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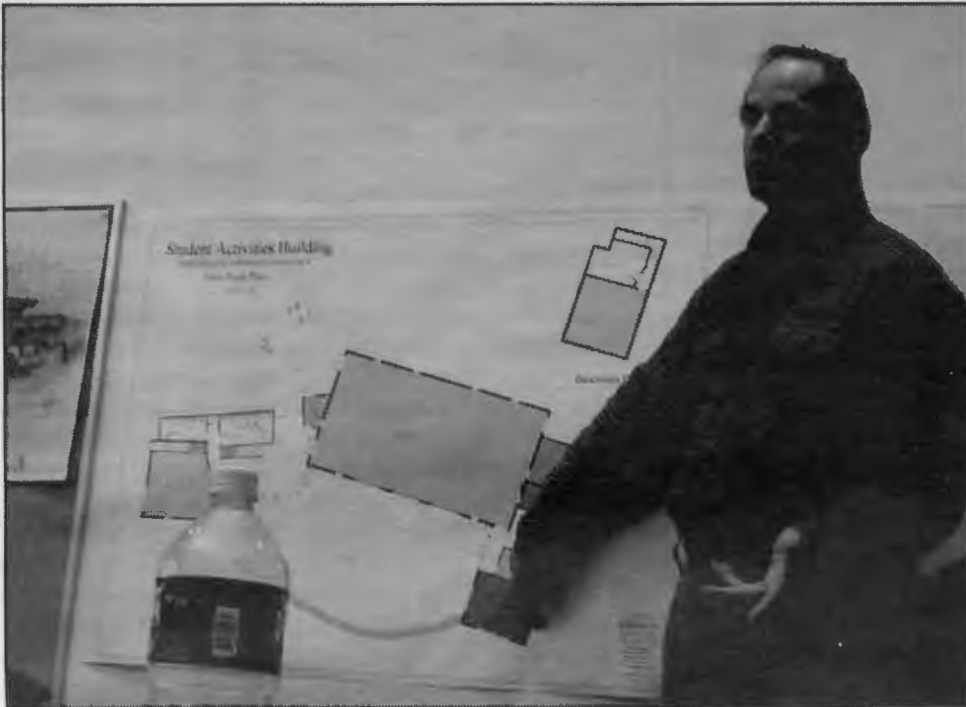
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The Free Press sends its condolences to the friends and family of Bard alum Phil Jones.

Architect Remodels With Student Input

Despite student reluctance, architect appeases with talk of plans.....



by **matt dineen**

Although students continue to express reluctance at seeing their dear old gym crumble under the new construction of a science building, a recent meeting with the architects who are designing the new student space have offered a similar if inexact replication. On Monday, October 28th the revised plan for the "New Old Gym" was presented to students and administrators by the architects. A similar meeting was held a month prior in which the architects presented the original design for the building and collected student feedback. In the forum last week they incorporated the old suggestions into the revised sketches of the back and front of the structure, and the aerial site plan which they presented at the second forum.

There were a number alterations made to what the architects have labeled the "Student Activities Building." The proposed site is still behind the soft-

ball field and the Woods photography building. One key change is the addition of a second floor above the existing garage, currently known as "SMOG," that the new building will be constructed around. Perhaps as a response to student criticism regarding the one-dimensionality of the original plan, this second floor space will be lined with windows and will host a café that could replace the Old Gym's Root Cellar.

In terms of new spaces in this revised plan, a DJ and projection room was added above the "Main Hall" along with an additional practice room, making two in total, and a club space located next to the storage space which is adjacent to the main hall. One student suggested that the club space be a replacement of the Student Action Center, a meeting space for campus activist groups, which is currently located in the basement of the Old Gym.

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Servicemaster and Students Petition for Benefits

Employees learn too late about revoked life insurance benefit

by **lola pierson, gus feldman and kristin macleous-ball**

Servicemaster employee and member of the Bard community George Best passed away on April 29, 2002. While the student body has been receiving announcements about the passing of numerous faculty members, the administration neglected to inform the students of Mr. Best's death. He had been a member of the Bard community since 1987. George was a loving husband and father and is described by his friends as "someone who would give you the shirt off his back." Servicemaster union representative Michael Lonigro recalls that every Friday Mr.

Best would take his ex-father-in-law grocery shopping.

Before the passing of Mr. Best, in November of 2001 Servicemaster employees were notified that Servicemaster had been bought out by the Aramark Corporation, one of the world's largest management companies. Aramark supplies the food services for many of our nation's correctional facilities. They manufacture uniforms for workers in all types of employment, including security and police personnel. Aramark also manages and maintains

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Rally for Peace in Kingston



caption...see page 3

Innovations In the Works at Kline

Promises made, flaws excused to a small crowd

by **liv carrow**

Students were invited to pose questions, suggestions and ideas to Chartwells' Dining Service representatives Chas Cerulli and Jim Eigo at an open forum in the Kline committee rooms on Wednesday, October 30.

Chartwells and the Student Life Committee arranged the forum through the Chartwells liaison and Dean of Multicultural Affairs Jennifer Jimenez. Approximately 14 students were in attendance, including two SLC representatives.

A wide range of topics was addressed at the 45-minute forum, including those on the Chartwells' agenda and concerns raised by students. Many of the topics initiated by Chartwells were based on the survey conducted by SLC two weeks prior to the forum.

Some of the main concerns of the forum were the grill line, the quality of the salad bar, and adding more vegan and vegetarian variety to the menu. Also, the new Green Onion Grocery was discussed and deemed a positive addition to the food service at Bard.

Eigo anticipates the grill line to be fixed over the weekend of November 2, and Chartwells is working to improve existing services, such as the salad bar and pizza line. A new salad preparation chef was recently hired, so students should expect to find fresher greens and more variety.

Chartwells' more ambitious plans include adding a milkshake bar and sushi line to the options, and they hope to have guest chefs from local area restaurants

prepare special dishes in Kline at least once a month.

"Most of the area restaurants want to take part in the guest chef idea. Milagros, Max's Memphis Barbecue and Julia and Isabella's have shown interest. It's good advertising for them," Eigo said.

Several comments were made about service in Down the Road Café, which is often understaffed at night and consequently slower than during the day. Cerulli explained that this is due mainly to the small staff available to work late shift hours. As a result, students generally take the night shifts, when the café is busiest, while many of the full-time professional employees work during the day.

Food is prepared and transported from Kline during the day, and more workers are needed to do these jobs. Since the café has

very limited storage space, all of its food is kept at Kline and transported and prepared daily. The low storage capacity is also the reason why frozen snacks like curly fries, chicken fingers and mozzarella sticks often run out in the evenings.

"Sometimes you go into the café, and it's like an entirely different company is running it. Things are always moving at Kline, and it just isn't like that at the café," commented one student.

Allen Josey, who eats in the café, "more than any of you" had some praises for Cerulli and Eigo, and requested the return of daily soup.

Because many major concerns were addressed in the beginning of the meeting, questions and complaints raised by students were based on more personal preference issues, such as

food flavor, content and cooking processes used.

The Chartwells representatives explained one innovative addition to the vegan options at Kline, a food called Protein Chef.

A meat substitute made of wheat gluten, protein chef was created by Scott Adams Foods, the creator of Dilbert comics. "You'll see that showing up more and more- we're working on a vegan tuna salad and using it on pizza," Eigo explained.

Chartwells will also attempt to add a vegan dessert at least once a week, and they reassured some concerned students, wary recalling last year's meat-greased French fries, that no butter or non-vegan products are added to anything that has been labeled "vegan."

Some students had health concerns about additives in the *continued on page 3...*

Latest Phase in Plans for New Old Gym

Architect's accommodations appease student distrust

by **matt dineen**

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Another student critique of the original plan was that, unlike the Old Gym, the "New Old Gym" only

included one entrance. The new plan includes two possible entrances; one entering into the lobby from a path that will be built behind Woods, and the other entering near the student club space across the "Plaza" which faces the trees.

After the plan was presented a debate broke out about student autonomy and the right to graffiti the new building. Students were concerned that it will be as sterile as the Multipurpose Room and that it will not feel like "their space" without such freedom of expression. David Shein and Allen Josey were concerned that some students may not want graffiti on the walls particularly if they are organizing events in the main hall. Shein cited the recent Drag Race as an example of this as the organizers for the event invested a great deal into covering up the spray painted walls of the Old Gym.

The architects of the New Old Gym have stated that they are committed to environmentally sustainable construction by, among other things, utilizing recycled materials. When asked about this in regard to the ecological ramifications of developing in a heavily wooded area the head architect replied, "You gotta break eggs to make an omelet." He proceeded to discuss the environmentally sound aspects of the construction and he mentioned that they chose the site because the trees were not as old, plentiful or healthy as other parts of the campus.

The discussion evolved to the present and future state of the Old Gym. Allen Josey mentioned that Service Master has recently complained about the increasingly filthy and dam-

aged state of the building, particularly in the basement. Jim Brudvig pointed out the hypocrisy of students destroying the space which they care so much about. He warned that if students continue to treat the Old Gym in this way then Bard will have to close it down before the new building is constructed. This would leave students without an autonomous campus space. "You need to keep in mind that we have not hired an architect for the new science building yet," Brudvig added that even after the architect of that building is hired it will still take a long time for the plans to come together.

The assistant architect added that if she was an administrator then she would feel hesitant to invest so much into a new student facility if students were destroying the space they have now. Shein repeated, "With autonomy comes responsibility." Students at the meeting explained that there has been poor communication between the administration and students about the future of the Old Gym and that some students feel that Old Gym will be torn down very soon so they do not have as much respect for the building. Students at the meeting also explained that it was an injustice for the administration to decide the fate of the most important student space on campus without their input.

Towards the end of the meeting Shein brought up the question of air conditioning in the new building. He was perplexed that at the previous meeting students overwhelmingly rejected the suggestion. The sentiment was the same this time as well. In general students just want the Old Gym and not the Multipurpose Room or a "New Old Gym."

Kingston Rally

by **jack smith**

Over 50 Bard students attended a recent anti-war demonstration in Kingston. The protest was part of a national day of demonstrations across the country against Bush's Iraq policy. Besides spontaneously rerouting the march from its original plans, Bard students also hoisted a "No Blood For Oil" banner across a Kingston street during the protest. The following is excerpted from a report released by local activist Jack Smith:

An extraordinary peace rally and march took place in Kingston, N.Y., Saturday, Oct. 26. Despite a chill rain much of the afternoon, 2,000 Mid-Hudson activists, joined by demonstrators from outlying towns up to 90 miles away, jammed Academy Green Park and Uptown streets for the largest peace demonstration ever held in the Ulster County seat.

Several days before the rally, the organizers told themselves they would be happy if 500 people showed up, and ecstatic if 1,200 attended. The morning of the rally, as the rain poured down in sheets, our guesses dropped to 300 (happy) and 700 (ecstatic).

The meeting started with a moment of silence for Sen. Paul

Wellstone (D-Minn.), his wife and daughter who were killed in a plane crash. Wellstone was one of the 23 Senators who opposed the resolution granting war powers to President Bush.

The rally then officially opened -- with a bang -- as four members of the Radical Cheerleaders of SUNY New Paltz burst through the crowd to perform a series of "cheers" and acrobatic steps similar in form, but hardly in content, to those at college sporting events. These cheers excoriated wars and damned state repression.

The applause and good feeling had not yet subsided when people's song legend Pete Seeger, 83 and a local resident, strode to the microphone, banjo in hand, to warm the enthusiastic crowd and make it forget the rain. He succeeded with several stimulating sing-along songs. Seeger reappeared hours later as the rally was ending with other songs, including an exceptional all-join-in rendering of "This Land is Your Land."

The first speaker was Joel Kovel, the Bard professor and prolific author who has been denouncing Bush's war with regularity at local peace meetings.

Kovel depicted the Bush administration as "illegitimate," and the U.S. government as increasingly given to political repression and imperial war.

Woodstock resident Jane Toby, who initiated the Mid-Hudson's first weekly peace vigils by Women in Black (they also now take place in New Paltz and Kingston), described the work of her group. Local singer Stephanie Fix, accompanying herself on the guitar, captured the audience's attention with a moving new song.

This was followed by Bard College student activist Matt Dineen, antiwar organizer Fred Nagel of the Dutchess Greens, Vassar College activist Julie Tozer, Ulster Democratic legislator Gary Bischoff (who recently introduced an antiwar resolution that was defeated by the Republican county legislative majority), and Green Party candidate for Congress (20th CD) Margaret Lewis.

Popular Kingston folksinger Bob Lusk regaled the audience with two songs, as the rain started to come down heavily. He was followed by Rabbi Joshua Levine-Grater, also of Kingston, who noted that addressing a rally was not his usual preoccupation on the Sab-

The Fast Runners

Bard Cross Country Sweeps the HVAC

by **david dash and emily schmall**

Running is the leading source of income in many villages throughout Kenya and Ethiopia. Champions donate prize money from long distance competitions in America to building and development in their communities. With the same energy if not the same purpose, the Bard men and women's cross country teams have come together this season to bring prosperity back home.

Under the magnificent tutelage of coaches Fred Pavlich and Natasha Hull, the Bard men and women's cross country team have once again shown unprecedented improvement in the fall season. Led by a crop of fresh faces, this year's teams have been contenders in every race, unlike in years past, when the requisite number needed to score, five runners, could not always be met.

This past Saturday, the women's team took first, and the men second at the Hudson Valley Athletic Conference championship race held at Bard. A cross country meet is scored by adding up the individual places of a team's top five finishers with the lowest total score winning. The women's 6K is a grueling 3.6 miles, a distance that was elongated this year from 3.1 miles, while the men contend over a five-mile race, or 10K.

This year's women's team is moving towards the end of the season as one unit. Five women have returned this year: Juniors Marcy Carlson and Molly Schoemann, and sophomores Lindsay O'Reilly, Abigail Morgan and Emily Schmall. A strong addition has come from new runners Katy Juha'sz, a PIE student, junior Hannah Janal and freshmen Rachel Atwood and Christie Seaver. Last year, only Carlson finished the 5K under 22 minutes, but this fall, four runners

cross the 5K mark under that time. The Lady Raptors placed second in the Bard Invitational and have repeatedly taken one of the top three places in meets throughout the season.

The men's progress has shown to be equally impressive. Despite being able to barely field a team, the men's cross country squad has proven it can overcome adversity, surprising some unsuspecting opponents. The men's team only returned member is sophomore David Dash, but it has received a huge contribution from the new additions: Val Xharra, Dirk Fischer, Garret Albright, Tai Tokeshi and Blair Culver. Looking more like a band of rambling gamblers than cross country runners the men shocked the entire field by taking first place at the Bard Invitational. In reference to the upcoming conference championships Dirk emphatically states, "Our opponents will get a splendid view of the backs of our jerseys."

Bard cross country has steadily progressed throughout the season, consistently placing among the top teams at this year's invitationals. The team stands out in more ways than one. Runners show up in tattered sweatpants instead of uniform warm-ups, but their success has proved their unkempt appearance to be somewhat of a deception. Bard went from a presumed dead-last to a co-favorite position with Pratt University for the championship meet, proving that non-conformity can often lead to success.

Look out for Bard cross country in years to come. They will only be distinguishable from other Bard students because instead of a cigarette in hand, they will be holding a championship trophy.

bath -- but that Jewish religious law made exceptions for matters of life-and-death, "which, of course, this is." SUNY New Paltz student activist Julia Walsh then made an impassioned statement against the war, paving the way for Green congressional candidate Steve Greenfield (22nd CD) to put forward his own views against war, environmental despoliation and the Bush administration's abrogation of civil liberties.

Poet/activist David Kime of Saugerties succeeded in inducing the audience to disregard the chill and precipitation with radical verses articulated with the power of a jackhammer. He was followed by the softer ecumenical and religious tones of Tamer Osman of the SUNY Muslim Student Association. Nancy Rice of Highland, a lifelong progressive activist now in her later 80s, talked about the war and the activities of the Caribbean and Latin America Support Project. Beth Capen, a laywoman of the United Methodist Church, discussed the importance of religious opposition to Bush's wars. Two members of the singing group Princes of Serendip delivered a beautiful a cappella song as the event was coming to

an end.

The rally was shortened by 15 minutes because the audience had been standing well over two hours in the wet and it was simply necessary to get people moving about.

Musicians from the group Asha Nan sang and drummed as the demonstrators gathered for the peace walk. The march itself, according to almost everyone, was simply fantastic -- and the rain had stopped for the day.

According to the police permit, the marchers were supposed to walk along the sidewalks through the Uptown business district. This might have been feasible for a couple of hundred people, but with 2,000 fired-up antiwar demonstrators gathering in the street adjacent to Academy Green Park, up to 15 abreast, it immediately became apparent there was no way to for a march this size -- including drummers, musicians and large puppet figures brought by the Rosendale Puppets -- to fit on the sidewalk. Organizers at first sought to confine the marchers to just one side of the street to allow cars to pass, but this proved impossible as well.

Within a block, the marchers occupied the streets from curb to

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Oneida Reservation Under Control of Illegitimate Leader

by klaman rok

On August 18 Danielle Schenandoah Patterson was arrested at her home on the Oneida Indian Territory in upstate New York. She was taken from her home and transported more than three hundred miles to a maximum-security prison in Pennsylvania. The police force that took Danielle had no warrant for her arrest, made no attempt to inform her family of the circumstances of the arrest, and denied Danielle contact with her attorney.

On Monday, October 21 Danielle was brought by private jet from prison in Pennsylvania to New York to appear before the Oneida Indian Nation Inc. court, facing charges of criminal contempt of court and assaulting a police officer. Danielle had the option of either pleading guilty to these charges and accepting an eviction order and the immediate demolition of her home, or being re-incarcerated indefinitely without sentencing. A single mother of three, Danielle agreed to the terms. As a result her home was scheduled for demolition and Danielle was told by the judge that she is no longer allowed on the Territory.

This is the latest development in the Oneida's ongoing struggle to retain their rights to Oneida birthright land. For nearly a decade the Schenandoahs and other families on the Territory have faced eviction and demolition of their homes as part of a "beautification process" sponsored by the Oneida's illegitimate leader Ray Halbritter.

Halbritter, a Harvard-educated businessman and CEO of the multimillion-dollar corporation Oneida Indian Nation, Inc., has established casinos in Mexico and the United States, including the Turning Stone Casino located on Oneida land east of Syracuse, NY. According to traditional law, the Oneida clan-mother may issue three warnings to a tribal

leader who is not acting in the best interests of the Oneida people. Upon the third warning the leader is disposed from his position and banished from the community. Only by violating traditional law has Halbritter been able to maintain his position of authority. He has ignored the traditional process of governance and the three warnings issued to him by Oneida clan-mother Macy Schenandoah. During his term as tribal leader, Halbritter has closed all community buildings on the Territory including the community long house (traditionally the site of religious and political gatherings) and arrested Oneida clan members for going near these buildings. He has formed an exclusive "men's council" which meets and makes decisions behind closed doors. The "men's council" is unprecedented in Oneida history, and contradicts the Oneida's principles of democratic governance and collective decision-making. He has hired a non-native police force that patrols the 32-acre territory. Known as the Nation Police, this force is directly employed by Halbritter who pays their salaries and supplies them with sports utility vehicles and arms. This is a privately hired police force; these individuals are not deputized (real) police officers. Residents have accused the Nation Police of spying on, harassing and using violence against the Oneida people.

Currently the most serious threat to the future of the Oneida people is what Ray Halbritter refers to as a "beautification project", in which he systematically inspects and condemns homes, evicts the residents and proceeds to demolition. Residents are forced to relocate to a housing complex in White Plains, NY where they pay rent to Halbritter who owns the complex. It is unclear exactly what his motives are for evicting the Oneida people, or what he plans to do with the

land once all the families have been removed, although it is difficult to imagine that he will not try to capitalize on the land in some way. Presently eleven homes have been demolished as a part of the beautification project. Seven homes remain.

Halbritter has maintained a dictatorship through his own repressive tactics, as well as through the support of the BIA (Bureau of



Indian Affairs), an agency of the federal government. Because he has disregarded the processes of traditional law, which would have removed him from his position, the BIA is now the only body with the authority to remove Halbritter. Despite repeated pleas by the Oneida people the BIA has refused to address the issue of Halbritter's unpopular authority.

The Oneida system of government is modeled upon the American system of participatory democracy, but it greatly differs in its system of checks and balances. Because the Oneida Nation Police and the court are directly employed and paid by Halbritter it is impossible for anyone who opposes him to receive fair and equal treatment under Oneida law. The very institutions of government that were established to serve and protect the people are now serving the destructive policies of an unpopu-

lar and self-interested dictator.

Realizing that the different branches of the Oneida governing structures were all working toward the same agenda, Danielle was forced to take matters into her own hands. She organized a campaign of nonviolent civil disobedience and direct action to defend her home and her children's birth right to Oneida land.

In December 2001, Danielle's

now considered aliens to their own nation. Thus the need for non-native recognition of the situation and support is very present, and the appreciation for non-native involvement is great. The relationship that develops is one of generosity on both sides.

When Bard students went up to Danielle's home this September, we met other supporters from Amherst, Montreal and Albany, as well as the Christian Peace Makers group who have camped out at Danielle's for months. As students we were there to defend her home, as well as her right to live on Oneida Birth-right land, with her three kids.

Being there it is hard not to become attached to Danielle and her family, Preston (13), Claire (9) and Jolene (8), plus their dog Sasha. Each night fires were lit to share hopes and fears, grill marshmallows and plan for the possibilities of the coming day with the looming possible arrival of the Nation Police. The kids ride their bikes up and down the main road until after dark, and are yelled at to keep away from the grass around the Cooks House (which is where the women used to cook for community gatherings before Halbritter ordered it closed). Each morning you wake up to gather in a circle for prayer because it is believed that smoke carries prayers up to the creator. It is a familial feeling to everyone there, whether native or non-native.

One of the major concerns for Oneida citizens is that if they are all forcibly removed from their birth right land the United States is no longer obligated to recognize the Oneida people or nation. Now that Danielle's house has been demolished, there are seven other homes that are facing the same struggle. However, with the same persistence demonstrated by one native woman, and the dedication of outside support, the fight will not be over.

home was forcibly broken into by the Nation Police and cited for violating housing codes that Halbritter created. Facing the destruction of her home Danielle sought help from outside the Oneida territory.

Danielle's home became a Peace Camp where radicals and Christian peace-workers alike lived and visited to support Danielle's cause from all over the united states as well as internationally. For months Danielle welcomed a fluctuating crowd of non-native supporters into her home, her front lawn becoming a permanent camp ground. Bard students went up to support Danielle near the due date of her home demolition on the weekend of September 15.

The risk for an American is far less than that of an Oneida Indian. All those who participated in the March for Democracy in the 1990's were stripped of their Oneida Indian citizenship and are

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curb, chanting, singing, waving their homemade signs, and having a wonderful empowering time. The front ranks of the procession were largely composed of students who have participated in lively peace and anti-globalization marches in Washington and New York City. They imparted a real sense of both exuberance and anger at the warmakers that spread throughout the entire march.

Reaching the corner of Wall and John Sts. the marchers were virtually dancing down the avenue when they encountered a phalanx of smiling students, shoulder to shoulder, blocking the way. It soon became apparent what was up, or about to be up. The city had strung a rope 20 feet high over the street from building to building, holding a long, narrow banner about a local event. The students were attempting to throw another rope, attached to a bicycle tire for guidance, over the elevated sign in order to erect a message of their own. A few minutes later, to much applause and joy, the students

had managed to hang a large sign high over Wall St. proclaiming, "No Blood for Oil."

Although police cars tracked the parade -- materializing from time to time two blocks in front of the marchers, or behind, or from the sidestreets -- no police officer approached. The only incident took place when a motorist, evidently perturbed by the traffic delay and possibly by the nature of the event, gunned his car perilously close to the marchers, leaving Rob Robinson of New Paltz with bruises of the foot and shin -- shook up, but okay. The motorist has not been apprehended.

Twenty minutes after the sign-raising, the first of the marchers returned to Academy Green Park to conclude the day -- but it was such an engaging afternoon that hundreds of people remained in the park for an hour or more, picketing with peace signs along Albany Ave., listening to the drummers and musicians, dancing and talking among themselves. Hanging around after the march, probably

a half-dozen people told this writer that Oct. 26 was the biggest peace rally ever held in Kingston and the environs, and in the enthusiasm of the moment twice as many said it was the best demonstration they had ever attended.

The event sent the messages it was intended to send -- first, to the activists, that their movement is viable and strong and that if we all remain united for the duration, there's a chance we might be able to stop, if not prevent, the next war; second, to the working people and our neighbors in the region, that contrary to the mass media's one-sided observations, there's great antiwar sentiment in their communities and they should find out more about it. In general we wanted it known throughout the Hudson Valley that our movement is proud to be committed to the demands chanted by the marchers in Kingston: "No attack on Iraq -- stop the war before it starts." "No more imperial wars!" And last but hardly least, "Hay, hay, ho, ho -- Bush and Cheney got to go!"

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Mike D. and Basketball: Rocking on and off the Court

by matt dineen

This is the third installment of the series chronicling the history of the Old Gym from the perspective of students that helped shape what it is today. Part III covers the Reagan/Bush/Botstein years of the 1980s, a decade characterized by new wave and music videos, the anti-nuclear and environmentalist movement, a plethora of suspect American military interventions, AIDS, the rise of the Religious Right and the fall of the Soviet Union. In front of this backdrop, Bard students created their own culture and their own analysis of the complex world they lived in. They also witnessed and participated in the evolution of the building that for seven decades was known as the gym.

Student Music.

In the early 1980s Bard had a vibrant student music scene. A number of new bands cropped up after the demise of Virus and the Twilites, the two most popular student rock bands of the late '70s. In October 1980 a campus "Battle of the Bands" featured The Units, Lost Cause, The Caucasians and The Samoans. The Units won the competition with a cover of Gary Numan's radio hit "Cars" and two songs from the Beatles' "White Album" (Observer, Vol. XXI, No. II). Throughout the early part of the decade most large social events, such as the Battle of the Bands, were held in Kline Commons although some seasonal dances and concerts were located in the gym or in Albee, Manor or Blithewood.

On March 7, 1981 The Lost Cause played a memorable show in Manor that made Observer writer Charles Lenk realize that, "one of the more exciting factors about the Bard band scene [h]as always been the unpredictability at the musical directions that these bands take." In their case they had improved musically making it the Lost Cause's "best performance to date" (Observer, Vol. XXIV, No. VII).

In the same issue of the student newspaper, Alexis Papachelas published two opinion pieces; one addressing racism at Bard, specifically the absence of any black or otherwise nonwhite faculty members, and the other urging for a student co-op space on campus. Papachelas was concerned about the lack of student space on campus and the general inadequacy of the coffee shop and the bar at the triangle. She suggested an alternative to the current monopoly:

"My proposal is the formation of a student cooperative society which will run a students' pub and general supply store. I am talking about a place where non-junk food (i.e. health food) would be served...Beer could also be sold along with other supplies like records, periodicals, used clothing, etc. A jukebox could be put there so that people could dance." In 1981 there was no vacant space in the gym as it was exclusively utilized for athletic purposes.

Papachelas felt that, "A great place for the co-op would be the Stone Row basement..." (Observer, Vol. XXIV, No. VII). The idea of a student co-op did not materialize for several years to come.

A year later Adam Yauch of the blossoming New York hardcore punk band The Beastie Boys gave up an offer to play bass for the legendary Cro Mags so that he could attend Bard College. On November 13, 1982 The Beastie Boys played their eighth show ever in the college's gym. Band member Adam Horowitz was attending Vassar at the time. Yauch was only at Bard for two years, since the Beastie Boys exploded nationally during the 1980s (<http://www.geocities.com/dynomited5extra2/tourinfo.htm>).

Student Sports.

In the early 1980s Bard's athletic program was limited to intramural sports including basketball, volleyball, softball and tennis among others. The intramural basketball league epitomized the general lack of interest and lighthearted approach to sports. There were a number of teams with such names as The Academics, The Gunners, Little Future, Faculty Staff, and the infamous No Future. The latter represented what some may consider the true essence of Bard. In a 1981 feature on the team, student Bruce Handleman referred to No Future as "the eternal underdogs." They had an anarchistic method of playing basketball with their "anti-coach" and "anti-captain," and would smoke cigarettes and drink Genesee Cream Ale during games in the gym. (Observer, Vol. XXIV, No. VIII)

By 1984 sports began to grow at Bard. The women's softball and men's tennis teams competed against other schools from around the Northeast. Intramural basketball remained a staple. That year athletic director Joel Tomson reported that, "it was one of the best supported intramural basketball seasons, in terms of both players and fans" (Observer, Vol. XXVI, No. 3)

The following year Bard joined the Central Atlantic Collegiate Conference (CACC) and the National Association of Intercollegiate Athletics (NAIA). In October 1985 The Observer reported that this expansion of the athletic program was accompanied by "growing pains." This was due to the unsatisfactory and limited resources that gym had to offer. "It is an embarrassment to play in that gym," Tomson told the paper. "We have to go to Red Hook High School because coaches and players refuse to play here." This is when discussion of building a new gymnasium was first considered (Observer, Vol. XXVII, No. IV).

Although the athletic department was growing in some ways, there was still little student interest in sports, which made it difficult for a new facility to be realized. Tim Leshan of The Observer illustrated the situation this way:

"If there were better facilities

available, more sports-minded students would be attracted to Bard, and interest would certainly rise from those already on campus. But without much student interest, the school feels no compunction to aid the department's growth; thus facilities are not built, and interest remains low. Until this cycle is broken, Coach Tomson and company will be stuck with an inferior department." (Observer, Vol. XXVII, No. IV)

New Gym, New "Student Center."

Plans for a new campus gymnasium were announced two years later in October of 1987. The financial constraints the college faced when the idea was first proposed disappeared when Bard Trustee Charles P. Stevenson Jr. decided to donate the funding of the new gym as "a gift to the school" in hopes that it would "help get more students involved with sports." Leon Botstein hoped that the new gym would help separate Bard from the "commercialism" overly present in American college sports at the time by focusing more on "amateurism" than varsity sports. What managing editor of The Observer Peter Stone wrote was less optimistic about the gym's potential; "With Bard's track record of involvement in the past, the new gym may have to be very impressive to inspire students." (Observer, Vol. XCII, No. I)

Construction of the \$4.32 million gym lasted throughout the following year. The scheduled opening date of September 1, 1988 was pushed back due to a heat wave in July that affected the drying process of the floors. According to Joel Tomson, "the primary purpose of the gym is to get a larger amount of students involved in fitness activities." Carla Davis, the Assistant Director of Athletics added, "this facility is not for athletes. It is for Bard students whoever they are." (Summer Times, Vol. I, No. I)

While construction of the new gym was finishing up, the college was also in the process of removing asbestos from various buildings on campus including the older dorms of Manor, Albee,



and Blithewood, along with the Admissions Office, the Presidents House, the science building and the old gym (Summer Times, Vol. I, No. I). The old gym was also being remodeled into a student center. This created a problem for the women's volleyball team, as they now had no place to play or practice. (The Observer, Vol.

XCIII, No. I).

In early September 1988 a student named Sara Willig wrote an article entitled, "Whatever Happened to the Old Gym?" Willig worked as a security dispatch over the summer during the renovation process and decided to find out herself what was happening to the building after being asked about it every day. The security and dispatcher offices were changed



around moving the dispatchers to the front entrance from the second floor. There was also discussion at the time of moving around the post office and bookstore, which both had been located in the basement of the old gym. (Observer, Vol. XCIV, No. I).

Willig also learned of a new policy in regard to events held in the building. She reported that any party or concert held in the "Gym proper" that reached volume levels affecting security's ability to carry out his/her duty would be shut down. "The average lifespan of a party may just have been shortened to about five minutes," Willig warned. (Observer, Vol. XCIV, No. I) In addition, when off campus bands played, the security that guarded Kline Commons during the day, would be rented for the night. (Observer, Vol. XCIV, No. III)

She also mentioned the popular idea of a "student-run, healthier, less expensive alternative to the coffee shop keeping much later hours..." The only question was, should the alternative coffee shop be located in the former weight room upstairs or in the former boys locker room in the basement? A student forum was held a week later, in addition to other issues, the possible uses for the student center in the old gym were discussed. Students wanting a bar in the new student center were disappointed to learn that such

a space would have to wait until the renovation complete as it would be too expensive to "install temporarily, only to be torn down during reconstruction" (Observer, Vol. XCIV, No. III).

Other changes discussed at the forum included turning two racquetball courts into practice spaces for student bands and the other into an art/performance space for student groups, turning Joel Tomson's old office into an audio co-op for bands to store their equipment. The open space in the basement was turned into a "recreation room complete with a TV lounge, pool table and ping pong tables." In addition, "all of the video games in Kline will eventually be installed there as well."

The estimated cost at the time for the renovation of the old gym was between \$1.2 and \$1.5 million (Observer, Vol. XCIV, No. III).

By the end of September 1988 the Bard Community Co-Op was fully operating out of the new student center, "in that section of the Old Gym basement heretofore used as a boys locker room and not in the weight room," Sara Willig reported. The Co-Op operated differently than Alexis Papachelas' original vision and the way the Root Cellar operates today. Students and other members of the community could fill out an order form based on a catalog of bulk, all natural food. The Co-Op was due to open full time by the second week of October (Observer, Vol. XCIV, No. IV). By that time there was general consensus amongst students that there should be a bar in the student center, but there was not enough money to fund it.

As the building became an exclusively student space almost all social events occurred in the old gym. Pamela Goldstein, Class of 1990, recalls: "The old gym was the place where they held parties and where most bands performed. I remember seeing the Red Hot Chili Peppers at the old gym in '88 on a freezing Monday night...I also remember that we had formals or semi-formals once or twice a year and I believe they were held in the old gym."

By the Fall of 1989 the old gym was fully established as the student center. Although it was the main venue for parties and concerts the recreational facilities provided did not meet the needs of some students. In a humor column called "A Fresh Look" first year student David Biele wrote, "I wondered why many upperclassmen referred to the Student Center as the 'Old Gym,' when Stevenson has been here for over a year. Then I went to the "Student Center and I learned why: one broken down ping-pong table and one moth eaten pool table do not a Student Center make" (Observer, Vol. XCIV, No. V).

It was now the Old Gym.

To be continued...

Gym Built Cooperatively

...continued from page 1

Another student critique of the original plan was that, unlike the Old Gym, the "New Old Gym" only included one entrance. The new plan includes two possible entrances; one entering into the lobby from a path that will be built behind Woods, and the other entering near the student club space across the "Plaza" which faces the trees.

After the plan was presented a debate broke out about student autonomy and the right to graffiti the new building. Students were concerned that it will be as sterile as the Multipurpose Room and that it will not feel like "their space" without such freedom of expression. David Shein and Allen Josey were concerned that some students may not want graffiti on the walls particularly if they are organizing events in the main hall. Shein cited the recent Drag Race as an example of this as the organizers for the event invested a great deal into covering up the spray painted walls of the Old Gym.

The architects of the New Old Gym have stated that they are committed to environmentally sustainable construction by, among other things, utilizing recycled materials. When asked about this in regard to the ecological ramifications of developing in a heavily wooded area the head architect replied, "You gotta break eggs to make an omelet." He proceeded to discuss the environmentally sound aspects of the construction and he mentioned that they chose the site because the trees were not as old, plentiful or healthy as other parts

of the campus.

The discussion evolved to the present and future state of the Old Gym. Allen Josey mentioned that Service Master has recently complained about the increasingly filthy and damaged state of the building, particularly in the basement. Jim Brudvig pointed out the hypocrisy of students destroying the space which they care so much about. He warned that if students continue to treat the Old Gym in this way then Bard will have to close it down before the new building is constructed. This would leave students without an autonomous campus space. "You need to keep in mind that we have not hired an architect for the new science building yet." Brudvig added that even after the architect of that building is hired it will still take a long time for the plans to come together.

The assistant architect added that if she was an administrator then she would feel hesitant to invest so much into a new student facility if students were destroying the space they have now. Shein repeated, "With autonomy comes responsibility." Students at the meeting explained that there has been poor communication between the administration and students about the future of the Old Gym and that some students feel that Old Gym will be torn down very soon so they do not have as much respect for the building. Students at the meeting also explained that it was an injustice for the administration to decide the fate of the most important student space on campus without their input.

Yoko Ono: Filmmaker, Musician, Peacenik

by **lalda lertxundi**

Despite Leon Bostein's lack of excitement during the award ceremony, when he stated "she was trained as a classical musician, that's why I like her," Yoko Ono's visit to our Campus made an interesting Tuesday of intimate dialogue at Scott Macdonald's Image and Text class, cheese and wine at Bostein's and recycled messages of peace and love at the honorary degree ceremony, where she also showed two films "Cut Piece" (1965) and "Apotheosis" (1969). Of all the events the Q & A session that Scott MacDonald organized for that morning was without doubt the highlight of the day.

Her film "Rape" (1969), was one she made while she was at the hospital in London. She assigned a cameraman to find a young girl and follow her with a camera until she got to her flat. The young girl's response was to be flattered at first and to feel frightened and violated as the experiment went on. The result is a document on surveillance in a time when surveillance was not yet part of collective awareness. The young woman as the object of the camera experiences the loss of the notion of personal space, the innocence of the subject thinking of herself as private ends. Rape as a metaphor for surveillance and vice versa was not, however, the kind of discussion that the film has brought since it was first released.

Ono described with frustration the critics' and audiences' emphasis on the issue of authenticity. Apparently the focus of the discourse around the film was that the young woman in the film was acting and

that the experiment was not real. Thirty years later, in a screening of the film in Vienna, Ono was able to meet the once young woman in the film, and prove that the experiment had been real. Whether the film was real or not does not seem as significant as the fact that the response that "Rape" received, is similar to the response that the subject of sexual violation receives from a patriarchal audience. "She was faking it, it wasn't real, it didn't really happen".

"Cut Piece" (1965) which was screened at the award ceremony is part of a performance in which Yoko Ono sits on stage while people in the audience cut pieces of her clothes with scissors and then sit and watch other audience members do the same. Here Ono invites the audience to participate in the violent act of invading and exposing her body, mirroring her later work "Rape," as both films show violent attacks on the female subject. "Cut Piece" represents for Ono a political metaphor where submission becomes the answer to oppression. "What people are doing to you, you allow them to do it, this is how you transcend the struggle, giving in you become more powerful, you don't always want to use your energy for defense," she said in a Preston classroom.

Ono's projects consistently dwell

in the hierarchy inherent in the artist/viewer relationship. "Instruction works" are questions or proposals for activities for the viewer to materialize visually. Some examples are "Shadow Piece. Put your shadows together until they become one. Take a photo of the Shadow" (1963), "Lighting Piece: Light a match and watch it till it goes out" (1955). "Impres-



sions," a recent show of her work in Barcelona consisted of "Instruction works" and a few projections of her films. The gallery (Palau de la Virreina) provided the materials for the viewers to elaborate her proposals. Viewers could hammer nails into a mirror, mend pieces of china together or wait for her to call them (telephone piece). The playfulness and sense

of participation that you get in this context is an attempt to blur the hierarchy in the artist/viewer relationship. However, the fact that the viewer participates in the material elaboration of the work does not eliminate the fact that she is excluded from the conceptual elaboration of the work, and thus the hierarchy continues. I meant to question her about this at the reception, but instead we talked about peace while staring at Bostein's war figurines.

Yoko Ono's "Give Peace a Change" statement at the ceremony was a refreshing gesture, considering the invisibility of the war with Iraq in the media and often the classroom. Thanks Yoko.

Students Speak out on Servicemaster Grievances

...continued from page 1

many conference and convention centers throughout the country, as well as sports and recreation facilities.

Unfortunately, the Aramark Corporation does not share the philosophy of generosity that George Best displayed during his lifetime. When he passed away, his family expected to receive one and a half years of his salary, which was the life insurance policy that had been given to families of employees in the past. This policy was properly carried out upon the death of former Servicemaster employee Beverly Daughtery several years ago, before Aramark bought out the company. However, George Best's family was offered only \$5,000 instead of the full life insurance policy which his family was relying upon. It was only at the moment of this offer that employees learned that the benefit had been revoked—Aramark had not notified employees of the change when it occurred, even though they had a meeting during the takeover process during which employees declared themselves unwilling to surrender any benefits. The Servicemaster union did, however, negotiate a new health care plan with Aramark that supplied employees with doctors, covered by the plan, closer to

their homes.

After they discovered the loss of their life insurance benefits, the employees and their union made many attempts to contact Aramark to preserve the benefit, whose representatives generally ignored the inquiries and eventually gave one brief response. They claimed that since the death benefits were not specifically defined in the Servicemaster contract Aramark was not responsible for compensating Mr. Best's family with a full year and a half salary. However, according to the National Labor Relations Act, if employees receive a benefit both before and after a collective bargaining contract (even if it is not specifically defined in the contract), they have a legal right to continuation of that benefit. In addition, the union pointed out that Aramark's actions were a blatant breach of that contract. In Article 13 of the Agreement between Servicemaster Education Management Services and Local 200 United Service Employees International Union (SEIU): "The Union shall be notified of any such changes [where benefits or any changes of policy are concerned] and Servicemaster will negotiate the impact of such changes."

After Aramark refused to change its stance, employees

and union officials contacted Bard students in an attempt to get the campus involved in their struggle. What followed was a petition in which hundreds of signatures were collected from students, faculty, and staff. It was only after this enthusiastic response that employees and students began to learn more about the details of the life insurance benefit. Eventually it came out that when Aramark took over the company, the death benefit was only listed as \$10,000. This came as a surprise even to the employees who searched through their documents for mention of this new number. Unfortunately, it was true—in December 2000, Servicemaster had changed the death benefit from one and half times a year's salary to \$10,000, and the administration had not negotiated this change with union officials, making Servicemaster guilty of the same illegal action that Aramark had enacted. Employees received a brief notice of the change included in a letter which listed many other benefits, but since it was not negotiated, this change remains both illegal and unjust. Because of the corporate takeover, though, it will be difficult to hold anyone accountable for this action—Servicemaster no longer exists on its own, and Ara-

mark inherited the company after the change had been put into an official list of benefits.

Aramark is not free from blame, however. They still changed the death benefit policy from \$10,000 to \$5,000 without participating in collective bargaining. It is here that the actions of the community really made a difference. After hearing about the petitions circulating through the community, Aramark decided to send a Human Resources representative to campus to discuss the situation. It is now anticipated that at the meeting, which will take place next week, the representative will announce a return of the \$10,000 policy until the next collective bargaining session. While this policy is not yet confirmed, it certainly is a victory for employees and all concerned community members who gave their support.

Unfortunately, this revocation of the death benefit is not the only challenge the Union is facing in the wake of Aramark's takeover. Under Servicemaster's previous management employees were granted ten sick days a year with the ability to "bank" up to 30 sick days for future use. Under the new management there is the threat of employees only receiving six sick days per year. In order to

be eligible for long-term disability an employee must have at least five sick days banked. Therefore, under the new management employees would only be permitted to take one sick day and still rely upon their disability benefits in case of an accident or other unforeseen circumstances. Another issue is understaffing. Union representatives estimate that Bard has close to three times as many buildings as it did a decade ago, yet the same amount of employees as they did in 1991 when Bard ceased direct employment of its custodial staff and signed a contract with Servicemaster.

Hopefully, employees of Servicemaster/Aramark and Bard students will maintain the contact which has developed over the past few weeks. We are, after all, their primary employers. It is our tuition that keeps the contract between Bard and Aramark intact. The hard workers who clean up after us are vital members of our community who cannot be overlooked. It is our responsibility as students to give them the respect and appreciation they deserve. We must utilize our collective power as the funders of this institution to ensure that our community members are not further exploited.

Late October
(And so it has happened again).

Clouds of ash
flutter, over
mute remnants of Cantania

And drift away again in smeared
wakes.
Leaving gardens green crumbling

with thick coats;
black dust bunnies wide as fists and
settling

deep inside crevices of i teatri. Marble
wings, fingers; hidden.

Masks
were recommended
The air
was too changed.

And as they sleep, metallic fibres
fall from the heavens
as willas were opened

as petals do in
time-lapse photography -

instant, a suddenness
movement not to be believed, a
unfolding

making up so much room

Auriano Mattioli



Tikkun Campus Network

by aaron catz

What is the Tikkun Campus Network? TCN is a national network of students and faculty who share a spiritual and political vision of how to create a world based on economic justice, peace, and human rights. The TCN offers a compassionate vision of the Middle East crisis that is at once pro-Palestinian and pro-Israeli: A THIRD PATH, leading away from the blame and violence that has plagued Palestinian and Israeli lives, and instead adopts a narrative based on justice, reconciliation, and human rights.

Activism finds its natural home on college campuses; Bard is no exception. Successful movements of the last century prove that campus activism is vital in achieving social change. The following speech, delivered at the founding conference of the TCN at Stephen Wise Free Synagogue in New York City on Oct. 14, addresses the vital need for a Tikkun chapter at colleges throughout the country.

"My name is Ofer Sharone, and I am a graduate student at UC Berkeley. Over the past two years it has become painfully clear why we desperately need the TCN on my campus. As someone who deeply cares about Israel and the plight of the Palestinians...I feel the need to try to do something about it. But because of the existing polarization right now in the activist groups on campus, I find it impossible to lend support to either side. The extreme rhetoric on both sides of the issue leaves no room for someone who supports Israel and Palestine, but is critical of each. There is no place for a student who believes that both peoples have a legitimate

right to live in security and dignity in a state of their own.

At Berkeley we have two major activist groups—a large "pro-Palestinian" group that holds big rallies, and a smaller "pro-Israel" contingency that holds a counter-demonstration. These rallies and counter rallies are tense, taunting, silencing, and often inciteful, with a large police presence. The "pro-Palestinian" group on campus rightly protests against the continued Israeli Occupation of the West Bank and Gaza, as well as the Jewish settlements. I want to stand with this group in supporting the Palestinians on these issues, but I can't, because they go much further. While demanding a secure state for the Palestinians, they directly or indirectly deny statehood to Israel. Explicitly, they accuse Israel of being a colonial with no legitimate right to exist. They ignore the fact that the Jewish population of Israel was refugees without a country, fleeing oppression, not exploiters or profit seekers.

Less directly, this group also puts into question Israel's right to exist by calling for a total return of refugees to pre-67 Israel. The refugee issue is extremely difficult and contentious. A complete return would be tantamount to creating a second majority Palestinian state.

We need a more viable path like reparations for Palestinian (and Jewish) refugees, one that preserves the two-state solution. In addition, they do not denounce terror with conviction. Their rhetoric and stance reinforces the already deep-seated Israeli fear that the Palestinians are not simply seeking a state that would

exist alongside Israel, but the entire area, Israel included.

On the other side is the "pro-Israel" group. Rightly outraged by the ruthless wave of terrorism that has deeply traumatized Israel over the past two years, this group is steadfast for Israel's right to exist. But they too go much further. They generally support the current Israeli policy of continued occupation, and tend to view all acts of the Israeli Defense Forces against the Palestinian population as fully justified. I want to stand with this group in support of Israel but I can't because: Just as I am committed to Israel's right to exist and to exist in security, I also believe in the right of the Palestinians to their own state. [Also] Supporting the Occupation is actually not even "pro-Israel". It has the opposite effect of promoting security.

As you can see, I find no place to stand at all. People like me, who oppose the Occupation but find they have no place to express their views in a manner that is not hateful to Israel, I believe that we are the silent majority. The Tikkun Campus Network offers a way out of both sides' narrow, one-sided and extreme viewpoints, and a way to participate in meaningful dialogue in a constructive and transformative way."

Interested in starting a Tikkun chapter at Bard? There will be a meeting on Tuesday, Nov. 12th in the basement of Village Dorm A. Whether Tikkun gets started entirely depends on active student interest and motivation. Underclassmen are especially encouraged to get involved. E-mail your questions and comments to ac934@bard.edu

Why Good Politics Prevail

by monica elkinton

This past week has brought three candidates in the upcoming election to the Bard MPR. On Monday, October 21st, Bard hosted Margaret Lewis, the Green candidate for Congress for our district, and Stanley Aronowitz, the Green candidate for Governor of New York. On Thursday, October 24th, Frank Stoppenbach, the Democrat running for Congress was here. These events were put together by TLS's Voting and Election Project and Jonathan Becker.

For information on the Congressional candidates, please see the local voting guide that will soon be distributed and published in the next Observer.

As a registered democrat who voted for Nader, I usually plan on voting for the democrat unless the Green is really good. I had been planning to vote for Carl McCall, the democratic candidate for governor, since last Spring. He has experience as state comptroller running the state budget, one thing incumbent Pataki has somewhat neglected with his deficit spending.

McCall also has an excellent record on health care, and he did good things for education as a member of the NYC school board. He's endorsed by the New York Times and the Sierra Club. Plus, I, like many voters, figured it was about time for a black governor of New York, and McCall really has a good chance at winning.

So I signed up to help McCall's campaign as the Bard Campus Coordinator. Basically, that meant that I subjected my voice mail and email inbox to repeated "updates" and "campaign strategizing sessions" from campaign officials in the city. They sent me a few signs and flyers, including one in Yiddish that they called "the Jewish flyer", all of which I neglected to post. It was laziness and procrastination, but I mostly planned to put them up closer to Election Day.

Of course, little old Bard means nothing to the big picture of the McCall campaign. With fewer than 200 students registered to vote here, and many of them graduated or otherwise away from campus, there is hardly any reason for statewide campaigns to care about Bard at all. We called and emailed my contacts for the campaign about sending people to speak here at Bard, but they have repeatedly ignored our invitations.

Disappointed but still committed to McCall, I figured I would stop by the MPR last Thursday, just to see how his Green rival compared.

What Stanley Aronowitz lacks in good looks, he makes up for in ideology and knowledge. He's a professor at CUNY in Brooklyn, a former peace activist, and a former union organizer with UNITE clothing workers union. He was kicked out of Brooklyn College for leading a sit-in to protest the suppression of a radical student newspaper. He said a few things I disagreed with, but, overall, Aronowitz earned my vote over McCall.

Early on, he informed the audience that McCall had come out against the war, but in support

of the Congressional resolution giving President Bush authority to send ground troops into Iraq. Hillary Clinton shares McCall's position, and I heard her say on the radio that she voted for the resolution because she thought support from Congress would send a message to the UN to actually preclude war. But, McCall never even said that. I don't buy any of the voting for war to prevent war bullshit.

Aronowitz also reported McCall's position on the death penalty: although McCall is against capital punishment, he feels the death penalty is mandated by law, and as governor, he would have to enforce the law. This is a complete cop-out to appease both sides. In no state is the death penalty "mandated", and it's up to the governors of the states to commute death penalty sentences.

The governor of Illinois even declared a moratorium on the death penalty there when he recognized how unfair it was. I would want to trust that any governor I supported would do the same thing.

The clarification of McCall's position on both of these issues deeply disturbed me. How could I be supporting a candidate who advocated institutional killing? I thought maybe Aronowitz's characterizations of McCall's views were a little exaggerated. After all, the Green Party routinely embellishes moderate democratic positions.

So I called and emailed my contacts from the McCall campaign, asking them to clarify his positions on Iraq and the death penalty. The Field Coordinator returned my email, saying he didn't know McCall's position on these issues, that he was too busy to find out, and for me to ask the Issues Director. The Issues Director still has not gotten back to me. If there's anything a statewide campaign should be doing, it should be responding to the questions voters ask about issues.

The New York Green Party, led by Stanley Aronowitz, has been pushing since Spring for constructive debate about abandoning the mandatory sentences of the Rockefeller Drug Laws and standardized testing in schools. They have been consistently supporting a living wage, renewable energy, and organic and sustainable agriculture with farmers' markets and co-ops to support it.

I tend to vote for a candidate that has a chance at winning, but when he supports state-sponsored murder, I just can't justify voting for him. To me, Stanley Aronowitz is the obvious choice.

For more information, go to the candidates' websites at www.stanleyaronowitz.org and www.mccall02.com. For questions about voting and the upcoming election, please contact Monica at me573/x4082.

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Sniper: Get off my front page!

Sniper dominates the space where the important news

by Jon Dame

This year Wal-Mart campaigned to help pass an anti-union "Right to Work" law in Oklahoma, which will be the model for more right-wing union-busting legislation in other states. One quarter of the world's coral reefs are dead. President Bush's energy plan will not only increase the production of greenhouse gases, but will expose millions to intensified health-endangering smog. Smog sent 200,000 people on the east coast to the hospital with respiratory problems last summer. Across the country, local governments are enacting laws to regulate the hallway width, water-fountain angle, and room dimensions of abortion clinics. These laws are designed to close clinics, and to make it nearly impossible for women to access reproductive choices. Congress approved \$1.3 billion more for the anti-narcotics/mass-murder program that goes by the moniker "Plan Columbia". Growing evidence shows that George W. Bush suppressed efforts to persecute mid-east terrorism pre-9/11, and that the United States was planning an invasion of Afghanistan (to secure oil extraction in West Asia) as early as spring 2001.

But you won't find any of these stories in major news outlets like The New York Times or CNN. Instead, front page, top of the fold, we get yet another story about

the mysterious Suburban Sniper. "He's Insane! He's Deadly! And Nobody Can Catch Him!" How intriguing, how terrifying, and oh what a fun trial it'll be when (if?) they finally catch the guy!

I don't mean to be callous; I don't aim to offend. I know that a dozen people now have been uselessly, and yes, tragically killed by this

and foreign policy shenanigans, front-page space for news stories is at a premium. And every time a newspaper runs another feature on the sniper, they push back or simply drop a story on, say, the national housing crisis that now affects 6 million people and is not being addressed by the federal government.

Isn't there always a serial killer or an infant kidnapper or some sociopath shooting up a McDonalds? We have to ask ourselves, is it really worthy of the entire nation's attention?

psycho. But isn't there always a tragedy? Isn't there always a serial killer or an infant kidnapper or some sociopath shooting up a McDonalds? We have to ask ourselves, is it really worthy of the entire nation's attention? Should everyone in America be discussing the same killer around the water cooler? How about for three weeks in a row? Tragic simply does not equal newsworthy.

Especially in these times of war

This issue is bigger than the sniper, however, because media reporting on street crime is a perennial problem that distorts the nation's view of itself. Although white-collar crime (i.e. Enron) is arguably far more harmful to our society than street crime, the media remains obsessed with the violence and drama of the latter. Wal-mart is viciously destroying the small businesses and jobs of America, but every time you open the paper, another poor or crazy guy has killed someone, and this is what is supposed to be news.

This kind of reporting breeds a culture of paranoia and apathy, and ultimately more murders.

The Suburban Sniper nabs himself instant fame after shooting three people, and who's surprised when he continues to kill again and again as he keeps making front-page news? One could also make a convincing argument that Eric Harris and Dylan Klebold would not have terrorized their Columbine school if they had not

Drag Race wasn't all bad

Pseudo-sleaze and the frailty of youth and beauty make for a slammin' party

by constantine comenos

Did anyone else have fun at the Drag Race last weekend? I did. While the jaded sat at home and criticized its inexperienced partygoers and pseudo-sleaze, I was busy enjoying it. Bard kids absolutely need to get out more. That's one of the reasons I enjoyed the Drag Race. When else can I hang out with these kids? Although I don't think I'd want to spend every weekend with people so hooked on the novelty of their sexuality, the ecstatic drippy wet fleshiness was certainly a nice change of pace. We're young! Remember?

I don't mean to sound like a downer, but the human body only stays really pretty looking for a few years. Thirty-five? Forty if you work out? Life is short, why deprive yourself vibrancy under the paper-thin guise of meaning or dignity? What if there was no over-arching thematic importance guiding your actions, and instead you created every damn bit of it? Would you try to connect with more people?

What I liked about Drag Race was that it picked at the veneer that

often times fools us into thinking that we're actually something, that there is a battle to be won. I've watched men suffer and die at these cold, lifeless hands and alas; it often gets more ugly after college. No, we're just bodies, and certain things feel really good. Why not indulge them? I'm not talking about sex, I'm talking about excitement and creativity. Next time you're inside watching a movie on Saturday night, try to look at your situation more objectively. You were just born here, is it really possible that you have it all figured out? Is there no exploring left to be done, no grand adventure left? Who's really willing to buy that? Then remember Drag Race, four hundred beautiful horny people in a giant room doing their best to swim in sexuality. If that ain't inspiring, you're fucked. True hedonism is a full-time job, as full of challenges and complications as any endeavor, except that it might actually make for some interesting stories some day.

Editorial

A Message to Our Readers

Want to know what this operation is all about?

Read on...

A newspaper is a publication which attempts to serve its community through two functions. It serves first as a venue for information on events, ideas, and entertainment. It secondly serves as a forum for ideas and opinions of the community.

The Free Press is a newspaper for the students and by the students, therefore its quality, content and capability is determined by informed, dedicated involvement by students. It cannot serve its purpose without the interest and support of the body of people it aims to inform.

The Free Press staff serves as an interim among the medium of print journalism, its readers and its writers. The Free Press does its best to facilitate student involvement in their publication and in their school, through an honest attempt at exemplary journalism. This includes the application of a specific style of writing, the accurate, thorough and unbiased coverage of all

important news and cultural events, and the encouragement of continued discourse on such events among members of the reading and writing community. The Free Press, and journalism at Bard, seeks to embrace change on all fronts. While keeping with the structural requirements of a newspaper, the Free Press is inviting of all contributions ranging from opinions and poetry to news and political analysis.

While we encourage and accept all submissions, the editorial staff of this paper has the right and the responsibility to determine the value and/or newsworthiness each contribution can provide for the community at large. We also have the right and responsibility to edit any and all submissions for clarity, linguistic correctness, and adherence to journalistic style. We reserve the right to deny publication of any submission.

These rights are not abused by the staff. The Free Press does

not edit for content, meaning or message, but the denial of publication is based on them. We will not print libel, propaganda, or anything which we believe serves the aggrandizement of a personal agenda beyond the usual attempt to gain support for an idea through an opinion article.

The staff is dedicated to working with all writers who wish to learn the journalistic style of writing and reportage. All aspects of production are open; no decisions are made behind closed doors. We expect our writers and editors to be ambitious, considerate, cooperative and intent on improving their skills, because these values are the driving force behind the founding and continuation of the Free Press.

Should the US Attack Iraq?

Yes: "The Real Reason to Attack Iraq"

by **ty illja**

If we can disarm Iraq peacefully, then I hope that we attack, and I hope that we win. In ten years Iraq weapons might be a real threat, but they are not now. Frankly we just don't know what Saddam has, all we know is that he had a lot in the past and has been able to hide his arsenal successfully from UN weapons inspectors over periods of years, and that there is reliable evidence from defectors, including the head of the weapons program, that very elaborate measures have been put in place to hide them. When it comes right down to it we either guess right or we guess wrong. There are consequences to both choices.

So why do I hope we attack? Yeah, I've nodded along to Bard BS about how bad America is, but ultimately I just have to admit to myself that I see things differently that when it comes to this country I am an idealist an idealist who somehow ended up in a place where he's quite in the minority.

I hope that we attack, because I honestly believe in this country and this system of ours. I've spent my life digging into the history of the world, studying how things have been in the past and how they are elsewhere, and I think what we have here is a better way of life, I think it's a system that gives people the freedom to chose their own life and opinions and a system that minimizes conflict. Thus I think it's a system that deserves to win over the dictatorship and religious fanaticism that fills the Arab world, and I hope that's exactly what happens.

I have to rebel against the idea that this country means nothing and can accomplish nothing good in the world. I have to believe that the ideals it embodies offer the promise of a better life, and a more peaceful world, a vision that can be exported. This system of personal liberty, representative government, and economic freedom delivers a real and tangible benefit to the people under it far exceeding anything they can get from a crackpot dictator or a medieval religious theocracy.

I feel that we as Americans have forgotten the strength of our own ideology. We see a repressive dictatorship, or a medieval Muslim theocracy, and we actually catch ourselves wondering if maybe these systems of belief are as strong as ours. We wonder how the idea of democracy and freedom can inspire others who do not have these things. We wonder

if our own ideas are really strong enough to move the world, and we become frustrated by the obstacles that so often arise when you try to export these ideas of equality, representative government and economic freedom.

I don't presume that there is anything I can do to change the beliefs and likely actions of many on this campus, but to everyone reading this there is one question that I hope you will answer before you go ahead with your plans to demonstrate and be active.

The question: will the people of Iraq be better off without Saddam? As a moral person, can you stomach a stuttering and incompetent president, a hawkish group of old men who are paranoid and determined to attack Iraq whatever the cost, and a vague and indeterminate threat as a pretext to achieve a result that will benefit millions of people in much worse circumstances than yourself? Is it more important to attack your own country for its hypocrisy, its failings and its imperfections, than to allow it to do an act that will result in real good for the affected group, though the path to it will be bloody?

Do we as a nation take the long way out? Do we allow millions to suffer for however many years it takes for Iraq to reform itself, if it ever does? Or do we allow the forces in place to bring its misery to a quick end and inject economic aid into the country, allowing it to begin on a new path towards democracy, personal freedom, and prosperity?

Which is more important? To work towards having a government and nation that is morally perfect? Or to have one that is imperfect and to accept it for what it is and what it strives to be, and allow it to do what good it can in the present, without necessarily agreeing with its reasons or its methods because the cause is just and the results are real?

The people in Iraq deserve a chance at a better country. They have deserved it since 1991 when we failed in our obligation to deliver that to them. Since 1991 they have suffered because of our imposed regime. Now there is a chance for change. Personally I hope we give them that chance. It's that idea and not the weapons of mass destruction that makes me hope for war. I guess now I know how Arjuna felt.

No: "Let Us be Hawks Against an Unjust War"

by **all tonak**

George Bush and his cronies are on a mission. The mission is to convince the American public on the necessity of a war against Iraq. The main reasoning is to disarm a growing threat to Americans, to save the Iraqis and the Kurds from a brutal dictatorship and to bring peace and stability to the region. These reasons are presented as the administration tries to justify an otherwise unjustifiable operation upon Iraq.

Not only is there zero evidence showing ties of Al-Queda and Saddam, in fact Bin Laden and Saddam differ extremely on most things, primarily the emphasis on Islam, but there is also absolutely no evidence that Iraq is a threat. Four years ago as the U.N. inspectors were pulled out, not "kicked-out" of Iraq by Clinton, they reported that Iraq's nuclear weapons program had been eliminated and 95% of its biological and chemical weapons production capabilities had been destroyed. Today not much has changed.

As the CIA reported Wednesday, Saddam Hussein would not be able to make a nuclear weapon until the last half of the decade. And on the prospect of an attack, during a secret hearing on October 2nd an intelligence officer remarked "My judgement would be that the probability of Saddam initiating an attack in the foreseeable future given the conditions we understand now, the likelihood I think would be low." After Iraq the US will open war upon, Israel, Pakistan and India, if the point is to rid the world of aggressive states that possess weapons of mass destruction.

What is even more enraging is that this war is trying to be painted as a rescue mission. In the same way that we liberated Afghani women we will rescue the Kurdish population. It seems like human rights only apply when the strategic matters of the US ruling elite are of concern. As Saddam was gassing the Kurds in Northern Iraq in 1988, Bush Sr. provided him with 500 million dollars worth of farm subsidies.

A year later, when the genocide had been completely exposed, he doubled this subsidy to 1 billion dollars along with germ seeds for anthrax, helicopters and materials that could potentially be used to make weapons of mass destruction. After they invade Iraq they should also invade Israel, Turkey, Egypt, Saudi Arabia, Columbia

and Mexico, all which have documented human rights abuses and all which are close allies of the US.

Successive US governments have had their share of modifying the Middle East to suit their capitalist interests. In fact many of the most deadly conflicts in the Middle East can be traced back to 1953 when US and British forces planned a coup against the democratically elected Mossadegh government of Iran (who had nationalized Iranian oil). This initiated the 25 year dictatorship of the Shah (who privatized the oil fields to US and British companies). Now almost 50 years later we can trace the consequences of this action.

The uprooting of regimes has often taken precedence over the preservation of human rights. The increased radicalization of Islam within Iranian society underneath the brutal regime of the Shah, led to the popular Islamic Revolution in 1979. This fell at odds with western corporate interests since oil was once more nationalized by Khomeini. Against Iran the US backed Saddam, allowing numerous atrocities to be committed, and European and American companies strengthened its military capabilities throughout the 1980s.

Not only did the Reagan administration provide satellite imaging facilitating the gassing of Iranians but in December 1983 Reagan dispatched a special envoy to meet Saddam Hussein, this envoy was no other than Donald Rumsfeld. UN reports outlining the horrendous gassing of Iranians were pouring out of commissions, yet the following March Rumsfeld met with Iraqi administration once again, this time Saddam's Right hand man and deputy prime minister Tariq Aziz. Human rights could not be of concern when there were more important matters, just as there could be no question of human rights in Afghanistan while fighting the USSR. The point is that the whole series of events was triggered by a US led "regime change."

So we have an interesting situation here; we supported Iraq, in its invasion of Iran and then reversed our policy aggressively when Iraq invaded Kuwait. What distinguishes Kuwait from Iran? It is not that there were more atrocities committed by Iraq in Kuwait in fact it is the opposite. The answer is that corporate interests dominate foreign policy in the Middle East.

These corporate interests are the primary reason for the current campaign. Iraq has the second largest oil reserves in the world and we learned a few days ago that these reserves will apparently be controlled by a military government headed by General Franks after the invasion. Can they be more blatant?

There are many reasons to oppose the war, the most obvious being that, again in the words of the CIA "Should Saddam conclude that a US-led attack could no longer be deterred, he probably would become much less constrained in adopting terrorist actions." Or as previously mentioned the lack of evidence tying Saddam to terrorism or even more importantly the scary precedent that this will set for US "Pre-emptive foreign policy."

For me the primary reason we must oppose this war is because ultimately it is being fought for profit. It is being fought to guarantee that the boards sitting on oil companies can make even more so the crimes of Enron can be forgotten and so that more money can be made through the military industrial complex. And no amount of money is worth a human life, be it American or Iraqi.

As we oppose this war we must understand the fundamental driving force acting towards war. As long as there are oil barons running the country there will be war. As long as the corporations that make the weapons make the news there will be war. As long as you have to be rich to be in the government there will be war.

This invasion is coming at this critical moment in history. They believe that they can get away with these atrocities by riding the waves of "America's New War against Terrorism". It is up to us to show them that they no action will go unnoticed. Activist Jaggi Singh from Montreal in a letter almost a year ago said; "The anti-war sentiment is often portrayed as a contrast between hawks who are for war, and doves who are anti-war. That kind of contrast, which arises from simple calls for "giving peace a chance," is a strategic dead end. When it comes to fighting poverty, I'm a hawk. When it comes to confronting oppression and exploitation, I'm a hawk. When it comes to expressing solidarity with worldwide struggles for self-determination, I'm a hawk." Let us be hawks against this unjust war.

Kline Forum con't

...continued from page 1

food, such as salt and oils. Eigo explained that many of the stocks used to make sauces and cook meat and tofu/tempeh is high in salt by nature. Also, he noted that very few foods are cooked with oil, except for obvious options, such as fries and chicken nuggets.

Financial concerns also were

voiced at the meeting, regarding Bard Bucks and meal plan expenditure that does not go toward the actual food.

Cerulli admitted that "It's no secret anymore that the revenue from the meal plans is used to fill some gaps in the budget. We get a day rate per student no matter what, but it's less than half the amount you actually pay. But the school pays for the equipment we

use, the building upkeep, the furniture, and all that. Most colleges put some of the meal plan money elsewhere, such as towards dormitories and maintenance."

Cerulli intends to draft a document that explains in detail how the meal plan money is used, and the various options available to students on and off campus. There are three meal plans available now: 19 meals a week, 14 meals

a week with more Bard Bucks, and 10 meals a week with extra Bard bucks for suite residents. All of them cost virtually the same amount, but the distribution of Bard Bucks and meals is different.

Chartwells and SLC plan to hold food forums at least two to three times per semester, and SLC can be reached with any questions at slc@bard.edu.

In response to complaints

The Trials of Henry Kissinger: the definitive film dissection

by Rob Ponce

It is about time that someone brought a subject to the big screen that a handful of courageous journalists have reported on for almost 20 years now. That subject concerns the policies of former Secretary of State and noble peace prizewinner, Henry Kissinger. For some of the elder statesman's biographers have alleged that this so-called "peacemaker" should be sent down the river in an orange jumpsuit to spend the twilight of his life in an 8-foot by 8-foot cell.

The Trials of Henry Kissinger, directed by Alex Gibney and Eugene Jarecki—based on the Christopher Hitchens' book of the same title—blends lively, high profile interviews with previously unreleased archival footage. The film raises critical questions about US foreign policy and its potentially catastrophic impact on innocent civilians in numerous countries. It kicked off the Human Rights Watch International Film Festival in New York City last summer and co-director Eugene Jarecki made the point that this film is not about Henry Kissinger.

Rather it inquires about the dangerous lack of morality in US foreign policy at the outset of the 21st century. For as Jarecki has said, "Henry Kissinger is the poster child of the pursuit of accountability for Americans in international law. And of course he's not the only person who should be held accountable."

The film arrives at the beginning of a new era when accountability of political leaders has

become one of the most controversial issues in global affairs. The emergence of the International Criminal Court (ICC) in recent years in the face of strong US opposition has revived the hunt for war criminals spanning the globe. The Trials of Henry Kissinger suggests the United States need

only look in its own backyard for a war criminal responsible for more mass killings of innocent civilians than Milosevic and Pinochet combined.

Yet the directors of this film say Christopher Hitchens first put forward "the bold statement that Kissinger is a war criminal," when



Harper's Magazine published the first part of his book in 2000; Kissinger biographer Seymour Hersh also made the argument in 1984 with the publication of his award winning book, The Price of

The Trials of Henry Kissinger leaves its audience with the chilling revelation that the United States may be the world's greatest threat to peace

Power; Kissinger in the Nixon White House. The work documents everything from Kissinger's sabotaging of the 1968 Paris peace talks concerning Vietnam to his other "extralegal" policies in Vietnam as well as in Angola, Cambodia, Chile and Indonesia; all of which appear in both the Hitchens' book and the documentary, save for Angola. In fact, some of

the film's best interviews are with Seymour Hersh.

But to their credit, Gibney and Jarecki raise certain issues in the film far more effectively than the print media has in the past. Most notably, the film focuses on Kissinger's "love affair" with the press. In a section of the film some

critics might label comic relief, we see Kissinger appear on the cover of sexy magazines dolled up as a superhero and portrayed in hit T.V. shows such as "The Simpsons." The film also includes a classic Saturday Night Live skit where Kissinger, played by the late John Belushi, accepts the Nobel peace prize in 1973 for ending the war in Vietnam even though peace did not come until 1975. In one of many interviews included in this documentary, a reporter responds to the positive media attention afforded to the elder statesman by saying, "Kissinger courted the media before anyone knew it was even possible."

Despite some of these lighthearted interludes, the portion of the film serves a more serious purpose: to illustrate how a powerful US official manipulated the press for professional gains. For in essence, the media's obsession with Kissinger's private sex life allowed him to conduct secret, and often illegal "diplomacy" without the press paying much attention to this "duller" aspect of his life.

The relationship between the media and powerful political figures has continued to influence diplomacy ever since the love affair with Kissinger began in the late 1960s. Ronald Reagan, for example, masked his remarkable incompetence in foreign policy by flaunting his charisma and folksy American persona in patriotic speeches as well as on popular news shows. Consequentially, many Americans still unjustifiably consider Reagan one of the greatest Presidents of the 20th century. Further, the relationship that these political figures forged with media elites has made it quite difficult for films such as The Trials of Henry Kissinger to earn much needed, as well as much deserved publicity.

The documentary also

diverges from many Kissinger biographies in its focus on his childhood experience in Nazi Germany. However, most of the information on Kissinger's early life offered in the documentary clearly came from Walter Isaacson's somewhat sympathetic biography simply titled, Kissinger. The film follows Isaacson's thesis that Kissinger's hard line anti-communist approach to cold war diplomacy was a result of his first hand experience with totalitarianism. Yet, it is more likely that 19th century German unifier and real-politiker, Otto Von Bismarck, was the true influence of Kissinger's diplomacy.

Yet one of the major shortcomings of this documentary is its segment devoted to Chile. The film spends a great deal of time describing Nixon's efforts to prevent the popularly elected Salvador Allende from assuming the Chilean presidency in the fall of 1970. The evidence put forward in both the film and the Hitchens' book essentially proves that Henry Kissinger is guilty of kidnapping as well as conspiring to murder the leader of the Chilean military, General Rene Schneider. In fact, documents released since the 1998 freedom of information act support this accusation. Thus, such evidence may provide the strongest evidence that Kissinger committed war crimes in Chile.

If the main objective of The Trials of Henry Kissinger is to push for an inquiry concerning the continuous human rights abuses perpetuated by US foreign policy-makers, as the filmmakers ascertain, then why not demonstrate the obvious parallel between US policies towards Chile and Iraq?.

Nevertheless, viewed in its entirety The Trials of Henry Kissinger leaves its audience with the chilling revelation that the United States may be the world's greatest threat to peace and stability. The documentary shows heart-wrenching footage of innocent civilians of Cambodia and East Timor screaming in terror as they watch US made bombs obliterate their homes and annihilate their families. The Trials of Henry Kissinger leaves its viewing audience with little doubt about the danger that high-ranking impunity within the United States poses to the international community. If the United States has any interest in preserving the rule of law on a global level it must unconditionally join over 60 countries that recognize the jurisdiction of the ICC. If it fails to do so, unchecked aggression and a double standard for legality will persist. If laws are only for the small fish to follow, then there can be no justice in an inter-connected world destined for total globalization.



Making Dance and Moderation Appear Effortless

by Emily Schmall

Moderation projects embody the progression, exploration, and self-discovery of students who are trying to find a place within their field of study. The Fall Dance Theater Moderation performance was the visible and audible representation of the struggle and the accomplishment of this heady task.

For the last weekend of October students moderating in dance presented their diligent and dedicated work to audiences at three evening performances and a matinee.

Because of the intimacy of the theater and the almost tangible emotion imbued by the dancers, those creating to those witnessing

the creation transferred the intensity of the experience. The students' commitment to each piece was made clear by everything from costume

to choreography, and several pieces exemplified excellence in all areas of dance performance.

The show had no theme and no transition. The individuality and the divergent aspirations of the dancers made each piece an entity unto itself. Sometimes

serene and sometimes blaring, the only clear continuation was the performers' obvious commitment to dance.

Pieces contrary to one another were juxtaposed to greater highlight the sense of independent thought. The performance began quietly, featuring beautiful costumes in

"When the World Had Four Corners," by student Kate Grim-Feinberg, and the circular, deliberate movements of student S. Asher

Gelman's piece, "Uncertainty." An explosion of tap dancing shattered tranquility in the ironically entitled "To Sleep: Perchance to Dream," choreographed by moderating student Kristina Alden.

The first half ended with moderating student Kelly Sullivan's work "The Homing Conspiracy," the title of which echoes the questioning nature shown by the curious actions of the dancers. The lead in the second half, "Fall Leaves," by Sarah Lannon, was contrarily seamless.

"Staying Ends with a Time to Go" by student Jonathan Cicarelli was a culmination of the emotions wrought by moderation. One

becomes absorbed in the cultivation, the progression and the growth.

The piece that followed, Adam MacLean's "5 to 9," was appropriately placed at the end of the performance. The excellent choreography and stage design gave it a sense of completion.

The moderation performance was human. It was funny at times, harrowing at others. It contradicted itself, but it also made you smile. The moderating students have clearly proved their sophisticated understanding of dance and theater by their tireless efforts, perception of beauty and sense of humor.

continued on page 10...

*Music BRIEFS



The Capricorns "In the Zone" Paroxysm Records

This casio-rocked Olympia duo is so hot that my hand trembles as I push play and wait for the warm bleeps and blurps of keyboard and electro drums to bust in with blazes of amusement and shear charged lightning-like energy. The songs are clean and up beat with a capital U. The first track, "The New Sound" preambles its way along with a hot keyboard lick followed by a drop-slam immersion into the Capricorn world of Nintendo-like gameboy/girl soothin' sounds. "The longest drive" is also the darndest damn thing to put on a mix tape; it's a great song with tremolo-voiced vocals and songwriting so skilful it'll make you want to crochet a lightning-bolted blazer to wear at Capricorn shows. Give the album a listen and you might think it gets old. But no, listen again and you'll just have to turn the damn thing up



Orthreim "2nd18/04 Norildivoth Crallos-Lomrixth Urthihl" Three One G Records

Time to grab your 12 sided dye boys and girls and prepare for battle, because your mom's least favorite bearded duo, Orthreim, are back with more mind bending debauchery on their latest: "2nd18/04 Norildivoth Crallos-Lomrixth Urthihl" (consult resident Game Master for exact pronunciation and further triviality). Alright, set somewhere between reality and the last John Zorn album, Orthreim engage in a fury of Death Metal guitar aerobics and Dr. Jekyll 'n' Mr. Hyde time signatures.

Now there is nothing more discouraging than an indecisive band. Orthreim, however, are a decidedly split personality. Picture instrumental Napalm Death set to free jazz. The result: avant "oh my" garde. Drawing an axis power from NYC to DC, drummer Josh Blair (ABCs) and guitarist Mick Barr (Chrom Tech) have been writing material for three years, getting together after sending each other tapes of thebardfreepress.vol4.issue3

themselves playing in the mail. Their Asistir Vieldriox, released earlier this year, was comprised of 99 tracks delivered in under 13 minutes—making it easy to dismiss their recorded material as improvised noodlings. On the contrary, Orthreim's brand of entropy is entirely calculated; their densely technical compositions leave no room for recognizable song structure. The band's zero tolerance for over dubs and other studio trickery as well speaks to their strong craft. In concert, it allows for them to rip through their set part for part, with no parts repeating, in an unabridged half hour of power. The liner notes are filled with fucked figurative drawings that if stared at long enough, start to resemble the band's sheet music. My personal favorite song is the 12-minute closer, 2nd14, that will make you shit your last meal, just like the other songs...only longer! In the end, individual songs are indistinguishable, running circles around your fragile brain like 4 years of high school math rolled into 23 minutes of hormonal imbalances. Hang with it or break it over your face, either way Orthreim will

prevail. **TA**



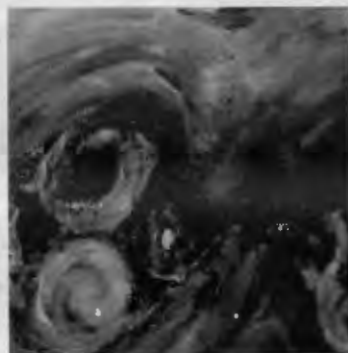
Low "Trust" Kranky

Low's newest full-length 'Trust' leaves me with a funny feeling in my stomach. But not the usual pleasant butterflies I get from listening to their other albums. If someone had asked me what Low sounded like, prior to listening to this album, I would have said, "Really pretty, but kind of sad sometimes." If someone were to ask me what 'Trust' sounded like, I would have said, "Really sad, but kind of pretty sometimes."

On this album, Low has enlisted the production of Tschad Blake (Latin Playboys, Lisa Germano, Pearl Jam, etc.). He spaces out their sound, but not in the usual warm, minimal approach Low has. He spaces out their sound like he went a little crazy with the reverb. But the odd new approach to production merely compliments a new approach to songwriting exemplified by the tracks "Canada", "Last Snowstorm of the Year", & "La La La song". There are extra guitar drones, there

are pianos, there are a chorus of backup vocals, & as both the Low website & Kranky website are so eager to point out, there are bells. And in order to make room for all these fancy new instruments, they've spaced out the core elements that make the band. The drums are, throughout the album, eerily hollow sounding, the guitar seems so distant. And the one track they do try to kick it up a notch, "Canada", with a fuzzed-out bass line, pounding four-on-the-floor drumming, and, gasp, a guitar riff, results in nothing more than my friends & I with funny looks on our faces, an even funnier taste in my mouth.

But we're talking about Low, here. A few songs, like the definitively Low-esque "In the Drugs", have been played live by the trio for some time now. And the album's first track "(That's How You Sing) Amazing Grace", is an ass-kicker. "John Prine" reminds me of the way their track on the Joy Division tribute comp could have sounded like, and "Shots & Ladders" is an epic closing track that just gets me the way a good epic closing track should. And in that way, Trust has benefited from this bold new "spacey" production. So, go listen to Trust. Go listen to Secret Name. Go listen to any Low. **TH**



Mick Turner "Moth" Drag City Records

Moth. n. Any number of insects of the order Lepidoptera, generally distinguished from butterflies by their nocturnal activity, hairlike or feathery antennae, stout bodies, and the frenulum that holds the front and back wings together.

Mick Turner n. best known for his work as guitarist in the instrumental trio Dirty Three. Mick Turner's "Moth" - adamantly introspective guitar meanderings that stop and start their way, in 19 parts, through 40 some odd minutes of lush escape. The Australian maestro's third solo album delivers his lullaby with no surprises. The effect is reached by way of Turner's inventive part picked and part strummed guitar leads set to layered guitar drones, loops processed harmonica, piano, organ, and a barking dog. This culminates in an

immersed atmosphere as if impulsively unfolding in melody. This refreshingly relaxed treatment is harnessed in instrumentals with no agenda other than to lull the listener along with their sinuous progression. The absence of his Dirty Three compatriots allows for more subtlety that can be lost in the dramatics of Dirty Three's barrage of brushed drums and violin. It is in all of the nuances and beautiful imperfection of Turner's solo work that exude numerous textures simultaneously, that remains full even in the absence of percussion. While Turner's sophomore solo effort, Marlin Rose, drew heavily upon the sea in its evocation, comparably Moth feels very much at home in its lithe pace. Best prescribed for right before bedtime, with a high probability that rampant dreaming will persist. **TA**



The Large Professor "1st Class" Matador Records

The Large Professor album is an interesting phenomenon. I've never heard of him, but apparently he is a seminal figure in rap music. And I mean rap music. I don't mean hip-hop. The way this record sounds, reminds me of a time when the words "hip-hop" didn't mean anything to me. There was just Rap music. There were rappers, not mcs. The album has that low guttural sound to it that makes that hair on tipper gore, and other concerned parents' necks just stand up. But, again, this is not a hip-hop record, and Large Professor is not an MC. His flow is not that interesting. His cadence is actually kind of boring. His rhymes are trite. And all he can rap about is himself, how nobody pays attention to him, but that everybody should (kind of the polar opposite of eminem). Yet his delivery is aggressive, and his beats have that deep rough-neck sensibility that are menacingly minimal. But the strangest thing about this record is that it's on Matador. I never thought I'd see the day when THE indie-rock label was mailing out photocopied articles from XXL in their promo packages. It's obvious that Matador is somewhat out of their league here.

But the biggest thing about Large Professor, is that he is a

Toni0 Hubilla [TH]
Tim Abbondelo [TA]
Liv Carrow [LC]
Tosh Chiang [TC]

seminal producer in NYC rap music; he's done tracks for Nas's 'Illmatic' album, he's been cited as working with Eric B and Rakim, Biz Markie, Kool G Rap, Big Daddy Kane, A Tribe Called Quest, and Bard's own, the Beastie Boys among others. Of course maybe Matador and maybe even the Large Professor himself know his own shortcomings as a solo artist. So a big deal is made about who he's worked with; an even bigger deal is made about who appears with him on the record—and rightfully so: Nas, Busta Rhymes, and Q-Tip all make noteworthy appearances. But if anything, it the guest MCs who make this a hip-hop affair. For as a whole, '1st Class' is nothing more than a decent rap record. **TH**



Godspeed You! Black Emperor "Yanqui U.X.O." Constellation Records

Since GODSPEED YOU! BLACK EMPEROR unleashed Lift Your Skinny Fists... on the listening public two years ago, conversation and comparisons have been incessant. Like My So Called Life's Tito, GYBE have been all the talk but have remained behind the scenes. For in keeping a low profile somewhere in Canada, everyone's favorite apocalyptic chamber rock band has been hard at Work-- finding time in between lugging all their effect pedals around to release full lengths from side projects A Silver Mt. Zion and Fly Pan Am in the last year, to their latest bomb, Yanqui U.X.O. Just as previous post punk practitioners have been pigeonholed by their own dynamic, GYBE on their latest and last (read the insert and weep, 1998-2002) have typified their own sound: a sonic assault of piercing strings and drugged guitars in a climaxing rhythmic crescendo. Joining the multi-media entourage for recording duties, starlit Steve Albini got this 70-minute plus tril-

continued on next

ogy on tape, marking a number of firsts for the band. First time recording in the states, first time feeding back, and the first time excluding field-recorded samples. Gone are the televangelists and beach bummed old timers, along with the message on GYBE's first entirely instrumental recording. After years of deconstructive brooding, much of Yanqui U.X.O. falls into the realm of background music, still rich in compositions that burn and blister to an epic effect, but largely flat on concept. Left to convey their message in Constellation's typical indulgent packaging, they have their own take on the Kevin Bacon game linking the major record labels to faceless corporations to Direct TV to missile manufacturers, in a general schema of "the man". GYBE's press release maintains that Yanqui U.X.O. is just music (thanks guys) - a distinction that ultimately accounts for less ham-handed revolution and more strength in the songs' structure.

The album's centerpiece "rockets fall on Rocket Falls" offers GYBE's implicit force at its best and most agro. Not wasting anytime they erect a storming build that seems to have exhausted its momentum only to bludgeon the listener with the entire rock orchestra brutally pounding out a single note. After this first spanking, the strings creep in as the drums and dissonance ascend and then erupt with a guitar lead ripping through the reverb racket in a sheer triumph that would bring even the most patriotic at heart to a middle finger salute. The two part closer "Redeemer=Motherfucker" is the realization of the group's fatalism building -building -building in a raging exchange of strings only to implode offering no condolences. GYBE's outspoken politics are never articulated here, but as the saying goes, messages are for Western Union, and this record will certainly send your ass into a headphone catharsis. TA



Jurassic 5
"Power in Numbers"
Interscope

Jurassic 5 has come to represent all that is good about hip-hop. Super rad lyrics, original beats and beautifully composed and mixed albums are but a few of the elements that make their music "quality". Their new 17-track album Power in Numbers meets every expectation and more. There are 15 takes on new territory with in experimentation in genres beyond the swing and rock elements on Quality Control. In fact the new LP incorporates a lot of funk ("A Day at the Races" and "I Am

Somebody"), ballad style ("Thin Line"), and samples from various blues and jazz pieces throughout the album.

It is hard to say what the best songs on the album are. "Thin Line," even though it features teeny-pop love child Nelly Furtado, is a truly well-done song. It's repetitive and catchy enough to get stuck on a brain loop all day, but not annoying. It's especially rewarding to be able to sing along to J5 in a female octave, instead of pretending I'm a thuggish rapper guy. All of the songs on the CD are good in some way, whether it's a fly beat or sample, or cool, catchy lyrics.

J5 has managed to stay with their classic hip-hop sound while involving numerous other styles to create unique music in which the only constant is its addictive and inspiring sound. This album also seems the most likely to receive radio play, since some of the tracks sound more like mainstream hip-hop, and others are poppier.

Regardless of the various sounds, the lyrics on Power in Numbers are notably more poetic and deep than previous releases. Religion is mentioned much more frequently in the songs and the liner notes than before, and "DDT" is not a song, but a slammed poem ala Aesop Rock which segues into the next track. And although the lyrics are in total more serious than on other J5 releases, the album isn't depressing or anything; the beats are a lot catchier and bouncier even on the serious tracks.

The album also comes with a DVD, but since I don't have a DVD player, its contents are a mystery. One would assume that it is some kind of interview/live footage/ music video arrangement. Find out for yourselves by buying/burning/downloading this

A sticky aftermath in the RR!

Popsicle Riot to the Quails to the Noodles Tosh Chiang



October 17th was blessed with one of the most invigorating red room shows to date. And though its hard to say how or why, everything was fun and charged with rock 'n' roll dance energy; the Red Room was alive.

The first band was Bard's staple rockers the Broken Bottles. And yeah, I'm in that band but hell yeah was I excited when we made it through Pat Benetar's "Heart-braker" without breaking down!

The second band was Popsicle Riot. Popsicle riot—they never play enough and we always want more. A threesome comprised of sweet Savannah Cooper-Ramsey, dapper Adria Otte and fiesty Leah Moskowitz, the band pounds out a churning mixture of dance-rock-pop with a punk attitude and smart drummed beats to match Otte's heavy-textured jewels of riffage.

The final band was the Quails—who incidentally came all the way from San Francisco courtesy the Ladies Misbehavior society and their bottles of Zima and Saranac. To put it frankly, the Quails are a barrage of awesome driven basslines and suave zesty attitude; a rock trio that puts the groove into your hips and the fists in the air. Their latest album, "Atmosphere" is punchy and slammin'—almost as good as the live show but of course how can one capture all that energy? After their set I felt as though I had been pummeled into their submission and well, walked on over and bought an LP.

I also want to note that Mike Marini and Biek played a really fun birthday show around the same time. Mike's songs are the kind seldom heard at Bard and its nice to see someone execute them alongside

Bieks fluid basslines. And though we have not the space to do so, I really wanted to mention the Tugboat/the Dryspells/the ex-jean jackets/Ex-models/the Noodles show in the old gym. It was a fine flight into rock diversity. Tugboat was a literal one-man drum 'n' bass nintendo adventure. The Dryspells were an infectious sugar-coated lollipop of pop confectionary and even April on violin! The ex-jean jackets play quirk rock. The Ex-models once again brought the damn building down with their extremely rocking broken-chainsaw on speed sound. Finally the Noodles closed the night out with a noodlerific set of fun tunage and sentimental ballad simmerings. Also playing throughout the night was the acoustic duo of Claire and Ryan who played Jobim influenced bossa-nova improvisations.

My Adidas will never be the same...

Tosh Chiang



Jam Master Jay

Jam Master Jay, Run-DMC's turntable beat-wizard was shot down by two unidentified men on October 30th in a Queens recording studio. And though his real name was Jason Mizell, Jam Master Jay will always be remembered as the dude behind the beats to "My Adidas," "Its Tricky" and "King of Rock." For if there was no Jam Master Jay, then there would have

been no Run-DMC. If there was no Run-DMC, then there might not have been a Def Jam records and then where the hell would we be? Jam Master Jay was a pure innovator in lifting beats and samples from mainstream music i.e. Aerosmith and bringing it to the people, to kids like you who rocked out in your room singing "it's tricky to rock a rhyme to rock a rhyme that's

right on time." So go out, put your Adidas Superstars on (without the laces) and remember to "Walk this way." Jam Master Jay, thanks for keeping the rock alive.



Upcoming Shows:

Friday Novemba' 8th: Oneida w/ GoGoGo Airheart
Two Rock and roll type bands with tips from MC5 and Led Zeppelin

Saturday Novemba' 16th: Tara Jane O'neil w/Mick Turner
Ex-Rodan/Ex-Retsin superstar with crafty songs and a voice to fall in love with [@ Manor Lounge]

Thursday Novemba' 21st: Black Dice
Hardcore gone avante-noise earsplitters

Sunday Novemba' 24th: The Haggard w/Sextional and Mirah(?)
Mr. Lady Records gender-rockout w/tami hart (sxtional) and the sweet spoken Mirah

International Elections Recap

by **rafi rom**

Brazil

For the first time ever Brazil elected its first left wing president in a runoff election two Sundays ago. The New York Times called his election "a tribute to the triumphant consolidation of democracy in South America's largest nation." Luiz Inacio Lula da Sila, fondly known as Lula in Brazil, will replace the neoliberal President Fernando Henrique Cardoso, who has done little to alleviate Brazil's poverty crisis. Lula won 61% of the vote against rightist candidate Jose Serra in a country where all citizens are required to vote.

Despite the fact that Brazil has a \$250 billion deficit, Lula, according to the BBC, "promises to bring about social reform and combat hunger." He said that he would fulfill his goal if he could insure that all Brazilians were provided with three meals a day.

The election showcased Brazil's new computerized voting system, which halved the amount of errors from the previous election.

Israel

In the midst of Israel's worst economic crisis ever (the unemployment rate has reached an unprecedented 10%), the Labor Party pulled out of Prime Minister Ariel Sharon's National Unity Coalition, collapsing the parliament and virtually forcing Sharon to call early elections.

Over the last week, Sharon has survived three no-confidence votes and appointed more right wing hawks to government posts in order to attract more conservative Israeli parliament members into his coalition. Binyamin Netanyahu, former prime minister who advocates an even more hard-line policy than Sharon, agreed to serve as Foreign Minister only after Sharon promised elections within the next three months. Until those elections, "Everything—everything—is now on hold," said one Israeli official to the New York Times.

Binyamin Ben-Eliezer, the labor party dove who until last week served as defense minister for Sharon's coalition, orchestrated the Labor Party move over a dispute over Israel spending about \$145 million on West Bank and Gaza Strip settlements instead of on the elderly or the poor in Israel. "There will be no peace without taking down settlements," said Ben-Eliezer, who is currently in the middle of a Labor Party primary campaign against two other leftist politicians.

Israel's government is parliamentary based, which means citizens vote for a party in elections, and the President chooses the representatives. Currently there are 120 members in Israel's Parliament, called the Knesset. 35 are leftist, 27 are to the right, 27 are religious, and 10 are Arab.

by **ali tonak**

Turkey

Dramatic changes are taking place in Turkey, a country in an extremely critical region of the world in as critical a moment in history. The most recent parliament of the Turkish Republic was comprised of 7 political parties and 3 of these parties formed the coalition government for the past three and a half years.

Turkish election laws have a 10% person electoral barrier, unless a political party gets 10% of the votes they are not permitted to be represented in the parliament. None of the three parties in the last coalition government passed the 10% barrier, neither did the 4 opposition parties in the parliament. The leading party of the current government DSP (Democratic Socialist Party- center-left) and the party of the current prime minister had received approximately 25% of the votes in the previous election, on Sunday they received 1.2%.

These votes cast mainly as a protest against those thought responsible for the economic collapse experienced in Turkey about 2 years ago (whose effects are still crippling the population) have benefited only 2 political parties of the 26 on the ballot.

Center-left Republican People's Party got 19% of the votes forming the main opposition party in the parliament for the next 5 year term but what has come as an anticipated shock to Turkey and the international community at large is the success of AKP (The Justice and Development Party). This party led by Recep Tayyip Erdogan has come under recent scrutiny from Turkish judicial bodies for alleged challenges to the secularism of the Turkish state.

AKP is basically the 5th generation of so-called Islamic parties in Turkey, created about a year ago after a split within politicians with an Islamic tint. Recep Tayyip Erdogan is the charismatic leader of AKP and the former mayor of Istanbul. He has recently been banned from Turkish politics for a speech he made 10 years ago for inciting religious hatred.

In his speech he said "Our minarets will be our bayonets, the domes our shields and the believers our soldiers." What is more interesting is that there is also an ongoing court case to shut down AKP for similar allegations.

This is not a distant possibility considering the influence the military (always hostile to fundamentalist tendencies within Turkey) has within Turkish politics and the judicial system.

All Types of Races, All Types of Faces



Interview with Diva Dave

by **emily schmall**

I prepared myself for a forty-year-old in fishnets and a blonde wig, but who I found was a teen playwright who found himself in Harriet Tubman; an aspiring cosmetology student with a fetish for panties and femme fatale, who has done his best to intersperse a love for writing, theater and women's clothing to produce his alter-ego, Diva Tox, a dangerous and dynamic adaptation of Jessica Rabbit. Dave Demeo, apart from being funny and shyly good-looking, is fabulous in drag. Though he didn't take the title, he certainly took the audience with his fascinating female allure. Dave/Diva, his dark hair tucked away in a black ski cap lined with silver studs, appears the archetypical student artist. Excited, charming and a bit coy, his ambiguous smiles let me know he's an angel with possibly devilish secrets. I talk to the up-and-coming queen from New Jersey the night before his college debut for the Bard Drag Race.

Q: Could you please tell me your full name?

A: (whispers) Real name or stage name?

Q: (whispers back) Both.

A: My real name is Dave Demeo, and my stage name is Diva Tox.

Q: And where are you from?

A: I'm from New Jersey.

Q: And how old are you?

A: I'm 19.

Q: So am I. Are you in school?

A: Actually, no, I decided to take a year off which is like the worst thing I could possibly do. Like, you know, you're doing your own thing for such a long time, and then it turns into the...um, I don't want to go back to school ever, ever. So, that was a big mistake, but I'm actually hopefully going to be starting cosmetology school within a couple months, for skin and makeup of course! And that's where I am right now. I have an apartment, you know, etc., a job....

Q: You're an adult....

A: Well, you know....yeah. With bills and everything, just no kids, thank God.

Q: You mean, not yet.

A: (fiercely whispers) Never.

Q: So, how did you get into the drag queening business?

A: It started a really long time ago; when I was really young I started doing it. We had this live autobiographies in like seventh grade and I was Harriet Tubman. It was pretty fabulous, I got an A+. I had

a little bandana on, and a really white lacy thing, but I didn't have on black face because I didn't really feel up to it, but it was a pretty excellent experience. So that's when I first started. I did a lot of theater in school, I cross dressed on stage....In fact, the play that I directed and wrote was produced at school, and I played the Spanish maid.

Q: What was the play about?

A: The play was about the after-life, it was kind of a satire. I played the Spanish maid, lots of demons and things running around; it was pretty afterlife, you know what I'm saying?

Q: What inspired you to cross dress?

A: You see all these really hot chicks on television, and you think, "You know what? I want to look a little bit like that sometimes." I'm not the kind of drag queen who walks around all day long, who walks the streets and shit. I do it, you know, for fun, I do it if there's a party, I do it at shows. It's just kind of like, you know, hobby slash profession.

Q: Kind of like an internship.

A: More or less, but without an official instructor.

Q: Is it a competitive industry, from what you can tell?

A: Um, it's really only competitive if you're not good. What you have to be able to do is manipulate the audience at any point, because you have to be completely superior to everything that's happening, and if you don't have that attitude, if you really don't have the gusto to do it, you can't make it at all. You can't do anything because you're just weak on stage. You have to be a very powerful stage presence to pull it off correctly.

Q: What are your means of manipulation?

A: I try to approach it from an angle of being extremely classy, like you wouldn't dare belch in front of this woman because she'd probably slap you. One of her famous features is that she doesn't claw your eyes out. She pays people to do it because she doesn't want to get the grit under her nails. She's very prim and proper, you know, she gets things done when they need to get done, but she usually doesn't do them herself, she has somebody else do them for her. That's her attitude.

Q: Sounds like you've done a lot of character development.

A: Yeah, well I'm a writer too, so

it's part of the whole process, the two are really interlaced.

Q: What brings you to Bard?

A: Actually, my friend, Matt Jacobs, had suggested to me that I come up, and I was pretty excited, because this is my first college show. So I'm a little bit nervous, little bit excited, don't know what's going to happen. It could be pretty spectacular, but who really knows?

Q: Can you tell me a little about what Ms. Tox will be wearing to her college drag debut? I assume you've prepared something spectacular?

A: Oh, yeah, you've got to get this shit like months in advance. The wig I had to get styled and cut, and that was a little bit costly for a last minute wig, but I had to do it. I'm actually going for a little bit of a Jessica Rabbit look. The hair that covers the left eye, it's very saucy. The character of Jessica Rabbit was based on an actress who was very femme fatale, very slinky and sexy.

Q: But also a bit dangerous....

A: Oh, yeah. You don't fuck with her. (whispering: She's packing heat. She's got a razor in her bag!)

Q: How do people you date react to this hobby?

A: Usually if I'm getting to know somebody, it's something that just kind of comes out. It's just like, oh by the way, I dress in women's clothing sometimes, sometimes I wear panties. But most people I know don't have a problem with it. If they do, it's just like, 'Sorry. Thanks for playing, but you need to buy elsewhere.'

Q: Why do so many men enjoy dressing like women?

A: Well, there are the straight men that do it for the sexual kicks, there are the drag queens that just have too much fascination about one sex, but it really varies from person to person.

Q: How much work have you done?

A: For the most part, it's pretty much been local. I'm aspiring to do a little bit more, just to see how far I could take it before that kind of poops out because I can only be a hot chick for so long. Then I'll start looking like my mother.

Q: (laughing) That's true for all of us girls.

A: Isn't it horrible though? But I'll never have her hips. That's fantastic.