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For God, Coun-
try and Alex
Cannon
everypage!

Bot-man Strikes a Chord with the PAC

by Kirk Musicus

After years of persistence, Leon Botstein finally had the opportunity to conduct at Bard within a building and not a tent. The opening of the Richard B. Fisher Performing Arts Center attracted a cosmopolitan crowd of the extra-Annandale type and represented a significant change in the future of Bard College. The space was broken in with an Akolits production of Phedre by Racine, and Mahler by the American Symphony Orchestra-- led by President Botstein. Audience members commented that the acoustics of the space was absolutely fantastic, and that the space was stunning.

Some students have voiced negative opinions of the PAC whereas others see it as a positive function. The building might certainly polish Bard's fiercely radical reputation.



Botstein leads the American Symphony Orchestra in a "lifted" picture

Bard Cultural Show Greet the Gaila

by: Kiernan Rok

Outside the entrance of the shiny monstrosity a crowd of those who might consider themselves patrons of the arts milled about in black formal wear, sipping champagne while an eclectic group of Bard students wove to and fro about them, putting on a much different sort of performance: a colorful and creative protest to the Gehry building. The students gathered in front of the PAC and held a Bard Cultural Show to demonstrate that we, the students of Bard College, are everywhere. "We are wearing prom dresses and combat boots, and we are hot."

After an urgent call to action around 6:30 p.m. Friday evening, students dressed in their own interpretation of gala opening attire and rallied in front of Manor House. The air was warm and spirits were high. A lone security guard in a white jeep rushed to the scene and asked students to disperse. The students ignored him and

marched boisterously toward the main entrance of the Performing Arts Center with a banner that read "DROP TUITION, NOT FOIL". Several masked renegades led the way on bicycles chanting "1... 2... 3... 4... Leon is a CORPORATE WHORE!" --an apparent reference to the President's relationship with the corporate donors who made this 62 million dollar project possible. The unsuspecting concert-goers, including most major figures of the Bard Administration, responded with a degree of uncertainty and nervous chatter as students stormed the Performing Arts Center-- spilling onto the main patio and demanding justice. For the fashion-conscious at Bard, this crowd was truly a new level of thrift-shop chic. As the colorful student demonstrators infiltrated the tight-ass cocktail crowd mingling out front, I could not help but be reminded of when Martha Stewart and Busta Rhymes presented together at MTV's Music Video Awards.

This display of student action seemed an interesting spectacle for the attendees in black. Many of the fancies stared down at us through the glass amusedly while sipping their drinks. The reaction on the part of members of the Administration however was anything but interested-- as if some dark, dirty secret had just been dragged out of the closet in front of a group of their most highly-esteemed colleagues. Apparently unsure as to how to handle such a situation, they tried desperately to convince students to leave. "You've made your point" muttered Dean of Students Erin Cnaan-- glamorous in her gala outfit, in a tone barely audible to those even a few feet away: "now please leave." However the students would not be so easily appeased. They were apparently pissed about something and wanted to make sure that other people knew it.

After about twenty minutes of lingering in front of the building, the group - without

any form of organized leadership - decided to convene in a circle on the (imported) grass to discuss its options. During the discussion

students expressed their concerns about the new Performing Arts Center and the future of Bard. One initial complaint was that

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B & G Works for Less

by Gus Feldman

As students habitually envelop their consciousness in the microcosm of Bard lifestyle, little thought is devoted to the people who persistently sweat in order to sustain Bard as a functioning community. Without the manual labor of the skilled carpenters, electricians, plumbers, landscapers, and horticulturists, who comprise the Buildings & Grounds (B&G) staff, we as students simply could not spend the bulk of our time submerged in books, preparing for occupations free of manual labor. In the heat of finals, when one has several papers due and hundreds of pages to read, it is very easy to forget the value of an operative toilet, let alone the person who keeps it that way.

Because B&G workers are so vital to the Bard community, it is tragic to hear complaints that some workers are struggling to make ends meet. Over the past month several employees from B&G, and their union representatives, have been meeting with students to express their dissatisfaction with the Bard administration. Unlike the employees for ServiceMaster/Aramark and Chartwells, who are employed by these corporations who Bard simply holds a contract with, B&G workers are employed directly by the college. Right now

their biggest complaint concerns the unhealthy state of the wages and benefits they are receiving from the college.

According to statistics provided by the Service Employees International Union (SEIU) local 200, the union which represents both B&G and ServiceMaster/Aramark employees at Bard, a B&G employee who wants to receive family healthcare through the college must pay close to 20% their weekly take-home pay. This means a B&G worker who buys this health plan must work five days a week and only get paid for four. This fact looks increasingly grim when juxtaposed to the health plan Buildings & Grounds workers receive at Vassar and Marist. At both these schools, family health care is completely covered by the college, and hence costs the worker nothing.

Bard also falls behind Vassar and Marist in supplying B&G workers with adequate pay. Salary for B&G workers at all three schools is divided between two different groups of workers. There are the "skilled trades" workers, such as electricians and plumbers, who receive a higher wage and there are the "grounds" workers who receive less. The table below shows the disparity of wages between Bard and Marist and Vassar.

Fast Cash For Seniors

by Brook Lillard

Hey Seniors, you may not remember back this far, but around 4 years ago you made a \$500 freshman deposit. You also may not remember that you can retrieve this money once you've done your time here (likely because this info is distributed primarily via the grapevine). So, if

you're interested go to Student Accounts and ask for your money. That's the only way you'll get it back. Also, move fast-- apparently alumni have tried to get reimbursed a few months after graduation and found that the money was no longer accessible.



Que Sigue la Lucha!

by Emily Price

Farmworkers and Their Allies March Toward Justice in New York State

The new face of slavery is not in a photograph you see on Indymedia or the Human Rights Watch website. The new face of slavery is not distant or secret, hidden or unfamiliar. The new face of slavery is actually a face you might see on your way to Extramart or the Stop and Shop, a person you might stand next to in Red Hook or Poughkeepsie, someone who does not speak your language or attend your school, but who works grueling hours in the heat and sun to put food on your table.

The new face of slavery is that of the migrant farm worker, an immigrant and largely Latino population that silently sustains the billion dollar industry of agriculture in the U.S. Sadly, while the demographic of the farmworker population and the global climate have shifted greatly over the last

century, the egregious human rights violations suffered by these workers are not new at all and little has been done in the way of reform. Agricultural laborers are the only group of workers currently excluded from basic human rights in New York State, rights such as overtime pay, collective bargaining, and a day of rest.

These workers are subject to harsh immigration policies and racist law enforcement simply because they come to the U.S. in order to work jobs where they are needed. What makes these workers any more "illegal" than our family members who came through Ellis Island from Europe, or those who have immigrated from Asia or Africa? By terming migrants as illegal, the state labels them as threatening, excluded, and unwelcome,

and then uses these fears and misconceptions as a tool to hide the inexcusable violation of these workers' dignity. If there are an estimated 40,000 farm laborers in New York State alone, why are they invisible to us? The new face of slavery lives no more than twenty minutes from the privileged sphere of our college, works thankless jobs, pays taxes but does not receive benefits, gets pulled over by police several times a month just for having brown skin, and lives in our communities for months or years sometimes never having an interaction with a local person. The face is not an abstraction, it is a living, breathing population of human beings who deserve our gratitude and are entitled to basic human dignity.

This is where we come

in. The system of injustice that oppresses migrant workers will not change without our help. This is the moment to put pressure on our representatives in the legislature and demand justice for farm workers. Join the 330 Miles Toward Justice march for farm worker rights this weekend on April 26th and 27th. Stand alongside the farm workers who live in our community and say that we will not be complicit in the slave labor and human trafficking pardoned by our state government.

The first march for farm worker rights in New York state history, a caravan spanning ten days demanding equality for farm workers in New York state, is coming to Bard. 330 Miles Toward Justice, sponsored by Centro Independiente de Trabajadores Agricolas and Rural and Migrant Ministry, will consist

of two simultaneous marches-one beginning in Seneca Falls and the other in Harlem-which converge in Albany on April 30th. The marchers are demanding that the Senate Labor Committee sponsor omnibus legislation to remove the legislative exclusions that deny farm workers the same rights as other laborers in New York.

A bill upholding the rights of farm workers has passed in the State Assembly for the past four years but companion legislation has failed to pass in the Senate. The march will put pressure on our representatives to abolish the racist, sexist, and exploitive policies of the agriculture industry in New York.

For more info: www.mlp.bard.edu or e-mail strawberryemily@aol.com

The new face of slavery is that of the migrant farm worker

American Peace Activist Bulldozed by Israelis

by Katie Jacoby

On March 16th in Rafah, Gaza American peace activist, Rachel Corrie, was murdered at the hands of the Israeli government. She was 23 years old and a student at Evergreen State College in Olympia, Washington. Rachel and seven other activists were part of the International Solidarity Movement, Palestinian-led movement of both Palestinians and internationals working together for an end to the Israeli occupation of Palestinian territory. Their work consists of non violent direct action methods and principals in resisting the daily brutalities of Israeli's 36 year old military occupation and illegal land confiscation.

When she was killed, Rachel was engaging in what is typically a relatively low-risk action, serving as an international monitor to an ongoing abuse of international human rights law. She confronted a bulldozer at 3:00 pm in the process of demolishing homes that the solidarity group had been sleeping at for the past four

months. Undoubtedly, defending the houses from destruction was extremely important to these activists.

An eye witness account from Tom Dale from Lichfield, Birmingham states, "All the activists were screaming at the bulldozer to stop and gesturing to the crew about Rachel's presence. We were in clear view as Rachel had been, they continued. They pushed Rachel, first beneath the scoop, then beneath the blade, then continued till her body was beneath the cockpit. They waited over her for a few seconds, before reversing. They reversed with the blade pressed down, so it scraped over her body a second time. Every second I believed they would stop but they never did." Rachel, clearly visible in her flaming orange jacket was deliberately run over by an Israeli driven, US-made Caterpillar bulldozer.

To some this may seem unfathomable, to some this may seem like mindless stupidity.

However, the nation of Israel and it's leader Ariel Sharon are blatantly violating United Nations Resolutions 1402 which calls for the immediate "withdrawal of Israeli troops from Palestinian cities, including Ramallah". Once again, Israel has shown

complete disregard for international law, having, for over 30 years violated United Nations Resolution 242, which clearly calls for "withdrawal of Israeli armed forces from territories occupied in the recent conflict". Members of the Israeli army and associated Israeli settler paramilitary units



have been responsible for the killing of 2,181 Palestinians and the injuring of another 22,218 between 29 September 2000 and 14 March 2003.

The situation in Palestine ought to be recognized as more dire than this article represents. Other peaceful observers, doctors and media personal have been killed

and with out the work of such international solidarity groups it is a possibility that lesser known atrocities might never have been brought to light. Please visit www.palsolidarity.org for eye witness accounts and photos submitted by ISM participants in occupied areas of Palestine.

The Death of Higher Education?

by Annel Cabrera

At least that's what the governor of New York is projecting in his budget plans for the next fiscal year. As the state tries to recover from the attack on September 11th 2001 and its impact on both the national and local economy, the state in return has shifted its attention towards spending more money on anti-terrorism while taking it away from higher education.

Financial aid and opportunity programs are in jeopardy of being either lost or transformed drastically, transformations that will threaten the likelihood of attending college for many students. The program that has received a lot of attention in the media has been HEOP, the Higher Education Opportunity Program. HEOP has been at Bard since 1970 each year admitting 14 students from economically disadvantaged families, whom, without this program, would not have been able to pay for thebardfreepress.vol4.issue7

college. The program has been highly successful throughout the state. HEOP has managed to generate high graduation and retention rates even higher than the national average for college students. Despite this success, the program has been experiencing cuts all throughout the Pataki administration. Last year the program was cut by 75 % (monies that later on were reinstated by a special grant from the state legislature) and this year, in Pataki's proposed budget intends on cutting it by half. What does this mean? For many of those involved in HEOP, it is clear that Pataki intends to slowly debilitate the program.

But the problem gets worse. Students from New York State, who attend colleges or universities in the state and are eligible for financial aid, receive money from the TAP, Tuition Assistance Program. The TAP award is determined by financial need every

year and in order to receive it, the students must maintain a 2.0 grade point average and be enrolled for a minimum of 12 credits. But this may soon change; if Pataki gets his way TAP will work on merit system. Students will receive two thirds of TAP while in college and one third upon graduation. For many that would mean taking out more loans to fill the gap that this will create, and loans that accumulate interest. Although the state does plan to pay for the accumulated interest for those that graduate, many think it is their way of saying they don't expect many to graduate, which is untrue and will cost the state more money in the end. To make matters worse, private institutions are going to lose support from Bundy Aid, which gives the schools money for being in New York State. Each year private institutions get money for every student that graduates, no matter where the student is from. The Registrar submits

information on the number of students graduating to the state and from there the state grants the school money that is given in installments throughout the year. The money received is then filtered into the management of the college, or wherever the institution lacks funds. There are other higher education programs geared toward both low-income and minority students that are being cut by the state, including STEP/C-STEP (the Science and Technology Entry Program), and Liberty Partnership Programs.

The Bard community is very well aware of the amount of money our government pumps into the military and the war in Iraq. Many of us protested and debated the war, growing fearful for our futures, yet expressing our worries and being active on our beliefs, meanwhile, our government has threatened and damaged many social justice programs. Our commitment to higher education

should be a fight we need to build strength around before it's too late. The bottom line is that many of us are here because of these programs and the loss of these monies will guarantee that many of us around the state will not be able to return to school.

For more information on how to get involved and current news visit <http://www.cicu.org/> or for a direct link to become involved with supporting student aid visit <http://www.cicu.org/supportnow.php>. The United Federation of Teachers is planning to rally against cuts made to education on May 3rd in Albany, while the HEOP Professional Organization is planning another Lobby day on May 8th in Albany as well. Bard's HEOP has promised transportation if there are students interest in attending the May 8th event, if your interested please e-mail me at ac344@bard.edu.

Muslims in the Military

by Emily Schmall

With terrorist suspicion running high, the one place the U.S. government hasn't looked is internally. According to some, the discrimination in U.S. society of people of Arab descent has not transcended into the military.

"I was on standby to go overseas, but it's not looking like it now. Possibly in a couple months, but currently, I'm needed here," said Nidal Allis, a U.S. Air Force agent stationed at the Pentagon's Defensive Communication System. At twenty-eight, Allis believes his position is enviable.

Some say that the greatest attribute of U.S. democracy is the opportunity for career advancement regardless of race or creed. For people of Arab descent, the U.S. military and federal law enforcement might be one place where this is true. The U.S. Marshals Service is one of several agencies now recruiting Arab-Americans, Arab immigrants and Muslims to serve, recognizing the assets of people familiar with the language and culture of occupied regions.

"I found it more open and welcoming than even civilian society," said David Fawal, a lawyer at the Law Offices of Archie Lamb in Birmingham Alabama. Fawal has served thirteen years with the U.S. Navy, 4.5 of those on active duty, and is now a

Lieutenant Commander of the U.S. Navy Reserve. As a prosecutor for the Navy Legal Services in San Francisco, he dealt with a range of civil and criminal cases. He does not believe soldiers would be shy about filing suits. Soldiers are hungry for success too, he said. "These soldiers want to do well and want to get ahead—if there's any discrimination, they'll be vocal about reporting it up the chain."

Although U.S. Sergeant Aban Akbar, a recent convert to Islam, is currently being held on charges of throwing grenades at his own troops, the 101st Infantry Division stationed in Kuwait, his religion is not seen as a likely motivation. "No one's looking at him as a terrorist. It seems that he was simply a man in distress,"

employer.

According to the military's Media Relations Division, there are 4,148 Muslims in the army, 117 of which are officers. There are over 10,000 Muslims on active duty in the armed forces today, and thousands of veterans whose sleeves and chests are covered with medals of honor.

In light of the anticipated backlash after September 11, a Gunnery Sergeant in the U.S. Marine Corps decided to remind people of the dedication of Arab people to U.S. defense by forming APAAM, the Association of Patriotic Arab Americans. Although records of discrimination cases in the military are not

publicly released, many of the near 300 members of the Association of Patriotic Arab Americans in the Military, or APAAM, had, before its formation, been searching for a coalition of defense and support. Information from the military is hard to come by, and some scholars suggest there might be some deterrents for filing a case. "No one wants to be singled out. The actual number might be higher. There have been a series of cases, but no one's doing polling," says Charles Moskos, a military expert and a professor at Northwestern University.

An extensive study recently released by the American-Arab Anti-Discrimination Committee reveals that violence against people of Arab origin has been



"sand monkeys." Brubacher said that the military is a microcosm of society as a whole.

Nidal Allis believes it is much better than that. "Discrimination in the military is not as prevalent—it's not like being out in the streets of in the city." A member of APAAM, Sergeant Allis joined because "After 9/11, I felt the need to show that terrorists do not represent the Arab people."

Many insist that the military is quite serious about issues of discrimination; it would pay to be. Cohesion was integral to the National Security State President Truman first touted. As the saying goes, when enmity from the outside is great, amity in the inside should be greater.

According to military officials, discrimination of any kind is not tolerated. It destroys morale. It compromises the mission, and jeopardizes lives. Still, "If

more situations arise, the military has made it as easy as possible to privately communicate a concern. A very detailed investigative procedure is in place that the chain of command must follow," says Fawal.

Indeed, Sergeant Allis found that the procedure was relatively painless. He had a brush with a colleague and decided to file a report. "I used the system that is there for all Americans. The problem was immediately squashed, giving me more confidence to speak out," he said.

high and is growing. In the first nine weeks following the 9/11 attacks, over 700 violent incidents and hate crimes were reported; there were over 800 cases of employment discrimination and 80 cases of illegal removal of passengers from aircrafts. How frequently Arab people are targeted for discrimination in the military is also up for debate. Sidney Brubacher, a law student and Navy vet who served aboard a submarine during the first Gulf War, said that discrimination and racial intolerance were part of daily routine. He cited a song that made reference to "towel heads" and

a law student and Navy vet who served aboard a submarine during the first Gulf War, said that discrimination and racial intolerance were part of daily routine.

said Tech Sergeant Rima Kassir of the U.S. Air Force. Many Arab-Americans in the military claim that it is an equal-opportunity

Vassar Workers Paid More than Bard's B & G

...continued from page 1

This disparity between Bard's B&G wages and the other schools' wages expands if a Bard B&G employee chooses to insure his family under Bard's plan. After paying 20% of his weekly take home pay, the grounds worker who makes an average of \$13.98 per hour only makes \$11.11 per hour. Trying to support oneself, let alone a family, in the Hudson Valley on \$11.11 per hour is next to impossible. This statement is strengthened by a study conducted by the Fiscal Policy Institute to calculate a livable wage for the Hudson Valley. Their 2001 report, entitled "The State of Working New York," concluded that one adult, who works 176 hours a week and supports one child must make at least \$17.33. This figure is taking into account the expense of healthcare.

According to workers for B&G, Bard's costly healthcare plan has left several B&G workers unable to provide healthcare for their families. Many simply cannot afford to sacrifice 20% of their income while struggling to pay for food, heat, gas, clothes and other expenditures necessary to support a family.

So, why is it that Bard (an institution that I like to believe is devoted to creating a better world for all) is supplying B&G workers with low pay and unattainable family healthcare when compared to the wages and benefits Buildings and Grounds workers receive at Vassar and Marist? When Jim Brudvig, the Vice President of Administration who conducts the negotiations with SEIU concerning B&G's labor conditions, was confronted with this unfortunate phenomenon, he replied by saying that he was not surprised that B&G workers at Bard get paid \$3 to \$4 dollars less than laborers at Vassar and

which has put us in a financial situation that is likely better off than Marist.

Even though endowments are almost always attached with stipulations requiring a specific use for the money, the interest made of the endowments are usually used to fund wages and benefits for workers at the college. So, if Bard is bringing in more money than Marist that can be used for wages and salaries, how come a grounds worker at Bard (who is supplied with Bard's family health plan) makes an average of \$11.11 per hour, while a grounds workers at Marist (who is supplied with the college's

the fact that students do not come here to admire creme de la creme plumbing systems. Students attend Bard to receive a great education, and Brudvig insisted that this relies on possessing an upper crust faculty which can best be obtained through high wages. The focus on high faculty wages is so prominent that the healthcare program that Bard offers faculty is even more expensive than the B&G plan.

Even though I am pleased to know that the faculty at Bard are well-paid, I have a hard time paying attention to the Marxist theories being thrown at me in Olin while thinking about the Bard

practices of the college correlates with the ideology it perpetrates. If this doesn't occur, the institution is setting an example of insincerity. In addition, how is global change ever going to occur if ideology remains rhetorical and is never implemented into action?

The bottom line is that Bard cannot exist as a leftist, pro-active institution when the college's direct employees are unable to provide healthcare for their families. We as students, who pay tuition upwards of tens-of-thousands of dollars, hold a responsibility to demand that the college allocates its funds in ways we deem is important. And I am confident that to many members of the Bard community, it is vital that B&G workers are able to take their children to the doctor.

Currently there is a petition circulating demanding that the college meets the needs of the B&G workers. All members of the Bard community are encouraged to sign the petition. There is also a working group comprised of students, union representatives and B&G employees who meets weekly on Mondays at 7pm in the Campus Center Lounge. All are welcome. Contact gf823@bard.edu for more info.

	Bard	Marist	Vassar
Skilled Trades	\$16.39	\$20.03	\$21.83
Grounds	\$13.98	\$17.20	\$15.43
(numbers shown are the averaged hourly wage)			

Marist. Brudvig said that everyone at Bard receives lower wages than at Vassar and Marist. This is likely because for a long time Bard was viewed as an under-endowed college. Although this still stands true in comparison to the affluent kingdom of Vassar, over the past two years Bard has received endowments of up to \$100 million

costless family health insurance) is bringing in \$ 17.20 per hour? When asked this question, Jim Brudvig connected the misfortune to an executive decision made by the Board of Trustees. Brudvig explained that Bard is committed to providing faculty wages that are comparable to even Vassar. He rationalized this by outlining

employees who are unable to take their kids to the doctor. It is a blatant display of hypocrisy when the labor practices of the college contradict the ideology being generated within the classroom. Such hypocrisy invalidates our education by rendering the college plentiful of intellectual matter that exists only to be rhetorical. Fulfilled education will not be available at Bard until the physical

Iraqis File Suit Against American General

by **Kate Crockford**

Tommy Franks charged with war crimes

10 Iraqi civilians are filing a suit against American General Tommy Franks, charging the commander of the American war in Iraq with war crimes in a Belgian court. The complaint will state that the 'coalition' forces indiscriminately killed civilians, bombed a marketplace in Baghdad, shot an ambulance and killed the people inside, and failed to adequately protect ancient treasures from looting.

According to the Washington Times, Jan Fermon, a lawyer from Brussels, who is representing the Iraqis, said they plan to ask an investigative magistrate to look into whether indictments should be issued against Gen. Franks. If an indictment is filed against Franks and other officials and they are convicted they would be sentenced by a Belgian court.

Fermon said that international arrest warrants could be issued, but that he doubted it would "get to that point." If arrest warrants were issued, the US officials could be arrested upon entering Belgium.

The Bush administration warned that Belgium would suffer "consequences" if the court takes up the complaint and if an indictment is issued against General Franks or other American officials.

Administration officials were quick to remember their opposition to the International Criminal Court (ICC) based on concerns about this type

the 'coalition' forces indiscriminately killed civilians, bombed a marketplace in Baghdad, shot an ambulance and killed the people inside, and failed to adequately protect ancient treasures from looting.

of complaint. According to international law, Bush and Powell cannot be tried while they are in power. Thus any trial will target General Franks and other US military officials.

"U.S. military officials had the authority but did nothing to stop these war crimes from occurring," Mr. Fermon said. "A military commander is responsible for war crimes even if he did not commit or order them, but also if he fails to take all the necessary steps to prevent the atrocities from happening."

The Iraqis can bring their complaint to the court in Belgium because in 1993 the country passed a law allowing the trial for war crimes of any noncitizens the world over. Mr. Fermon said the

plaintiffs wanted to appeal to the ICC, but "since the United States did not ratify the treaty to join the institution, we felt compelled to go to a court in Belgium."

"The most realistic scenario for us is that a serious, independent inquiry is made, and then those U.S. officials with serious responsibilities for the atrocities that were committed in Iraq are subpoenaed to appear in court," he said. "If they do not show up in court, then a court case can proceed with them being absent. If the court finds them guilty, they will be convicted and sentenced."

Ties between Washington and Brussels have been strained because the latter country did not support the military action in Iraq. Earlier this month, Powell said that Belgian law prohibited many US officials from attending NATO meetings in the country.

"It affects the ability of people to travel in Belgium without being

subject to this kind of threat. For a place that is an international center, they should be a little bit concerned about this," Mr. Powell said, according to the Associated Press. Mr. Fermon said four Belgian doctors working in Iraq during the war encountered Iraqi civilians who said they were victims of war crimes. The doctors, part of an organization called Medicine for the Third World, then advised the Iraqis to submit their complaints to a Belgian court.

The plaintiffs number about 10 Iraqi civilians, all of whom say they were victims or family members of victims in the war. "We don't yet know the precise number of plaintiffs because complaints are still coming in," he said.

The complaint, to be filed within the next few weeks, will accuse American and British forces of a number of atrocities. Among them are:

- The failure to prevent the mass



General Franks (not as hot as alex)

- looting of hospitals in Baghdad after the fall of Saddam Hussein's regime.
- Eyewitness testimony of U.S. troops firing upon an ambulance.
- The indiscriminate shooting and wounding its driver by U.S. armored vehicles of civilians in Baghdad.
- The bombing of a marketplace in Baghdad that killed scores of civilians.
- The attack on a civilian bus with an "energy weapon" in the town of al-Hillah, killing at least 10 passengers.

Bard Seniors get the Watson

source: **Bard Press Office**

students paid to explore themselves

Two Bard College seniors, Emily McNair and Vincent Valdmanis, have been awarded Thomas J. Watson Fellowship awards to pursue independent research projects abroad next year. McNair and Valdmanis are two of only 48 students selected from nearly 1,000 applicants. Fifty selective private liberal arts colleges and universities participate in the Watson Fellowship program, which awards recipients \$22,000 for their year of study and travel.

McNair, an anthropology major from Watertown, Connecticut, will travel to Patagonia (Argentina), Tunisia, Malta, Slovakia, New Zealand, and Vietnam. Her project, "Exploring the Lands of Honey: Beekeeping Around the World," focuses on the unique ecological, historical, economic, and social

components of beekeeping. "The overall goal is to learn enough about beekeeping, honey-making, and nonconsumption bee products to eventually be able to establish apiaries in agrarian communities," says McNair, stressing that she hopes her project will help support sustainable agriculture and provide income and skill diversification for members of the communities she visits.

Valdmanis, a political studies major from Rumney, New Hampshire, will examine the practice and effect of surveillance in England, Denmark, India, the Netherlands, and Hong Kong. His project, "Control Matrix: The Global Reach of Electronic Surveillance," will explore the political and social implications of surveillance systems, their technical functions, and how

issues of privacy, authority, and security are approached in various cultural contexts. "I'm interested in the technology being developed that has far-reaching implications for the future of privacy, such as cameras that can identify a person by his gait, computers that can predict behavior by analyzing video feed, and web-based systems that allow security guards in India to watch office buildings in New York," says Valdmanis. "I'm also interested in how these technologies can be used for political activism."

All Watson Fellows must conduct their studies outside of the United States as well as outside of formal academic institutions. Recipients are required to study and travel to countries they have never before

visited and to remain outside of the United States for no less than 365 days. The program provides its fellows with an unusual opportunity to take stock of themselves, test their aspirations and abilities, pursue their own in-depth studies, and develop a more informed sense of international concerns. "We look for extraordinary young men and women of extraordinary promise, individuals who have the personality and drive to become the leaders of tomorrow," says Norvell E. Brasch, the executive director of the Thomas J. Watson Fellowship Program and a former Fellow. "The program is designed to fund the most creative dreams of our Fellows with a minimum of restrictions. The world is their canvas and we let them tell us how they want to paint it."

The Thomas J. Watson Fellowship Program was begun in 1968 by the children of Thomas J. Watson Sr., the founder of the IBM Corporation, and his wife, Jeannette K. Watson, to honor their parents' long-standing interest in education and world affairs. The program identifies prospective leaders and allows them to develop their independence and become world citizens. During the program's history, more than 2200 Watson Fellows have taken this challenging journey. Many have gone on to become college presidents, professors, CEOs of major corporations, politicians, artists, lawyers, diplomats, doctors, and researchers.

The Empty Bowl Project

by **Amy Nightingale and Miki Glasser**

feeding the hungry

The Empty Bowl Project is a nationwide effort that was started by a group of potters and crafts people over fifteen years ago to help ease hunger in local communities. When famine and conflict are rampant throughout the globe, it is easy to forget the huge difference that we can make by helping people in our own area. By incorporating creativity, cooperation and unity (no blood for oil!), the Empty Bowl Project addresses the issue of poverty in a way that involves both the people who are aware of it, and those who did not realize that members

of their own communities were suffering.

The Project has a series of steps, each involving different levels of participation. The culmination is a large supper at which the bowls, filled with tasty and soulful delectables, are sold. The process is as follows:

1. Students make, glaze, and fire a collection of assorted and unique ceramic bowls – most likely through weekly meetings and occasional kiln firings. This allows many people to contribute a small amount of time and effort to a great cause, while expressing

their own creativity and empathy.

2. At the time of the dinner event, the students will cook a large variety and quantity of vegetarian and vegan soups. Bread, beverages and utensils will also be provided as part of the meal. This part of the event will also give students a chance to experience the joy of cooking for lots of people. Lots of food is a good thing.

3. Finally, a large and joyous dinner is held and much celebration and merriment abounds.

At the supper, participants are

invited to select their favorite hand-made bowl, in which they are served their evening's soup, which includes an unlimited number of soup refills and bread, as well as the souls of several Bard students. At the end of the event, the bowl is kept by the purchaser as a reminder that someone's bowl is always empty. All of this is available for a reasonable price of around \$6.00, and all proceeds are donated to local organizations that work against poverty and hunger.

The benefits of holding an event like this are numerous

and widespread for the whole community. The primary service helps local poverty-stricken, but the Project allows Bard students, parents, professors, and community members to work together in a simple and creative way. An activity like this is much more rewarding and stimulating than simply asking for monetary donations.

The community supper would be most successful if held at a time when the most people were available to attend. The members of the Empty Bowl Project

continued on next page...

SAC EVENT LIST

The SAC meets Wednesday nights at 7pm in the Student Action Center in the basement of the Old Gym. The Earth Action Collective, (B-EAC) meets Tuesday nights at 6pm in the SAC.

The Animal Rights, (ARG) meets Thursday nights at 7pm in the SAC. Contact Emily Steinberg at emilyioan77@hotmail.com for more info.

The B&G Working Group meets Monday nights at 7 pm in the SAC. Contact Gus Feldman at gf823@bard.edu for more info.

The Migrant Labor Project meets every Friday at 12:30 in the Kline Committee Room. Contact Betsaida Alcantara at ba974@bard.edu for more info.

Tuesday, May 29: Native American Lecture Series. "Algonquin Peace Making: The Way of the Heron." Village Dorm G Lounge. 7pm. Contact cn883@bard.edu for more info.

Wednesday, April 30: Solidarity Refugee Camp. This is a shout out to all of you that have tents or blankets and want to sleep outside. Tents will go up Wednesday night at 9pm. Meet in the SAC at 9pm. Contact Hannah Goldstein at hihannah100@hotmail.com for more info.

Thursday May 1:

In the US May 1, May Day, is a celebrated "anarchist" holiday. On Thursday, the Student Action Collective has organized a day centering on labor and unionization issues.

Wednesday, April 30: Student-led dorm cleaning on the night before May Day. Contact your PCs to see how your individual dorm can get involved to support Servicemaster employees. Contact Gus Feldman at gf823@bard.edu for more info.

12:00 - 1:30 pm: Kline. Peter Linebaugh will speak on the history and significance of May Day.

There will also be an apple-gathering contest at this time.

3:00: Kline: May Day Unacad mass. Contact Bill McCulloch at wm654@bard.edu for more information.

4:00: Campus Center Lounge. A Colombian trade union leader will present a short film entitled "Coca-Cola: Stop the Violence" followed by a short talk concerning the influence of Coca-Cola in Colombia. There will plenty of time for a question and answer session presented by members from the Fair Labor Organizing Committee. Contact Christine Neumann at cn883@bard.edu for more information.

6:00: Kline. No Sweat Apparel Fashion Show. Contact Andrea Muraskin at am844@bard.edu for more information.

7:00: Olin Auditorium. Panel Discussion: Labor Issues at Bard. Representatives from B&G, Servicemaster, Chartwells and the Bard Faculty will discuss their representative groups struggles on campus. Moderated by Matt Dineen.

Tuesday, May 6: Native American Lecture Series: "Native New Yorkers: Reconstructing the World of the Native Americans of the Hudson Valley." Village Dorm G Lounge. 7pm.

Saturday, May 10: Punk Rock Prom. The Last Red Room Show of the semester. Be there! ("or die"--Alex C)

Friday, May 16: International Day to Reclaim the Streets.

Saturday and Sunday, May 17 and 18: Montreal Anarchist Book Fair! Contact cn993@bard.edu to sign up.

SAC Movie Series continues on May 12 and 19 at 9pm in Weis. Contact Kiernan Rok at kr934@bard.edu for more info.

Prometheus Hacks at Clear Channel

by Kate Crockford

A young man, short, stocky, with curly black hair and a scruffy beard, stood in front of a semicircle of other young people in the basement of the Old Gym and spoke about radio.

He spoke about some problems with the media and with the government organization that controls it. He lamented the disconnectedness between democratic promise and the harsh reality of a deregulated world made safe for monopoly. He talked about the history of the Federal Communications Commission (FCC) and he knew damn well what he was saying. The man knew his history. The people listened.

The FCC, he told them, was born in 1934 with the Telecommunications Act, wherein the government cut a deal with broadcasters: the government would keep 'order' and maintain a competitive business environment and the broadcasters would operate in the "public interest," i.e. by relaying important messages to the public from government in crises, maintaining public files and adhering to fair employment standards.

Most of these rules, however, have been slowly whittled away and those of us sitting in the root cellar during the most excitingly informative teach-in I have ever attended learned that the scariest part is entirely contemporary: the FCC is now reviewing some regulations regarding monopoly laws. The man from the Prometheus Radio Project, as mentioned a well-informed guy, who came to warn us about this situation, is not entirely optimistic.

Apparently the FCC, answerable to congress only,

has been sidelined by the justice system as time and time again broadcasters have argued and convinced courts that regulations infringe on their first amendment rights.

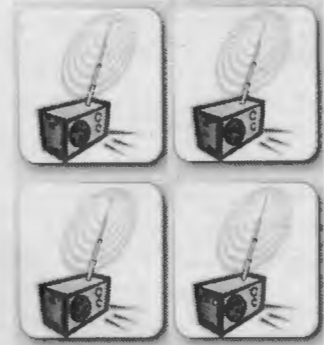
The current situation presents an interesting paradox. As the media becomes more and more centralized and what we see, listen to and read are increasingly owned by the same few people, and as the FCC cracks down on alternative broadcasting like Pirate Radio stations, we are all losing our rights to freedom of speech.

Pete Tridish, the man with the information, is a former pirate. He quit that game, however, to delve into the sticky world of straight-up politics and try to fight the conglomeration of the media and the interestingly coincidental crackdown on alternative broadcasters.

So what of the current situation and what are people like Pete trying to do about it? Well, the former is rather depressing and disturbing so we will tackle it primero.

Horribly enough, the new chairman of the FCC (always appointed by the president for five years, though they rarely complete terms because the job is considered a political stepping stone) is Michael Powell, Colin's son. Powell does not pretend to care about standing in the way of a monopoly like Clear Channel becoming more powerful. He has even tried to connect the deregulatory, anti-democratic legislation to American ideals and patriotism!

"The flame of the American ideal may flicker, but it will never be extinguished... We will do our small part and press on with our business, solemnly, but



resolutely," he said.

According to Pete, "Powell has publicly dismissed the FCC's historic mandate to evaluate the actions of corporations based on protecting public over private interests. That standard, he said, "is about as empty a vessel as you can accord a regulatory agency." In speaking to Congress, he referred to corporations as "our clients." The current FCC majority fundamentally does not believe in the basic mandate of the agency."

But there are actually people working to resist this travesty. Democracy is completely impossible if one person controls the media (that day is soon coming if we do not support people like Pete and do our own organizing).

The Prometheus Radio Project is an amazing organization that works to educate the public about these dangers, lobby the FCC, reach out to small communities and help start alternative radio stations, provide technical and legal support to pirate stations nationwide, get licenses for small stations, and do research. They offer internships to students. Check out their website at www.prometheusradio.org for more information because I am too damn tired and busy to tell you anything else about it.

But it really was the best teach-in I've known.

Bard Native American Institute

by Christine Neumann

The Bard Native American Initiative, begun almost a year ago by sophomore Taun Toay, has taken up strides to increase awareness of Native American history and culture. TONIGHT, the group's latest achievement, the Native American Lecture Series, will premiere in the Lounge of Village Dorm G at 7pm. This first lecture will present the ancient Algonquin way of peace making and diplomacy. Thoreau first learned of civil disobedience through Penobscot leaders Joseph Attien and Joseph Poils. Through his writings, Thoreau later passed on the concept of non-violent non-cooperation to Mahatma Gandhi and Martin Luther King. Although specific knowledge about "The Way of the Heron" is on the verge of extinction, its principles can still

be found relevant by tens of millions of peace marchers around the world.

The second lecture of the series will be presented next Tuesday, on May 6 in the Lounge of Village Dorm G at 7pm. This lecture, entitled "Native New Yorkers: Reconstruction the World of the Native Americans of the Hudson Valley", will touch upon little-known history of Native America in this region from both before and during the early colonial period. It will present the best available research in history, linguistics, archaeology and oral tradition to answer questions of spirituality, culture and communication. Pritchard builds a logical "working model" of Algonquin society that could possibly inspire a fresh critique of our own society and its methods of solving problems.

Evan Pritchard, one of the foremost writers on Algonquin history and culture, is a descendant of the Micmac people. Pritchard founded of the Center for Algonquin Culture, and is Professor of Native American history at Marist College. He is also the author of the widely praised Native New Yorkers, and No Word For Time, The Way of the Algonquin People.

The Bard Native American Initiative would like to extend its warmest welcome to everyone who would like to get involved with Native American issues at Bard College. The Native American Lecture Series is the first step toward a much greater goal that will continue into the next semester. In the fall, we will present other Native American events including traditional dance and music. When these programs succeed, and

Empty Bowl Table at Spring Fling

continued from next page...

propose to hold the supper during Parents' Weekend of the Fall 2003 semester. A community supper held on campus would provide additional activities for parents

and students during parents weekend, give parents another opportunity to brush elbows with our wonderful and elusive faculty, and also accomplish the small feat

of easing hunger in the Annandale area.

Look for our table at spring fling this weekend, and when you see

Bard: a Place to What?

by Kate Crockford

Bard is a cool place because it's a relatively progressive and idealistic community. We have a student organization that advocates playful sex with whips and leather, a student-run space that's the shit (yes, yes, this is changing...), approachable faculty who usually and truly care about what we are thinking, and a bureaucracy that is, while sometimes clogged, rather easy to maneuver and human-friendly. Leon Botstein is a big fan of good, progressive education for all people, and he has arguably single handedly shaped Bard into the progressive, idealistic and safe 'place to think' of his dreams.

I have always assumed that nurture has as much to do with who we are as does nature, perhaps even more. I think that I am who I am mainly because of who my parents are and how they raised me, and because of my lifestyle and the people that surrounded me as a child. I also think that people who grow up in a certain socio-economic class with a certain color of skin end up at places like Bard more frequently than those of other socio-economic classes and skin colors.

Bard has been making somewhat of a lame effort in terms of diversifying the student body. We all know it: there are white people everywhere. But Bard makes a pretty reasonable attempt at helping students from different socio-economic classes attend. I know quite a few people who pay nothing, and many more (including yours truly) who get lots of help. I assume that Leon wants people from the lower economic

classes to have the opportunity to attend Bard and 'think' along with the rich people. I assume that he recognizes the importance of the family, too, in terms of determining who is going to go to college regardless of the available funds.

Let's just look at a quick example of something that might happen right here on Bard campus:

Ahmed Smith works as a plumber at Bard. He's worked here for about seven years, is married and has two kids. He is a very intelligent guy and a skilled tradesman. But he has a problem. He can't afford health insurance for his children unless he does work on the side, outside of the forty hours he puts in at Bard. Not to mention the fact that the new PAC has all of this new plumbing technology that he has to learn how to maintain, and that requires extra time, too. And as the campus is expanding, they aren't hiring new guys, so he has a lot of work to do in those forty hours.

Even if he works weekends and nights in addition to his forty hours at Bard, however, he still can't afford health insurance for his family, so his wife does work here and there in addition to her full time job. So the two of them aren't home often, and he barely gets time to see his kids. He's not really bitter about it because he knows someone has to pay for health insurance for the family, but he thinks that he wouldn't have to work so much if Bard would change its policy and pay for his family's health care the way Marist and Vassar do for their employees.

Now let's take a step back to the education part about

Leon and his ideology. This guy, Mr. Smith the plumber at Bard, wants to send his kids to Bard (they get to go for free, per usual for children of college employees) and so he doesn't want to just quit and go to Vassar or Marist where he'd get full health coverage for his entire family. He likes Bard. He thinks it's a progressive and idealistic community and wants his kids to have the opportunity to attend. But that means that he has to make sacrifices, and his family ends up losing a lot. The kids go to daycare where they watch television and there aren't enough adults to read to the children. The kids come home at night and Mr. and Mrs. Smith, if they are home at all, are tired from working. Thus reading to the children becomes a chore, not at all the joy that it should be and that it is for many parents who don't have to work 60 hours a week to get by.

So the kids grow up watching television instead of having been read to every night by their parents and attending a private, progressive daycare where television (read=the imagination vacuum, or, the diabolical enemy of thought) is outlawed. Thus the kids grow up to do only fairly well in school, and things don't really change that much around the home front because mom and dad still have to work all of the time. And the kids don't understand why they can't be around more. And we arrive at an ironic and sad little conclusion: that free education at Bard that dad is sticking around for won't be worth much if the kids don't go to college.

You can see where I am going with this.

I spoke to some guys

tonight at a meeting with Buildings and Grounds workers and they told me stories similar to this one. We, in this country, need to push for universal health care so that

either go without some things or work two or three jobs to make ends meet.

Bard is supposedly a progressive and idealistic place to



the 44 million Americans who are uninsured today can get the health care they need and so that guys like Mr. Smith and people like my parents don't have to make tough decisions about what to do with the next paycheck because 1/7 of it is eaten up by the greedy insurance companies. But universal health care isn't going to happen for the guys at B and G any sooner than it is for you and I, and their contract expires this June which means they are up for negotiations.

Students at Harvard organized a living wage campaign and they and the workers, after a lot of hard work and struggle, won.

We pay tuition. I don't feel good about the fact that the people who work here pay so much of their salaries toward health care every week. One day of the week's work goes straight to the insurance company. This situation causes most people to

'think'. Think about this: imagine if your father were Mr. Smith. We have power as tuition paying students.

There has been a debate on campus about whether or not Bard is a democracy. Let's put it to the test.

There is currently a campaign happening, wherein students are organizing with B&G workers in order to galvanize public opinion and show the administration that their policy is unfair. We are going to demand that they cover employee health insurance as well as that of their family members. To get involved, please contact Gus Feldman at g823@bard.edu or Kate Crockford at kc859@bard.edu. Oh, and your professors don't get coverage either. Kinda makes you 'think', doesn't it?

BNAI and Native American Studies

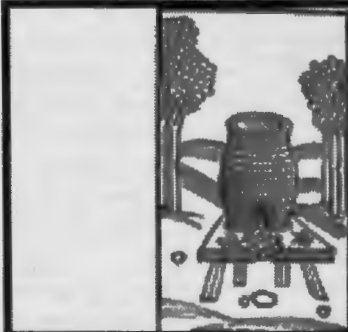
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indeed they will if people come out to show their support at our events, the BNAI hopes to see the administration agree to a Native American Studies program that

would contribute and complement the other ethnic studies programs at Bard by Spring 2004.

please contact Taun Toay at tt734@bard.edu or Christine Neumann at cn883@bard.edu

For more information



the beehive collective comes to bard
 1 pm may 4th
 meditation garden
 revolutionary art collective
 you want to hear



AAAAAAAAAHHHHHHH!
THE ROOT CELLAR WOULD NEVER ALLOW THIS!

come get your tasty
 vegan snacks and good
 company at the

ROOT CELLAR

newly reopened in the old gym basement

PAC center Access and Student Protest

by Rafi Rom

Bard's Center for the Performing Arts opened last weekend, but you wouldn't know it just from walking around campus. Unless one of the many lost 50-somethings stopped you and asked for directions to the "new Gehry building."

For such a high profile opening weekend, with two nights open solely to the Bard community, one would think that perhaps a poster or two would find its way onto Kline's walls, or a simple brochure with instructions on how to purchase tickets would be campus mailed to the community. Neither of those things happened. An outsider wouldn't know this new building was even on a college campus, unless you caught the 20-odd protesters chanting, "Botstein is a corporate whore" Friday night outside of the PAC. Student attendance to the opening performances was unbelievably low. I can prove this, at least anecdotally: At Saturday's performance I made my way to the pod-shaped box seats on the third floor and noticed that all the heads below were capped with gray hair, male pattern baldness, or both.

Bard students—often reactionary to change—need to confront the reality that the performing arts center is here to stay, and start attending and shaping the performances. Administrators need to finally recognize widespread student disenchantment when it occurs, as it is now, and start listening.

Since this new building is in fact on Bard's campus, obviously some response to general student frustrations needs to happen. That something should occur now, and I think it should take the form of a student liaison—elected at the next student government forum—to the performing arts center. This student should represent any student concerns relating to the center. This student should not be considered with what Leon Botstein considers valid or invalid student issues; let Jonathan Levi, the director of the center, handle Botstein's concerns. There needs to be a consistent student voice present in the decision making of the center, just as members of the Student Life Committee influence campus policy, students on the Educational Policy Committee take part in academic decisions, and

Board of Trustee representatives take part in trustee meetings.

I think a liaison to the PAC will solve all of our problems. Or at least offer a means of expressing them. There are several valid criticisms of the performing arts center, ranging from the fundamental problem of always associating art with wealth, to general student frustration over how the administration has handled the center. The lack of on-campus publicity is unjustifiable. Besides a sleek invitation campus mailed to me two months ago inviting me to some senior concert (which I promptly lost), I don't recall receiving anything about the performing arts center. Although an invitation so far in advance is probably necessary for our high-class trustees, all Bard students need is a few flyers and maybe a campus wide e-mail sent two days in advance.

(The only e-mail I remember seeing is the one that informed Bard students that our already shoddy shuttle service was cutting even more stops to service the PAC instead.)

The second is a lack of student

art. Late April and early May are the two best months to visit Bard, since all the seniors majoring in the arts hold performances, film screenings, and exhibitions constantly. Why couldn't there have been a Bard student music showcase, or perhaps a senior film screening? These events could have perhaps provided members of the surrounding community an opportunity to enjoy the new center even if they couldn't afford tickets to some of the professional performances. And please, no \$5 brownies or bubbly fruit drinks at our shows: although the fancy display may fool the trustees, students know Kline food when we see it.

But the students are not the victims here. Very few students actually attended any of the performances last weekend, in part because the school did such a terrible job promoting the events to students, in part because of laziness. Its great to blast the administration for their obvious inability to connect with the students at all about how the Center for the Performing Arts is going to affect Bard. But it is also depressing that students seem to be complaining for the

sake of complaining, not out of any interest in the performing arts.

A student liaison to the performing arts center can solve these problems, since a lack of communication is obviously the biggest issue. The administration needs to consistently inform students about policies (not after the fact, like with the café in Manor), and students need to formally present their grievances with a clear focus.

The representative could work with the administration in designing a system ensuring Bard students always have access to the regular shows. The liaison would also help students interested in utilizing the performing arts center navigate what I am sure is endless bureaucracy. Thirdly, and perhaps most importantly, this student would be the primary student government representative responsible for representing the views of the student body on all other decisions relating to the PAC.

In essence, the student liaison will remind the Bard administration that the students, now facing \$38,000 a year tuition, are the most important donors.

PAC Manifesto

A copy of the manifesto handed out to the PAC gala attendees

We, a group of concerned Bard students, celebrate that there is a new space for the performing arts at Bard, as it is a necessary addition to the campus.

President Botstein wrote the following in the PAC opening program, "For the Fisher Center to flourish, we must sustain continuity in the love of the arts among students and the public. To that task this fantastic facility is dedicated."

But we are skeptical of this promise. We are afraid of this campus turning into a PAC with a college attached to it.

We are not fundamentally against the PAC, we are against its implications and its potential side effects on the college.

Here are some examples of what is already happening, and a preview of things to come:

Students cannot afford the exorbitant ticket prices for performances.

Manor, a dorm to the left of the PAC is to be partially turned into a café for the PAC, students have already been kicked out of rooms for construction in this student space.

Police have occupied the campus roads.

The PAC contributes to a dramatic increase in traffic and parking problems on campus.

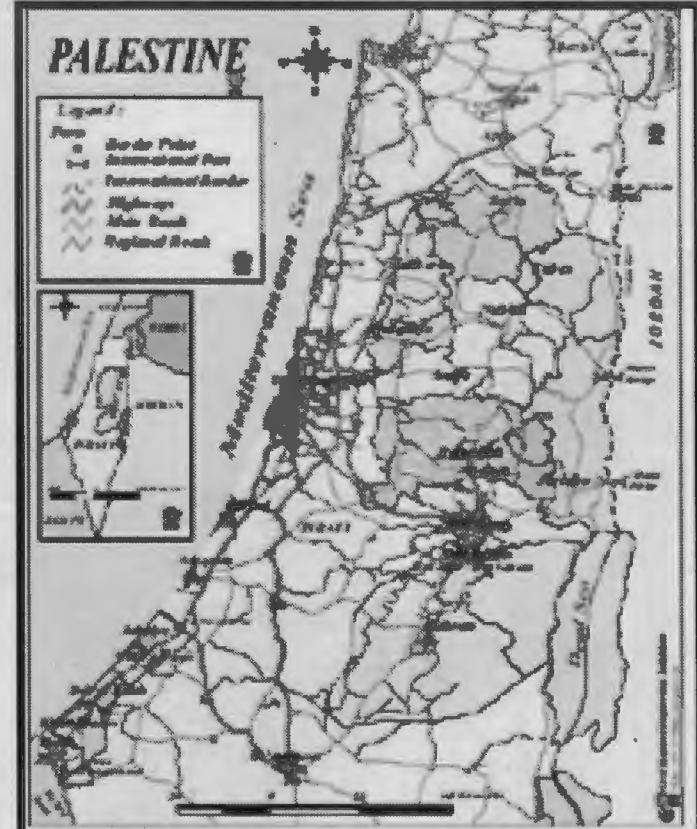
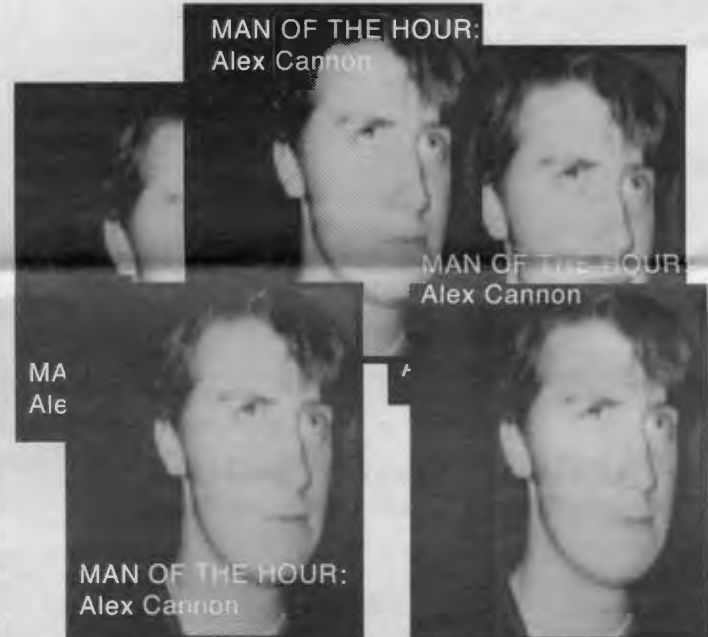
The PAC construction staff was not acknowledged in the opening program. (No one knows who built the pyramids.)

President Botstein, admitted, when speaking of the PAC, that from the outside it looks like a prison, this could be viewed as a metaphor for the PAC's potential effect on the campus

Much of the money for the PAC was generated from corporate sources. This is a symbol of corporate culture and this is manifested in everything Frank Gehry stands for. As the following quote from the defunct Enron corporation's Gehry retrospective exhibits:

"Enron shares Mr. Gehry's ongoing search for the moment of truth, the moment when the functional approach to a problem becomes infused with the artistry that produces a truly innovative solution. This is the search Enron embarks on every day by questioning the conventional to change business paradigms and create new markets that will shape the New Economy. It is the shared sense of challenge that we admire most in Frank Gehry."

Bard students' lives do not stop and start at the administration's command.



**Free Palestine
fridays 1:30 . SAC
all are welcome
and encouraged to attend**

Alex Cannon: Locked and Loaded

by Free Press Staff

Imagine this scene: You are a beautiful woman. Your life is being threatened by ten armed men, a fall from a sheer cliff-face, an ex-boyfriend is trying to get back together with you, a dragon is blowing flames... and... and uh, you broke a heel... or something. What's the only thing that can save you? Alex Cannon, most eligible bachelor on campus,



that's who. (cue Disco Inferno, as covered by At the Drive-In) Who's the man that can woo a woman with only a shrug and a seemingly disinterested smile? Who's the man whose own parents think he's gay even though he continually tells them otherwise? Who's the man who gets mistaken for a fourteen year old

boy despite being twenty-one? Who's the man who has amassed the most man-crushes among his straight friends? Who's the man who wields a guitar like a butcher wields a cleaver? Alex Cannon, most eligible bachelor on campus that's who.

With keen senses of both humility and absurdity, Alex Cannon truly embodies the peak of the American male. Who else is able to exude

sexiness while being dressed as a robot at drag race. While being sensitive, Cannon may also be the most powerful man I've ever met. With a simple wink Alex can cloud men's minds and make women weak in the knees. I've yet to meet a single person who wouldn't willingly make love to Alex Cannon with their dying breathes.



Alex Cannon, Bard's most eligible bachelor. Seek him out.

PAC Bard Style

continued from page 1

students did not have reasonable access to the performances that would be held in the building but rather had to pay costly prices for tickets and run the risk of sold out events. The Gehry building, they argued, was designed primarily to serve the interests of non-student groups. One student could simply not understand how Botstein could

have organized the construction of this alleged architectural masterpiece to move his orchestra out of a tent while she and her classmates resided in a trailer propped-up on cinderblocks that the school calls Bard housing. They also sighted the steadily increasing tuition as a major concern for the student body. It

could not be reconciled that the student's un-elected President had just spent the past several years on a whirlwind fundraising binge, chasing after a sum total greater than the College's own endowment exclusively for the construction of the Performing Arts Center.

Although the students'

accusations of administrative mis-leadership must have tossed Botstein a bit, (especially due to the mention of the uproar within the New York Times article on the PAC opening) it seems that in order to really cut through the cloud of early post-PAC administrative ecstasy, larger, louder, nuder

and more organized groups of concerned students will help this weekend, especially at this vulnerable time when so many people important to administration are coming to Bard to visit the Gehry building.



The Bard Free Press

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The Free Press reserves the right to edit all submissions for spelling, grammar, and coherence. It protects the student journalists' First Amendment rights and accepts the responsibility which accompanies that freedom. Content decisions are made by the student editors and the staff. The Free Press will not print any material that is libelous in nature. Anonymous submissions are only printed if the writer consults with the section editor or editor-in-chief about the article.

All articles in the Opinions and Extra sections reflect the opinions of the author, not necessarily those of the Free Press staff. Responses to Opinions articles are welcome, and can be sent to freepress@bard.edu

Contributors: Annel Cabrera, Kate Crockford, Miki Glasner, Katie Jacoby, Brook Lillard, Emily Price, Brendan Murray-Nellis, Amy Nightingale, Christine Neumann, Emily Price, Kiernan Rok, Rafi Rom, Emily Schmall, The Rock and Roll Society, Joe Vallese

"The Alex Cannon Issue"

- Tosh post-it Chiang
- Liv post-prog rock Carrow
- Christine post-Neumann
- Ell post-al Lehrhoff
- Mike post-atari(s) Lerman
- Farihah post-frog Zaman
- Drew post-AA Gray
- Kelly post-feltler Berry
- Matt post-DIY Dineen
- Tim post-master Abondello
- Liz post-cereal Koerner
- Kate pre-feltler Crockford

Fashion model=Ellen Jordan
Tortured Scholar=Rachel Ableson

We're Sorry that we couldn't publish all the submissions

Idiocy

by Free Press Staff



*The Old Gym is unique in that **NO OTHER COLLEGE HAS A SPACE LIKE IT.** Kids at colleges like Williams, NYU or UC Berkeley don't know what its like to have a building for your own use, expression and satisfaction. The administration has been great in understanding that the Old Gym fosters a thriving student culture. The building itself has been written up in numerous publications including Maximum Rock and Roll-- which cited the Old Gym as one of the last of it's kind: a place where kids can organize and create without limitation.*



Q: Like ac/dc, YLT, Enon, Modest Mouse, At the Drive-In, Dimemberment Plan, blue hoodies and film majors??

A: Alex Cannon

BROUGHT TO YOU
BY THE ROCK AND
ROLL

Art from the Palestinian Resistance in the 20th Century

w/ Samia Halaby

a Palestinian artist, historian, and critic

7pm

MPR

May 13th

Erase Errata Play Avery Courtyard

...relocated show rides the gravy train
by **Liv Carrow**



mini-bands miniscule drum set



so rocking that the camera couldn't take a clear shot of Erase Errata

The chilly temperature of the courtyard between Avery and Blum last Thursday night was certainly no obstacle to the marathon of rock which climaxed with a performance of Erase Errata and included a diverse lineup of non-Bard bands.

Scheduled as a Red Room show, Erase Errata, and their openers Les Georges Leningrad, Raccoon and Mini Band played from 9:30 to midnight, outside in the cold, to a good sized pumped crowd.

Openers Raccoon and Mini Band, both from Philadelphia, were sponsored by the Entertainment Committee. Mini Band, who began the show, had a cruddy sound but a delicious gimmick: they played

tiny instruments and laughed at themselves throughout the whole set, which was pretentiously long for a first opener. They also annoyingly announced that they were "Mini Band from Philadelphia" about 700 times. Raccoon played a tighter set, and neatly switched instruments several times in their performance. Their music had a classic rock/emo/jammy type sound- "for people who can't decide whether to wear Birkenstocks or Adidas," and was probably inappropriate to open for the acts to follow, but was a nice addition to the atmosphere and prolonged the musical magic in an inoffensive and good-natured way. Raccoon and Mini Band had no musical relevance to Erase Errata but were somewhat entertaining

and served to heighten anticipation for the good bands to come.

Les Georges Leningrad was arguably the sweet creamy surprise middle of the evening. Four French Canadians in homemade circus-freak masks, one wearing a skintight catsuit, screamed and banged their way into the audience's hearts and spoke with adorable French accents. They knocked over keyboards, they looked good despite their wacky fabric faces, and their music invoked an irresistible desire in its audience to have temper tantrums and yell and strut around like the two vocalists did. If their music didn't please everyone, their gimmick did, and they disappeared back into the crowd as mysteriously as

they arrived while their dissonant beats kept toes tapping and even inspired some to do some Bard Indie Dancing (robot-arms, head swaying and 'dancy-face') for a few minutes at a time.

Leningrad was a tough act to follow but the pressure was relieved by a masochistic and nosily drunken performance by one Frank. He said he wanted to get everyone pumped up for Erase Errata, and did so by flailing around and moshing while knocking over equipment.

Erase Errata had a chilled but grateful audience when they began their 45 minute set. They played several songs for an encore which was extra cool of them, since it was so damn cold out and probably made playing

a bit more difficult. Naturally they were amazing, and were everything their fans expected and more.

People left the show satiated on a fat dose of rock, but more importantly, with an assurance that lack of indoor student space does not mean the rock will stop. The creativity of the Red Room organizers in finding performance spaces cannot be taken for granted any more than the importance of saving the Old Gym should be. The show went on, it went well, outside in a courtyard. People came, they listened, they liked (or didn't) but in any case, the shows must go on, even if it has to be outside Blum and Avery, in Stevenson Gym, the MPR, or in Kline. You can't stop rock and roll.

Back off Ref, You Can't Stop the Rock *students takeover the old new gym*



by **Matt "DIY as fuck" Dineen**

So I had been thinking all weekend about the infinite possibilities of having spontaneous rock shows all over campus. The idea of a band playing in spaces such as the game room or the porch of the campus center or in front of the library got me really excited. It's about reclaiming public space and making rock n' roll dangerous again. It had to happen, and soon. This was the weekend of April 11-13. After spending all of Sunday in my room tending to my neglected senior project, I emerged Monday morning only to be greeted by the tragic news of the Old Gym arson two nights before. I literally could not believe it at first. This was not happening. But as we now know, someone actually did light a fucking mattress on fire in the Old

Gym thus rendering the space off limits even to this day. Fuck. I didn't immediately make the connection, but this horrible turn of events made my spontaneous roving rock n' roll fantasy even more desirable, if not downright necessary. The very same day, April 14, I was eating dinner outside Kline, enjoying the wonderful spring weather, which served merely as a Band-Aid for coping with the Old Gym tragedy. It was beyond coincidental when Lora came up to me and urged me to attend a show that night at 10:00 pm...yes, a spontaneous rock show on the roof of Robbins! Fuck yeah! Was she reading my mind or what? Apparently a band from Portland, Oregon was scheduled to play



"please stop, the players are getting in fights"

and since the Old Gym was out of commission the Ladies Misbehavior Society, who were sponsoring the show, had to get creative. Despite all the work I needed to do I absolutely had to be there. I was psyched. Minutes after Lora told me the plan and announced it to the outdoor Kline-goers there was a debate between the show organizers and members of Bard's intramural soccer league who were worried about the spontaneous rock show conflicting with their 10 o'clock game in Stevenson Gymnasium. There was a simple solution: Move the show to the gym! The roving rock revolution was born... What a beautiful site it was to witness these two West Coast punk women, of the drum-cello duo Discharge Information

System, carrying their equipment up and down the stairs of the eternally sterile Stevenson Gymnasium. Holy shit, this was really happening! The soccer game was already going on as Andy and Melissa carried their drums and cello into the basketball/soccer court. They set up in the southeast corner of the court while the student referees and some players on one of the teams became confused and outraged. Most of the soccer players were pretty excited to have a soundtrack to their game though. Nearly 4,000 miles from their hometown, the touring Discharge Information System was asked by the intramural referees to "keep it to 5 minutes" as they set up. The refs just did not get it. But I wasn't the only one who could realize



"please bring on the rock"

how incredible this moment was. As DIS began their first song they were surrounded by a cluster of two dozen Bard rockers, most of whom had never set foot in the gym before. It was time to rock the Old New Gym! Unfortunately, DIS only played one song before the refs made them stop as a couple players complained about the disruption of their intramural routine. But we were determined to have our dose of spontaneous rock. The band quickly transported their equipment to the hallway of Nike posters, Coke machines, and ping-pong tables. So funny. We followed them out there and as far as we were concerned the soccer game was over. Discharge Information System got

...continued from page 13



by Mike Lerman

Three trips back and forth to Philadelphia, lots of money spent on parking and tickets, one opening night party, countless hours of film viewing and I'm finally ready to talk about the behemoth that was the 2003 Philadelphia Film Festival. This is the 12th year for the festival, and the first under this title (previously The Philadelphia Festival of World Cinema, so named by Director of Media Relations Andy Preis, was quite a tongue

twister). With 240 features from nearly 50 countries, the films are split into 12 different sections from Contemporary World Cinema to Eastern European Cinema.

I asked Ray Murray, Artistic Director of the festival, what sets the Philadelphia festival apart from other festivals around the world. He described film programming that one would not usually find at a festival as being one of the major differences, such as the presence of the Danger After Dark series. I also spoke to the main programmer and creator of this series, Travis Crawford, about his history with the festival. Crawford, an experienced

journalist with a resume that includes such magazines as Fangoria and Movie Maker offered his services to the festival three years ago. He proposed that the festival include a series focusing on the edgier side of humanity, often with an emphasis on horror films. To his credit, Crawford programmed some of this year's best films, including Aragami, a Japanese samurai movie comprised of 75% dialogue, and the brilliant Korean film Sympathy For Mr. Vengeance, which he cites as his favorite film in the festival. He's not alone. I would agree and so would many audience members including the 90-year-old volunteer that sat near Crawford during the second screening and gasped

several times at the violence, but then exclaimed to him once it was over that it was a beautiful film. The film went on to win the



festival's Jury Prize for best film. The Japanese 2LDK, another Danger After Dark title, won the Best Director award from the jury. In 2LDK, which was actually made as a counterpart to Aragami (dueling directors making dueling films), director Yukihiro Tsutsumi presents the audience with a dark



comedy about two roommates in a duel to the death over the same living space, job and boyfriend. Though the humor aspect of the film does not always succeed, it does manage to pack in interesting meditation on a plethora of items related to Japanese popular culture.

Since he started at the festival, Crawford's job has expanded greatly. This year, he also programmed several films for the Contemporary World Cinema series, including the amazing Korean improvisation Turning Gate, the innovative animation My Life As McDull, the extremely entertaining Japanese table tennis film Ping Pong and the well made albeit immensely depressing Lilya 4-Ever from Sweden. In general,

this series is home to some of the most popular films in the festival. Examples include the extremely mediocre mother and daughter movie Ghost River (which, frankly, is not worth the hype), A Peck on the Cheek, the new masterpiece from controversial Indian director Mani Rathnam, the virtually plotless but beautifully shot and scored Swing, and the exquisitely directed Chinese melodrama Spring Subway.

Murray himself, who is one of the main programmers for this series, says that an engaging story and an interesting approach are two of the most important things to bear in mind while programming.

But the real crowd-pleasing section of the festival is the documentary series. These are the films that always go over well and they've got the votes to prove it, with a program that contains the top four highest voted films in the audience ballots.

Admittedly, I did not get to see the highest voted documentary, entitled My Architect, but I do have a favorite of the films that I did see. That, hands down, would be Spellbound, the film that follows eight kids on their journey through the national spelling bee. Director Jeff Blitz comprises a film that might as well have been shot by Christopher Guest, timed perfectly to go punchline to punchline. The thing is, this is not a fictional group of characters trying to improvise comedy, but a film about real people in real situations. Also popular in the Documentary Tradition series is the French film Winged Migration, which was made up of an hour and a half of interesting and beautiful

footage of birds and not much substance.

It is these fresh approaches to filmmaking that makes festivals worthy. The Philadelphia Film Festival also honors the artists who dedicate their careers to coming up with these interesting approaches; filmmakers like Spanish director Alex De La Iglesia who this year won the festival's Fantasmagoria award. Iglesia, whose career is still in some ways in it's earliest stages, specializes in genre blending and intentional

campiness. In such films as Perdida Durango and Mutant Action. Accompanying the award, which went to Ken Russell (Tommy) last year, was a showing of Iglesia's new film 800 Bullets.

Iglesia, according to Crawford, was quite an attraction of his own. He got off the plane and asked the festival representative, "Where is the orgy tonight?" He then proceeded to get driven around while he drank and ate cheese steaks until four in the morning. Other plans for his time in Philadelphia included buying comic books and running up the art museum steps as the world's largest Rocky imitator (Bear in mind, Iglesia weighs at least 250 pounds). But in the end, Crawford said that he was great to have around. "He was really articulate about his films ... and he really wanted to come."

Among the other unique artists that the festival honored this year were four of the people who are involved in Adult Swim, a series of animated programs targeting older audiences that airs every Sunday night on cartoon network. One of them was Philly's own Schoolly D, who was not only a guest on the show Space Ghost Coast to

Coast, but also does much of the music for another one of the shows, Aqua Teen Hunger Force. Alongside him was the creator of Aqua Teen Hunger Force, Dave Willis, the creator of Sealab 2021, Matt Thompson and the producer for much of the Adult Swim programming, Jay Edwards. Not only did they show new episodes from the upcoming season at the panel discussion that they held, but they entertained their audience by telling eccentric stories ranging in topics from the creative



A peck on the cheek

800 Bullets

Iglesia

process behind Space Ghost to the experience of animating Glen Danzig. Other oddities at the festival include the Beyond the Frame series, housing some of the best and worst avant-garde contemporary cinema. This series included such films as Sabu's The Blessing Bell, the story of a drifter moving from predicament to predicament in an interesting meditation on life, and the abominable Everyday God Kisses Us On the Mouth, a tiring portrayal of an awful human being's attempt at playing God. Beyond the Frame is also where you can see some of the current best experimental



The Blessing Bell

shorts including work from Jonas Mekas, the late Stan Brakhage, and Bard's own Peter Hutton. This, in my opinion, is the best avant-garde work that the festival picks up on.

"Identity" Reviewed

by Joe Vallese

A violent thunderstorm. A deserted motel. Ten strangers — with seemingly no connection to one another — picked off by a killer lurking in the shadows. In its simplest terms, Identity is yet another big-screen rehash of the all-too-familiar Ten Little Indians yarn. So would Agatha Christie roll over in her grave at thought of James ("Kate and Leopold", "Cop Land") Magnold's interpretation? Hard to say. As for screenwriter Michael Cooney, the educated horror buff might initially recognize him as the "creative" force behind the straight-to-video "Jack Frost" movies (in which a serial killer is reincarnated as a snowman). Yet in "Identity" Cooney's refreshingly clever and careful script—coupled with Mangold's tight direction—is about as successful an attempt at breaking free from slasher flick convention as one could ever hope for.

On a dark, deserted road a family is stopped due a tire blowout. As the frazzled father (John C. McGinley) attempts to change the tire, his wife is hit by a speeding limousine. The driver (John Cusack) rushes out to help despite the insistence of the spoiled B-movie actress he chauffeurs around (an unrecognizable Rebecca

DeMornay, in a brief but amusing role) that they flee the scene. Cusack ignores her and desperately tries to rush the family to the hospital. On the way, they encounter lost newlyweds, a stranded prostitute (Amanda Peet), and some dangerously flooded roads. They are forced to lodge at a shoddy motel until the storm passes, joining the motel's suspicious manager (John Hawkes) and a police officer (Ray Liotta) escorting a convicted serial killer (Jake Busey) to a mysterious late-night court hearing.

In a unique spin on things, the body count rises but the actual bodies disappear, and only the room keys, arranged in descending order, are left as clues. While most would agree that the bulk of "Identity's" ninety-minute running time is solid, smart entertainment, the film's finale will ultimately divide audiences. Some may find the final act's consecutive twists puzzling and excessive while others will appreciate its refusal to let preceding events wrap up neatly. For me, it is the latter.

What makes or breaks a film like "Identity" is its ending, and since the overrated "Sixth Sense" pulled



one over on millions of Americans several years back, writers and directors of the genre have been arduously trying to top one another with either grossly elaborate explanations or vapid stabs (no pun intended) at ambiguity. "Identity" finds itself somewhere in between. The domino effect of surprises in the last fifteen minutes snowball, each further supporting the revelation made before it but, thankfully, the film never resorts to over-explaining itself for the sake of gaining the approval of a lazy filmgoer.

The bottom line: "Identity's" premise may be overdone, and its eager score manages to spoil many of its jumps and jolts, but it's a story well told with a fine ensemble cast and an energizing finale. It believes in itself enough to transcend any arguable implausibility and leave you with a sigh of relief at the fact that at least one intelligent post-Scream gorefest has proven worthy of your eight bucks.

Stevenson Soccer Rock

...continued from page 13

to play for about twenty minutes in the hallway of the gym. Their lively and unique instrumental sound of clean to distorted cello chords and quirky time signatures, interspersed with the occasional "Ahhhhh!!" furiously collided with the cold sterility of the athletics

facility. It was powerful. Everyone who got to witness or, to put it more appropriately, participate in this moment knew that it was something special. It was a moment of revolution in which the restrictive boundaries of space and music were disregarded

and rock n' roll became meaningful again. A seed was planted that night kids. Watch out. The roving rock revolution may soon appear where you would least expect it. Keep your eyes open. Anything is possible...



Tracy and The Plastics, Le Tigre too

by Liz Koerner

On the evening of Thursday, April 17th, the usual peaceful spaceyness of the campus center multi-purpose room was turned on its head by a mass of displaced Old Gym Kids rocking out to the electro-pop-synth deliciousness of Wynne Greenwood's band Tracy and the Plastics, whose unique combination of live music performance and video art blurred the lines between "reality" and "imagination" in a fascinating way—and all with sinfully addictive

tunes. In the words of someone on the band's website, the performances "attempt to destroy the inherent hierarchal dynamic of mass video's say/see spaces by placing as much importance on the video images (the Plastics) as the live performer (Tracy)." (I had to put that in.) The band King Cobra, also from Olympia, (whose bassist, Tara Jane O'Neal, came to Bard last semester) opened the show with sharper rock beats and Bard bands Tea Party (formally Popsicle Riot), Tugboat,

and Robot Dog got the evening off to an energetic start. To the surprise of many unexpecting Bard students, Kathleen Hanna and Le Tigre bandmate JD also came to the show, and were seen for a long time non-chalantly checking their email on the campus center computers and then later in the fish-bowl where they were less accessible to the herds of Bard girls who had taken to swarming the area around them with their tongues hanging out.

Also highlighted in the programming this year was the section devoted to New Eastern European Cinema. This is one of Murray's specialties. According to Murray, "It began when communism repressed a

they still care), the film has been under consideration time and time again. The closing night film, Laurel Canyon, a film built entirely around stereotypes, is another film from the festival that can easily be



Laurel Canyon

long tradition of artistic integrity and political satire in art. Filmmakers have to play around with things under that government. But now there is this flourishing of filmmaking in the area and their films are marked many times with the

conflict between their older (and poorer) past and traditions with the crass, shallow lure of Western Capitalism. They approach it often with biting humor." One of the most interesting and humorous films in this series was a film called Huckle (or, to non-Magyarian speakers Hiccup), which told the story of a murderer loose in a small town without any spoken dialogue. Though the film's approach was certainly inventive and gave way to a new appreciation of its visual styling, the plot is almost too subtle, and the film could be construed as just a set of cute, if not brilliant, images that depict life in a small town.

Speaking of interesting but useless imagery, the Italian Cinema Today section of the festival contained a film called At the First Breath of the Wind which, under the disguise of being poetic, was at best

a Chekovian look into the lives of people residing in a mansion. Also employing very little dialogue, this film had very little substance to it and seemed to have a preoccupation with the way light comes



Milk and Honey

through a window. It really makes you appreciate the brilliance of a filmmaker like Hutton who makes landscapes engaging and beautiful, if not psychedelic.

But not everything in the festival can be good, as seen in such films as Milk and Honey, which was, mysteriously, also selected to be part of the most recent Sundance Film Festival as well. Who the fuck thought this was a good idea? How this film got into either festival will continue to baffle me until the death of Alex Cannon (editors note: Alex Cannon will never die). An immensely uninteresting portrait of a forty-something having a nervous breakdown may have been badly acted, badly directed and badly written, but since the story unfolded slowly so that the viewer is kept guessing (if



Hukka

What is promising is that even Murray himself sees the weaknesses in the festival and is optimistic for the future. He said that the closing night film "was boring and awkward, as was the party - we need to spend more time on that - more color should be added into the program guide. Actually," he added, "I tear apart

a festival, bitch and complain and then rebuild." Given the good work that he, Crawford and others have done on this year's festival, whatever he rebuilds is something that I look forward to.

Mike Lerhman is a dedicated film student AND friend of Alex Cannon. If you are at all interested in Alex, you might want to talk to Mike.



Eli Favors Little Words

by Eli Lehrhoff

In my time at Bard I haven't seen a more cohesive UBS Senior show. Nearly every piece in the show was about creating a little world outside of our own.

As I walked into UBS, I was confronted with faux-touching Wal-Mart portraits of the artists. Each presented it's subject in the most cheerful, though eerie, light possible. The only artist missing was Greg Weber, who left a note describing his portrait in it's place due to Wal-Mart's loss of his photograph. After contemplating this, I moved on into the space.

Having seen a little bit of Brendon Harman's piece during it's construction and, truthfully, a little threatened by the sheer size of his cardboard installation, I moved to my right, planning to come back to his piece.

First, I came across a ladder leading up to small hole cut into the wall. Upon climbing the ladder I was a touch suspicious of what I would find on the other side. To my pleasure it was a fairly benign peephole allowing one to view the audience of Greg Weber's video piece. It was wonderful to be allowed to view the viewing space, an elevated platform with a plastic dome around it, before entering the dome itself. Once inside, the small platform supported about four people who watch a short video I sadly did not see much of, but read as an interesting, somewhat Tron-like plot involving a young lady.

Following this I wandered into Ian Montgomery's intense installation. After entering through his hobbit-like circular door, I was confronted with a room filled with womb-like plaster seats and a ceiling covered in a layer of burlap thinly coated with plaster to allow the Christmas lights on the ceiling to shimmer like twinkling stars. After viewing the potatoes Montgomery had grown and placed around the piece I was allowed by the amusement park-style security up stairs into the attic. The space was transformed. The artists had laid down a carpeted path and surrounded with thick plastic tarps. One could barely see the exposed insulation of the rest of the attic. The path split and the path I followed lead to a periscope made of thick PVC pipe which allowed the viewer to see only feet but hear the distorted sounds of the party beneath.

At this point the carpeting ended and the bare wood was covered in a thin wash of sand. The path then lead to a ladder down into Amanda Shaw's brilliant installation. The artist created many worlds within worlds. First you climbed down the stairs to the warmly lit room and a bed occupied by party-goers lounging. Climbing down another ladder to the sand covered floor, I could do nothing more than look with child-like amazement into each of the little cubbies Amanda had built into the wall. Each was filled with fairly everyday items transformed into a collection of bizarre artifacts. I spent much time looking into these, but remember mostly a warm feeling of comfort.

After this I wandered

into Kelly Nicely's wonderful installation. She had painted all the walls in her studio and hung cloth strips from the ceiling which alternating felt like rain and like living creatures. I had missed the performance that the piece had been a part of and after seeing the piece itself, I was sincerely disappointed in my poor timing.

Leaving that, I wandered among Sam Comfort's faux-found objects. After having inspected each, I feel as though Comfort's piece is not best viewed in the party atmosphere of the UBS opening. I plan on returning this week to inspect it without the crowd surrounding me.

I then moved on to Brendon's piece. I waited in line to put my head inside one part of the installation. On the other side another person was also looking in and all we saw of each other were disembodied heads. This was made somewhat more disconcerting by the surrounding space of pipe cleaner buildings and strobe lights. I had the urge to spend a long time inside this piece but knew there was a line behind me and felt the strobe lights were affecting my brain.

I moved on to another piece of the installation. After climbing a set of stairs, and down a ladder I was presented with a heating grate. Through the grate was a small wood-paneled carpeted room. An ashtray sat filled with cigarette butts and a small camera filming it. A blanket lay crumpled in the corner. A television sat with static playing. The scene is amazingly inviting yet oddly discordant. I realized later that I could have gone inside and had my hand and cigarette filmed and shown on a small screen outside.

A similar room was built inside one of the other boxes but that one was filled with people and I did not see the inside.

I then moved on to Laura Steele's photography. She had turned her already disturbing, though beautiful, photographs of androgynized women into sort-of diagrams of Victorian clothing. The photographs alone were astounding, but I am told that there were video pieces and other photographs of Steele sewing thread into her arms and wrists, which were meant to accompany these pieces but did not due to a lack of space. I would have loved to see all of this together, but what I did see was amazing by itself.

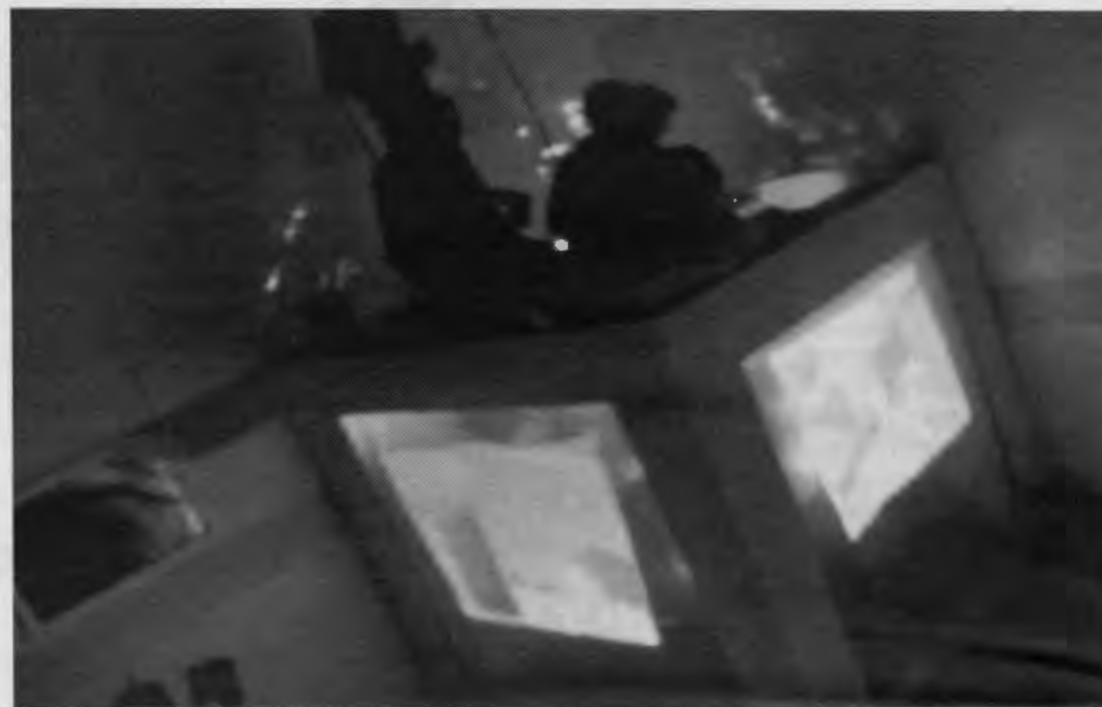
I then moved on to Tom Carroll and Adam Fletcher's paintings. By this point I was so lost in all the little worlds I had been going through that I searched for this feature in both artists' works. While I had a hard time jumping from the previous mindset I eventually grew to appreciate the paintings. Fletcher's paintings presented an odd mindset involving ideas of war with images of the characters of G. I. Joe. Carroll has advanced amazing amounts since arriving at Bard and will go on to be a wonderful painter.

Then while still reeling

continued on next page...



(above) Brendan Hartman's Cardboard Tower
(below) Dirty Heart Greg's video gamer installation



Laura Steele's Anatomical Androgeny



G.I. Joe attacks UBS but retreats when Alex Cannon beats up Sgt. Slaughter



Tuffino and El Museo Del Barrio

by Emily Schmall

El Museo del Barrio is currently exhibiting the lifetime work of Rafael Tuffino, an eighty-year-old artist who has divided his work and his heart between the cities of New York and San Juan. His paintings, sculpture, prints and drawings portray the working class in bars and in the fields, on the hard streets of New York and on the island beaches of Puerto Rico.

In the center of twentieth-century Puerto Rican art, Mr. Tuffino is only now enjoying a major retrospective in the United States. This belatedness is symbolic of the persistent exclusion of Latin American artists from mainstream institutions, some say. Julian Zugazagoitia, who worked for the Guggenheim before he was appointed six months ago as director of el Museo, believes marginalization of Latino art can be attributed to a lack of funding. "Latin America has never been a powerful economic player. Powerbrokers and corporate sponsors focus more on European and American art; that has been the trend in the market. Latin American art is still working less in the center of attention," he says.

The war has reduced resources for the art sector as much as it has every other, but Zugazagoitia claims el Museo has refused to bow to the will of

corporate sponsors. Financial support is sought after a program has been planned, and even with a smaller than expected budget, the essence of the board's vision is always seen through, explains Deborah Cullen, a curator at el Museo.

Some believe tight money causes community institutions to accept greater conditions on what they will show. A disparity in federal grant-giving forces smaller museums to rely more often on private donations.

"Arts organizations have sold out. There is a huge distinction between what corporate sponsors want and what museum curatorial committees have in mind, and too many arts organizations allow corporate America to decide what will happen," says Carlos Tortolero,

founder and director of the Mexican Fine Arts Museum in Chicago. "A museum that only exhibits art that guarantees attendance is no longer a museum. It's our job

Is El Museo Del Barrio Moving into the Mainstream?

to convince sponsors why they need to support shows. Some art is hard to sell, but what you are as an institution is much more important than any grant."

And east of Harlem, demographic change is abounding.

Spanish Harlem is growing out of the myth that surrounds it. The neighborhood is known equally for its music as it is for its madness, and for the poetry that derived from poverty. Fondly named "el barrio" by its residents, gentrification is pushing past 96th Street, and residents worry the neighborhood might begin losing its definitive flavor. The largely Puerto Rican neighborhood is now home to the city's second largest population of Dominicans, a visibly growing number of Mexicans and a healthy increase of New York City natives who are attracted to relatively inexpensive real estate prices and the aura of artistic history that el barrio proudly promotes.

El Museo has adapted to the changes. It was founded by community artists, educators and activists in 1969, who believed the Puerto Rican cultural presence

deserved institutional recognition. Once featuring principally Puerto Rican artists, el Museo now reflects the neighborhood's newfound diversity. In 1999, el Museo had its very first biennial, showcasing the work of young Latin American artists of many nationalities. "New York is by definition a global city. Just as the neighborhood has changed, so have we," says Mr. Zugazagoitia, the museum's director. Because of its place on Museum Mile, 48% of its visitors are tourists, and the museum has accordingly dedicated half of its space to the education of non-Latino people. Neighborhood groups such as Nuestro Museo Action Committee have expressed fear that the museum is becoming too mainstream, and that it has bartered its Puerto Rican identity in exchange for greater mass appeal.

"It's unfortunate that we can't be doing everything that people want us to be doing, and at the same time, I can't say that I've ever felt we've sold out," says Debra Cullen. She cites the Tuffino show as a sign of el Museo's commitment to its community. Cullen believes the greatest challenge for el Museo del Barrio is not to accommodate the interests of many, but to understand and reflect the constantly redefined culture of Spanish Harlem.



While community-based museums like el Museo del Barrio and the Mexican Fine Arts Museum commit to staying true to their roots, they also recognize the need to respond to change.

Where it all goes:

the ENTERTAINMENT Committee's (MOM) budget and calendar

- 2/1 Hip Hop Show: Dusted Don's Third Eye Navigators \$350
- 3/14 EmoTrunk: Full of Dead Bodies The Hate Holiday None Too Soon \$250
- 3/14 Hip Hop: Babbletron Team ShadeTek \$400
- 3/19 Indie: Born with a Tail K-Word \$150
- 04/11 Nookie not Nukie: DJs and Sex \$50
- 4/17 Show: Tracy and the Plastics King Cobra \$500
- 4/18 Funk: Topaz (1250) \$1,250
- 4/19 MPR SHOW: Freya's Band)\$50
- 4/24 Indie: Erase Errata (1000) Les Georges Leningrad (250) Nate's Bands (80) \$1,320
- 5/3 Spring Fling: Ordinary K (800) Tuey Connell Trio (1500) Crown Jewels (1500) \$3800
- 5/9 Hip Hop: Sage Francis (+band) (1,000) \$1,000 Other Shows
- Save the Old Gym (200)
- STC (200)
- T&B (300)
- Senior Class (200)
- Lost Film (200)
- Mother Ming (40)
- Asian Film Club (200)
- 3/21 Show (100)
- Red Room (50)
- Hospitality \$1,490
- Alex Cannon (LOVE)



UBS

continued from last page...

Walmart Styled Pictures of the UBS seniors



between all these invented worlds I found myself outside between the buildings of UBS. There was placed a wall with small lights illuminating a scene built by Sam Comfort and Brendon Harman. Backing the scene, leaned against the chain link fence was a color bar billboard built by Harman, in front were placed two small toys, the kind four-year-old children play with. In this scene the toys and billboard contrasted the stark industrial setting of UBS. Someone later told me that while looking at the scene for what was reported as twenty minutes I mumbled something along the lines of "so many children" and trailed off.



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If Bard Was Equal

A completely fabricated story

by **Brendan Murray-Nellis**



The gala opening of the fisher cener at Bard College
A minimum \$1000 per plate.
At 1am a Manor Resident calls in a noise complaint.



Security goes up there to check it out.



Hi, who's the party host here?



Party Host? Listen, we own this school.
We party when we want to.



I'm the party host. What's the problem?



Noise complaint. Wait a second...
Leon have you taken party host training
with Allen Josey?



No.



What kind of alcohol do you have
here?



Um...red and white wine,
eight kegs, a full bar...



Leon, only two kegs per party allowed
and you can't have both beer and wine
and liquor.



I gave 25 million bucks to build this building.
I pay the security salaries they can't kick me
out!
We're only half way through power hour.
I didn't get to name the lobby yet.
If you kick me out, I'll cause the economic
collapse of Southeast Asia.*



Leon, we'll be seeing you at the SJB!

*Info on George Soros, a major contributor to Bard at http://www.geocities.com/collegepark/Library/9803/pak_economy/soros1.html