a maximum security Israeli prison perhaps best puts this completely different perception. "You are interested in living joyfully. I am interested in living happily, and I am not allowed to. I am not like you. I am drawn to the next life, the life in paradise."

Human Weapon at points seems to oversimplify this "culture of martyrdom". Besides an exiled Iranian cleric and one Palestinian civilian most of the footage describes a transnational culture brainwashed by black-and-white concepts of loyalty, nationalism and ethnic hatred.

Of course, every short documentary has its limits, but not everyone succeeds at jolting the viewer into a world completely divorced from our own perceptions, as *Human Weapon* does.

Lindsay Watton (1961-2002)

The Bard community was deeply saddened by the loss of Professor Lindsay F. Watton III. Unfortunately the memorial service was held Saturday August 31, 2002, a day prior to students arrival. The following is an excerpt written by Donna Ford Grover from the memorial service program:

Lindsay F. Watton III died of AIDS related Hodgkin's Lymphoma at his home in Rhinecliff on August 16, 2002. He was surrounded by his companion, friends, and family. He was 40 years old. Born December 29, 1961 in Philadelphia, PA, Lindsay attended Wesleyan College and graduated in 1983 with a BA in Russian Literature. He then attended Indiana University. Lindsay transferred to the University of Pennsylvania where he earned a doctorate in Russian literature in 1990.

He joined the Bard faculty in 1990. Lindsay was responsible for the development of a flourishing Russian program at the college. In addition to his outstanding work for the Russian Studies Program, Lindsay was part of the core faculty of the Gender Studies Program. He chaired the Gender Studies Program as well as taught several courses pertaining to Gay and Lesbian literature. For many years Lindsay was an active member of the Higher Education Opportunity Program's Advisory Com-

mittee and taught in the HEOP summer program. When he was not spending the summers teaching, he was in St Petersburg, Russia with language students supervising their studies there. For many years Lindsay managed and taught in the AIDS Course. Lindsay demonstrated great passion and dedication in all of his work at the college.

Lindsay felt fortunate to be able to teach and administrate subjects close to his heart. He loved teaching the Russian intensive course and taking students to St. Petersburg, a city he loved as if it were his hometown. His gender studies courses created a forum in which students explored issues of sexual identity as well as were introduced to a rich tradition of Gay and Lesbian literature and history. Lindsay's popularity as a professor spoke to his passion and brilliance in the classroom. He was a thoughtful and accessible teacher in his approach to students. As a colleague he was supportive and kind. He always showed an intellectual respect for the work of his colleagues. His other passions included his pets Lula and Tummy, the NY Mets, the ocean, bird watching and "Buffy the Vampire Slayer".

Lindsay was a generous and caring friend. He is survived by his partner Dr. Mario Schittini and his father, Lindsay F. Watton, Jr.

submitted by Pia Carusone

Why You Gotta Stop the Party?

Security is shuttin' down parties like Guiliani is shuttin' down strip clubs!

by **olivia carrow**

Possibly the best party at Bard so far took place in the streets of North Campus on Wednesday the 14th when someone decided to bring out their stereo.

Herds of L&T students dressed up in their most absurd 80s clothing and wandered to North Campus to show off their moves.

Somehow everyone knew about this party without any organization or flyers, and even more baffling, everyone had enough 80s clothes in their small, carefully chosen college wardrobes to make an outfit. Someone had big speakers and a fine collection of 80s tunes which got everyone dancing. Adrenaline quickly stopped complaints about the lack of alcohol. None was being distributed, and the partiers were simply enjoying the music and the opportunity to meet other students.

Despite the fact that there was no drinking at this party, Security decided that breaking it up was necessary. At 11PM several security staffers rolled up and insisted that the music be turned off for

"quiet hours." After one more song, the stereo went inside, but no one wanted to disband. So the party supposedly moved to Tewksbury, where alcohol is usually easy to obtain and it is simply less fun than dancing around in 80s clothes in the street.

Why would security find this necessary? What harm was the 80s party causing anyone? One person passed out, but it had more to do with overexertion than alcohol. Quiet hours in Cruger, Oberholzer and Keen, the only North Campus dorms lived in on Wednesday the 14, don't begin

until 12AM. So what's the deal?

According to several upperclassmen, this L&T has been significantly less cool than previous years, thanks to security's increased level of hassling and an increased level of homework from the teachers. It seems that L&T was a preview of an attempt to make this place less fun for everyone. The decision to move the Latin Dance party to the Multi Purpose Room was simply awful, and

already the impending destruction of the Old Gym has the class of 2006 worried. Every party of more than 15 people has been hassled by security, beer has been captured and poured out, and even non-partiers have been subject to questioning and annoyances.

The "dry campus" L&T may be at the root, but will this kind of thing go on all year? Hopefully not. And, if L&T is supposed to be an exercise for first-years to learn the balance of academics and social life, we are missing one important lesson; how to handle alcohol. When the upperclassmen arrive, the parties will continue. Will the security measures continue as well? This is not the Bard I imagined, and I assume other students are similarly disillusioned.

We aren't supposed to drink, so we danced around in the street. This was a problem too. What, then, can we do? Only time will tell if this L&T was indeed a preview of what is to come at Bard. "Memory...the world as we find it...possibility" has taken on a new meaning. Memory: fun L&T. The world as we find it: Broken up dance parties. Possibility: A college no different than any other college. Let's try to avoid this outcome and preserve the fun environment Bard is famous for.

*Music BRIEFS



Ladytron, "Light & Magic"—Emperor Norton Records
Retro-synth-pop'ed hipsters Ladytron return with a follow up that savors the flava' and fuels that relaxed dance-disco need; this is one of those few albums that I'll listen to for months on end in continuous rotation. The tunes reel out with an uninterrupted flow of full-toned synth sounds, impeccable singing and of course, great songwriting. For like on "604", "Light & Magic" is packed full of perfect electro-pop songs, songs with social commentary and fun flair, songs that are fun and moving and cool and sooo smooth. For instance "blue jeans," "cease2exist" and "light & magic" just have some kind of chill energy; everything from the intro to the chorus to the breakdown is nicely balanced and to the point. The mix of driving keyboard basslines with punchy drum-machine-kicks against soft-flowing vocals is...I love this album. It's different than "604" in that its more aggressive and noisy (the songs are in general are mo' driven and with a harder edge) but that's all the better; "Light & Magic" is one damn hot album. TC



Merzbow, "Amlux"—Tigerbeat6
With recent releases such as the disappointing, "a taste of..." of Mego, & the split with Kouhei Matsunaga released on Tigerbeat6, Masami Akita (A.K.A. Merzbow), seems like he might be losing his place as the "undisputed king of Japanese noise". But, put yr worries aside kids, because the king is back. Amlux, released on Important Records this year, is Merzbow's new crowning achievement, until next year, that is. Fluid textures & a more minimal playing style define this record, while harsh, quick distortion switches, & those classic filter sweeps, make this release as undisputedly Merzbow. A lot of loops & drones enter the picture as well, which is not new territory for Akita, but has not ever been the most distinct characteristics of a Merz-

bow release. Akita's switch from using analog electronics to digital, is best translated with this release. Its not often that you see a musician challenge himself, & rise to the challenge with releases as well rounded as this. I mean, there's something to be said about a guy who puts out at least five records a year, & at least one of them is amazing. As with all Merzbow records, listen to this release as loud as possible for the full effect. TH



The Microphones, "Song Islands"—K Records

Phil Elvrum (the main member/songwriter/dude) is a great studio producer; the guy can make floaty melodies arise from murky-mixed, supa' saturated mud; that's what he does and it's his bag and hey he does it pretty well. The 'phones latest release, "Song Islands," is a collection of singles from 7" splits; it pretty much delivers the range of the band. There's Elvrum's boy-like vocals and odd-thought melodies—his really fragile stylings are all over. Where it's hotter has a great bass and drum takeover-type thing—the drums eventually knock the bouncy pop song out in shattery flizzles. There's also The Glow pt.4 (Mirah sings on this one!), which has lots' of good stuff going for it: a cool bassline, off-key/on key? keyboards, smooth Mirah "ooohs," and a hopeful feel to it. So you know, the next time you need some fleetingly lonely and mystical tunes, try "Song Islands"—it'll sure make Phil happier.



City Of Caterpillars, S/T--Drag city
City of Caterpillar offers a little mouth-to-mouth resuscitation to the corpse of post punk on their debut album. Dismissing the recent surge of the bands' shoddy stabs at the soft-loud dynamic, COC have dropped a record that exists outside the dimensions of genre or trend and is free of their traps.

Urgent like a kick in the balls, this grabbing debut is as epic as it is humble in scope. Nearly an hour of unrelenting force dished out in a mere 7 tracks-- even from the foundation, this shit is prime. The volume and rhythm swell seamlessly through brazen frenzies and at the drop of a hat reach near silence that haunts with resonating reverb. Rather than fleshing out every song into long-winded orchestrations, COC relies on the songs' strong interplay with each other to maintain a constant momentum that avoids being monotonous or predictable. The framework is based around dual Rickenbauer guitars, a temper tantrum of drums, and vocals that fall everywhere on the food chain from fierce to meek...Keeping it fresh are an array of guitar tones and drop tunings-- a competent treatment for more riffs than you can shake a pick at. Well placed sound collages, loops, and broken bottles (the real kind) meld to heighten the songs. "A Little Change Could Go a Long Ways" in particular crescendos to a startling effect worthy of a Surgeon General's Warning. This record is not flawless, and does bare resemblance to others, but free of big name producers and pristine production, COC have unveiled an ardent work from the underbelly of modern music. TA



Interpol, "Turn On the Bright Lights"—Matador Records

Take equal parts the Smiths, Joy Division, an Armani suit and a Martini—shake and lounge back into some kind of Soho-type crimson art couch and sip from the sounds—that's Interpol. Hailing from NYC with the right kinda 80's riffs and post-punk feel, Interpol delivers a well executed and layered album of complexity and subtlety, an album which isn't half bad; it's just that it reminds me of lots of other things. "Say Hello to the Angels" has a Smiths bassline (off of The Smiths s/t) and a Clash-like staccatoed chord intro—there's something about that drum beat in the beginning which has a touch of the Strokes (therefore maybe Iggy Pop) to it too. Maybe the stand-out best song is 'Obstacle 1,' which has that dance feel whilst still utilizing the riffage on the side; "PDA" is a nice tune as well. Finally, hats off to Paul Banks on the ability to stretch his baritone range to a Mor-

rissey type falsetto. It's really quite interesting—the number of bands out there that can replicate older acts to a T and even fabricate the same energy. But oh well, I'll just stick to the tasty originals... 'cause why should I care about Interpol?



Tanakh, "Villa Claustrophobia"—Alien 8

At a first glance, Tanakh's Villa Claustrophobia looks like it could be any Ruin's album. At a first listen, Tanakh's Villa Claustrophobia sounds like it could be the score to any Tim Burton film. But what Villa Claustrophobia reveals over time is layer, after layer, after layer. This ensemble of miscreants - which include Mick Turner from Dirty Three, David Lowery from Cracker, Ned Oldham, & Nirmal Bajekal from Ravi Shankar's band, among others - led by Richmond, Virginia's Jesse W. Poe, paints a landscape melancholy & inner strife, w/ the assistance of acoustic & electric guitars, sitars, theremins, fuge horns, & "found objects". Described as "Christian Death meets Godspeed You Black Emperor!" ("this sounds so goth!" my friend exclaimed at first listen), Tanakh has done a beautiful & unsettling job of putting together a recording that is, well, both beautiful & unsettling.

Tanakh's cover of an old English folk standard, Gently Johnny, is proof enough that this cast of musicians has their roots firmly planted in music history, while spacier, more abstract tracks, like Mashant, provide evidence of the band's willingness to experiment & move away from standard song structure. More like, Roy Orbison's Crying, or Johnny Cash's Long Black Veil than Christian Death, & more like John Cale & Lamont Young's Dream Syndicate work than GYBE.

Poe, himself an engineer & producer, has wisely decided to hand over the reigns of production to two others on this record: Brian Paulson (Slint, Royal Trux, Beck) & John Morand (Labraford, Sparklehorse). Villa Claustrophobia benefits from the decision w/ a deep/dark sound reminiscent of Brian Wilson's classic acid-soaked,tear-drenched Pet Sounds (except w/ more acid & more tears). Paulson & Morand have done a wonderful job melding all these tracks together & filling out all the different tones, which is important, considering that there are as many as thirteen musicians playing on one track at any given time. TH

Tonio Hubilla [TH]
Tosh Chiang [TC]
Jon Feinstein [JF]
Tim Abondello [TA]



Milemarker, "Satanic Versus"—Jade Tree

Chicago's Milemarker started out as a straightforward political emo-hardcore band from South Carolina. Their songs both "political" and "personal," were generally straightforward, with little studio effects or electronic influences. Since their move to Chicago and the release of their 1999 "Frigid Forms Sell" Milemarker have radically shifted their sound and communication of politics. Their music transformed from lanky hardcore riffs to something that was more electronic and keyboard driven, while their politics shifted from basic leftist statements to visually ironic puns and hidden messages addressing issues ranging from gentrification to consumerism. On their new EP, "Satanic Versus," Milemarker's sound continues to stray from their formulaic technical, "emo-influenced post-hardcore." Composed of guitar, drums, bass, keyboards and occasional samples, the band appropriates darker, goth, and electronic influences while significantly lengthening its songs in moody drawn out semi-epics. The lyrics are sung in operetta style by keyboardist Roby Newton, and barked through a vocoder by guitarist Sean Laney and Bassist/keyboardist Al Burian. They further utilize a dual-keyboard dynamic, relying equally on dramatic, haunting synth lines as the off-kilter guitar riffs which were central to their original sound. The band's recent appropriation of "dark-wave" is generally successful, fully immersing the listener in the music as epic, an experience approaching that felt through listening to bands like GYBE! and Mogwai, but with a flare of (new) new-wave/electro. However, when it fails, it is droning and monotonous.

Satanic Versus is enriched by higher production--three of its tracks were engineered by Steve Albini (Nirvana, Shellac, Pixies) who, on the successful tracks, helps to emphasize the forceful and layered qualities of their songs. "Lost the Thoughts But Kept The

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Red Room Hottness!

by drew gray

Fiesal, the Fleece, Busey and the Ex-Jean-jackets Rumble the Red Room



Junior Rock Stars The Ex-Jean Jackets Tear it Up in the Red Room.

In the midst of the wonderful drama that was going on between security and the party kids on Saturday, there was actually some rocking music to behold (in the Red Room at least).

The opening night fire works for the Red Room this year was the Ex- Jean Jackets. They might not be the tallest people on campus but watching Tosh gingerly ninja slam his amp around while Leah provided the heavy back beat sure convinced me they could thoroughly kick my ass. They seem to get louder and more explosive every show, so catch them soon before they spontaneously combust.

Next came The Fleece, who I admittedly didn't watch due to the fact they weren't half as fun as their name.* After a nice intermission of people fearing they would be arrested, Busey had the gusto to bring back the Red Room show to play an earsplitting set to a frothing crowd of ten people.

Then finally the night was capped off by Fiesel, who made third trip to Bard to our little room of rouge, and once more reinstated themselves in my top three favorite bands to see in the Red Room. Seriously, they rocked so hard Jon Feinstien punched in the head. Overall it was great to the Red Room back in the fire and I am sure Fiesel will be back sometime this year, so run don't walk when you see the future flyer.

*editor's note: the fleece were a fun rockin' cape cod act with great basslines and tons of pop-rock energy.

As Heard in the Office

current listenin' pleasures of the Free Press crew

Rafi Rom

- The Walkmen--"Everyone who Pretended to like me is gone"
- Television--"Marquis Moon"
- The Roots--"Do you want more??"

Chris Downing

- Chisel--"Set you free"
- Hot Snakes--"Suicide Invoice"
- MC Paul Barnum-- "How Hard is That?"

Jon Feinstein

- Flake Music--"When you land its time to reurn"
- Enon--"High Society"
- The Kinks-- Greatest Hits

Drew Gray

- Dillinger Escape Plan--"Irony is a dead scene"
- Dimension 0--"Silent Night Forever"
- Modern Lovers--S/T

Tosh Chiang

- Nirvana--"Nevermind"
- Yo La Tengo--"New Wave hot dogs"
- Rovo--"Imago"

Jon Dame

- Blackalicious--"Blazing Arrow"
- Talking Heads--"Remain in Light"
- The Coup--"Party Music"

Emily Schmall

- Nas-- "It was Written"
- Fugazi--"Red Medicine"
- Bjork--"Post"

Daria Solovieva

- Tom Waits-- "Alice"
- Bjork-- "Vespertine"
- Flaming Lips-- "Clouds Taste Metallic"



The Week in Shows



The kids chill out at the Creative Music Alliance show. Photo by JP Jolivet



Fiezal tries to back the upstairs Microphones show from down below (above). Calvin Johnson holds court (below). Photos by Jon Feinstein

