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## Drag Race Hits the Fan

*town meeting discusses this years drag race*

by Liz Koerner

Like many other drag races, Drag Race 2003 was a night you may or may not easily remember. But when the lights came on at one thirty instead of three, almost everyone, no matter how drunk, realized that the craziness had gone too far. Rumors spread that as many as 39 students were sent to the hospital, but in the town meeting held on Wednesday, October 22, Erin Cannan cleared up the facts: There were 29 EMS calls, and 16 people went to the hospital. Most of these cases were upper-classmen. The Northern Dutchess Emergency Room was so full of Bard students that it had to begin sending patients, such as an 18-month-old with a violent cough, to hospitals in Kingston. All of Red Hook's ambulances were at Bard Saturday night; had there been any other kind of emergency in the area, their EMS units would have been unable to respond. The state police, the sheriff, and the fire marshal also showed up independently, due to the number of hospital calls. It goes without saying that Bard Security and EMS were pressed to their limit—meaning several EMS students who have worked every drag race in the past and wanted to relax Saturday night had to work instead. Bard administrators shut the party down at 1:30 because, simply put: no more sick people could be

handled—"all of our resources were tapped out." If the school had not put an end to the party there is a good chance the police would have shut it down instead. The safety problems created last Saturday night are obvious, some of the other issues of drag race, however, are not.

At the town meeting, dean of students Erin Cannan and other administrators emphasized the damage the night incurred on Bard's relations with surrounding communities—and how long it is going to take for Bard to earn back its friendship with Rhinebeck and Red Hook. For instance, in the past Red Hook police have chosen not to arrest underage drinkers who are Bard students, much in part due to Bard administrators like Erin Cannan who have "fought" for us. But because of Drag Race, there is a good chance Bard students have lost this privilege. Northern Dutchess Emergency Room workers may also have good reason to respond negatively to any Bard student who goes in the future, "even if it is just for the flu." In an effort to apologize, the Queer Alliance is donating a portion of the money they made Saturday to the Red Hook EMS, but discussions are still underway to figure out additional ways to apologize.

During the meeting



*Erin Cannan and Lee Bloom calling the shots at the Drag Race town forum*

several people suggested why they thought things got so out of hand: some blamed pre-party binge drinking which resulted from students thinking that alcohol control at the party is more

stringent now, and so you have to get blasted before going. Some suggested that EMS made it seem too easy for people to call them, because they 'advertised' their services and privacy law too

much (in pre-drag-race emails). Some, including Botstein, suggested that the sexual nature of the party, (and that combined with the too-cool-for-school attitude of

*continued on page 2...*

## Abortion Rights Attacked

by Johanna Fleckenstein

At the beginning of this month, a bill that bans "partial birth" abortion was passed by the House of Representatives, 281-142. Three weeks later it was passed by the Senate. And although Bush has not signed it yet, he has said that he is going to. The bill will be the first federal sanction concerning abortion since 1973's Roe vs. Wade decision, which declared the constitutional right of a woman to have an abortion for

health or personal reasons. The partial birth bill is similar to several which have been proposed in more than thirty states, which ban the procedure called "intact dilation and evacuation" (D&E), in which a fetus is terminated while still in the birth canal. The federal bill's language is broad so as to cover all variations of this procedure, making virtually all abortion in the second and third trimesters illegal. Similar versions of this bill passed

through Congress in 1996 and 1997 but were vetoed by Clinton because they did not include an exception for cases in which there are health reasons for having an abortion. The bill recently passed does not include this health exception either and therefore, despite Bush's support, is likely to be struck down by the Supreme Court when challenged by organizations such as Planned Parenthood and the Center for Reproductive

Rights.

D&E abortions account for about 10% of abortions, the other 90% occur during the first trimester. Pro-choice activists see the passage of this bill as a huge step in the Bush administration's attack on reproductive rights. Although Bush has said he doesn't believe the country is "ready" to totally eliminate abortion, he has said, "I will do everything in my power to restrict them (abor-

tions)." Another bill entitled the "Unborn Victims of Violence Act" is in Congress right now, and is expected to become the next big priority for anti-abortion activists. Even though it will be another three years before the final decision on the partial birth bill goes into effect, the actions taken this month are indicative of a hugely significant shift in our nation's policy on abortion. For pro-choice activists, they are a wake-up call.

*the end of "partial birth" abortion?*

## MIT Kids Score One Against RIAA?

by Ethan Porter

The RIAA (Recording Industry Association of America) hates you. You download music from multinational corporate conglomerates and reduce the expense accounts of executives everywhere. You, and those like you, are responsible for the largest industry slump in music history. You are the reason that the best-selling sixty minutes of popular chic the major labels defecate upon the masses sell only five million copies, as



opposed to the ten million they used to. Linkin Park instead of Hootie and the Blowfish.

Probably. I mean, you could be a member of the nearly nonexistent minority that, in the name of democratic capitalism, refuses to support file-sharing and still buys CDs the legal way. Probably not, though.

The RIAA should not hate you. Most likely, you are young, culturally conscious and have access to more disposable cash than the rest of America: in short, the RIAA

should treat you as their ideal customer. Instead, as has been widely reported, the group has initiated a series of lawsuits against college students who download music. To settle these lawsuits, students have coughed up hundreds of thousands of dollars. Those who have not been sued yet now download with a degree of anxiety that did not exist before.

Salvation awaits us all. The cyber-techno-geeks at M.I.T. have developed a file-sharing program that works almost exactly like Kazaa, Napster, Souseek, etc., but skirts the icky copyright laws that consumers have been

*breakthrough in file sharing*

neglecting en masse for several years now. Students Keith Weinstein and Josh Mandel, with the backing of their school and the head honchos at Microsoft, have created a system which runs on the school's cable-television network. Through this innovative system, M.I.T. students will have access to more than 3,500 albums worth of music.

The quality of the music on this system is slightly below CD-quality, but it is still considered superior to FM quality. Although this may seem like a liability, it is this very liability that makes the system legal. Numerous legal

experts across the country have said that because the quality of the music on the system is inferior to the official release, the system does not enable copyright infringement. As a result, the system, or variations of it, will be immune from lawsuits. RIAA spokesmen have refused to comment on this system. If this system becomes popular, as it should be, the RIAA, which for so many years illegally jacked up the prices of compact discs and cheated artists out of royalties, will be reduced to little more than irrelevance.

# Thirty Killed in Gas War

by Benjamin Dangl and Kathryn Ledebur

In the past three days, in the city of El Alto, a prolonged confrontation between security forces and protesters resulted in thirty dead over one hundred wounded, the great majority from bullet wounds. Protesters in El Alto have been maintaining the most intense road blockades in the country for weeks, cutting off the main route to La Paz. As a result, La Paz has been experiencing a severe shortage of gasoline, food and other supplies.

The worst of the confrontations took place on Sunday, October 12, when heavily armed military and police, escorting gasoline tankers tried to pass through the blockades in Alto to get to La Paz, where the shortage of gasoline, paired with blockades, brought transportation to a standstill. The protesters in El Alto would not permit the trucks to pass through the blockades and at 10 am, the confrontation with security forces began.

The security forces, armed with high caliber weapons, indiscriminately fired on the protesters and into homes, as they circled the city in helicopters and shot into the crowds from the ground. Some protesters carried sticks and slingshots, and some of the people killed and injured were children. Of the twenty-eight people killed that day, one was a soldier, from the Charagua Regiment, indicating that army reinforcements had been shipped in from distant regions. Press coverage of the sustained violence included desperate pleas from local hospitals for blood donors and medical supplies, as they were unable to tend to the constantly growing numbers of wounded. Health care profes-

sionals begged protestors to let ambulances through the blockades. Security forces frequently transport troops, ammunition and tear gas in ambulances, creating the suspicion of the crowds.

This past weekend's massacre puts the number of people killed in the recent Gas War to thirty-eight within the last month. In the past fourteen months, nearly one hundred people have been killed as a result of confrontations with security forces; the largest number of deaths in that period of time in recent history, including the years that military dictatorship's ruled the country.

Faced with mounting discontent and growing violence, the administration announced late on October 12, that it would freeze negotiations for the sale of gas to Chile and consult the Bolivian public. If the proposal had been made when protesting sectors originally announced their opposition to the proposed exportation, violence and loss of human life could have been avoided. At the peak of government repression in El Alto, the announcement was not viewed as credible by protesting sectors.

**The security forces, armed with high caliber weapons, indiscriminately fired on the protesters and into homes, as they circled the city in helicopters and shot into the crowds from the ground**

**Presidential Promise to Consult the Public on Sale of Gas to Chile Falls on Deaf Ears**



## Bolivia in turmoil

### Vice President Distances Himself from the Administration

Bolivian Vice President Carlos Mesa publicly stated the morning of October 13 that he disagreed with the actions of the government. He stated, "The repression let loose in El Alto during the weekend, and what the city of La Paz has been suffering since this morning, has caused me to come out against this attitude." (Red Ada) Mesa did not resign as vice president, though. Political analysts speculate that his public rejection of the executive's repressive methods, while maintaining his post, keeps the door open for his rise to president, as stipulated by the country's constitution, if Sánchez de Lozada does resign



began focusing on the resignation of the president as a condition for dialogue on any other point. Groups such as the Catholic Church and the Permanent Human

Other party representatives have publicly stated their continued support. Government sources suggest that coalition parties intend to continue to distance themselves from the coalition to attempt to maintain some semblance of legitimacy with the public. These efforts will most likely prove to be fruitless, as the great bulk of the Bolivian population has rejected the coalition as a whole.

Rights Assembly, which had been attempting to initiate dialogue between protesting groups and the government, stated that it is impossible to hold negotiations with the high level of military and police violence in El Alto and La Paz.

### The Government Coalition and the Country Fall Apart

Not only are angry citizens across the country demanding the president's resignation, but so are leading figures in the government and media. Although government spokesperson, Mauricio Antezana sustained that the coalition remains solid. Jaime Paz Zamora, leader of the MIR (Leftist Revolutionary Party) has disappeared from the public light. El Alto Mayor, Jose Luis Paredes, from the same party, denounced the violence in his city, and began to lead a crowd of angry protestors toward the government palace, stating that they would force Sánchez de Lozada to resign. One MIR government minister also resigned today. The New Republican Force (NFR) has presented diverse positions. One sector announced its withdrawal from the coalition.

### Infuriated Protesters Intensify Marching and Blockading Campaigns

The recent deaths in El Alto have only infuriated protesters even more, intensifying protests as new groups join the movement against the president and the exportation of the country's gas. Currently huge masses of people are marching in and to La Paz, and fierce blockades, protests and strikes continue across the country. Security forces continue to fire tear gas, rubber pellets and live ammunition into protesting crowds. By noon today, there were already 45 more citizens injured. The recent death of two people injured on October 12, have caused tensions to increase as well.

### Presidential Statement Further Enrages the Public

In an attempt to quell the spiraling conflict, Sánchez de Lozada made a public statement at around 2:00 p.m. on October 13. The president stated that he would not resign because he had been democrati-

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## Learning From the Failure of Drag Race

*continued from page 1...*

Bard students) resulted in people drinking excessively to eliminate sexual awkwardness. Some suggested the mid-term timing, during which students are more stressed out and likely to desire drinking themselves into a self-destructive oblivion.

But whatever the exact

reason, and certainly all these factors played a part in the failure, rather than dwelling on the various whys several people at the town meeting turned their attention to the future. Drag Race is supposed to be a celebration of Coming Out week. It started over a decade ago as a potato sack race students

did with their parents after coming out, yet changed to a party after a few years--though the Bottman disagreed with this origin story. Instead Botstein reminisced over the time when Drag Race was "a really terrific event... a really theatrical, imaginative event." At the meeting, Queer Alliance

pronounced its disappointment in what drag race has become. Student suggestions for next year which are more in line with this original purpose include costume making parties, a parade, and perhaps a party that happens during daylight hours.

The issues brought up in

the meeting, however, apply far beyond Drag Race. Wednesday night started with students asking administrators why the party was a failure; it ended with many students agreeing that we should not be asking anyone but ourselves.

## Magnum Force: the Sun

by Drew Grey

*cellphones huddle in fear*

While Bush and Ashcroft are looking to the libraries for the gravest threat to a peaceful existence on Earth, astrologists are looking to the skies.

"Sooner or later... the sun will conspire to send earthlings a truly destructive bout of space weather..." experts say.

As of this weekend scientist agree, Wednesday Oct. 29<sup>th</sup> is the day of reckoning. For a 24-48 hour span the sun will hurl at the Earth the biggest coronal mass ejection since 1859.

"It's headed straight for us like a freight train... this is the real thing," says Joel Kohl Havard-Smithsonian astrophysi-

cist. When asked if there was any way the Earth could be saved, Kohl shrugged his shoulders and whispered "...its bound to happen..." as he packed his family in the car to go to the "lake."

The X17.2 flare will slam into the planet at 5,000,003.67 mph, according to spaceweather.com, and could destroy communication as we know it. On April 2<sup>nd</sup>, 2001 the sun released its largest flare, X20, or as astrophysicists have come to refer to it "the moon of hell", and Earth was missed barely. Scientists having barely caught their breath since that fateful day have proceeded to issue mass

warnings for X17.2's "coming apocalypse."

When asked how civilians could prepare for the imminent attack, they responded "As scientists we are taught not to believe the blue sky is the hand of God, but that is pretty much the only hope we have now."

The Free Press contacted the Bush administration for comment and was sent the response: "We have always believed the sun to be a proper and credible ally, but 5,000,003.67 mph is really fast."



# Feminism & Social Action

by Lora Jaramillo

On Saturday, October 18th, as Bard was gearing up for Drag Race, SUNY New Paltz, our neighbors to the south, were having its 26th annual Women's Conference entitled, "Feminism and Social Action." The conference featured three keynote speakers, including Cynthia McKinney, the first African-American woman to serve in Congress; Nancy Naples, professor of Women's Studies at the University of Connecticut; and Julia Walsh, newly elected member to the board of trustees and SUNY New Paltz student. Cynthia McKinney discussed how she formed a grassroots movement of support for herself as a black female politician in Georgia, a state which had virtually no record of progressive voting.

McKinney said, "I'd call up the secretaries of these big business men and ask for an appointment and they'd say, 'Mr. So-and-So is busy. I'm very sorry.' And I'd ask them, 'Now aren't you tired of always having these old white men represent you? Don't you want a woman in office for once?' And then they'd set up an appointment." McKinney stressed

the importance of organizing politically across racial lines.

Nancy Naples discussed the integration of feminist theory and practice in the face of what she termed "the logic of stupidity," extolled by the culture at large. Naples said, "We have to question what comforts people take in stupidity? When did it become an empowered stance? How does the culture of stupidity contribute to postdemocratic America?"

Naples stressed that people look towards feminism as a mode of critique, a perpetually self-examining and ever-changing way of examining power, rather than as an identity. She called for feminist activists and academics to work together because praxis provides tools for maintaining broad social action coalitions that are necessary in transnational struggles.

Julia Walsh, appointed by her fellow New Paltz students, discussed the importance of an informed and active voting community. Walsh's main project is making the New Paltz community environmentally sustainable. College-aged Julia Walsh exemplified the grassroots struggles that

McKinney outlined and Naples theorized. All three speakers placed community involvement and participation at the center of their discourse.

The conference also offered over twenty workshops, which opened up pressing debates within feminism and revealed a large generational gap. Amongst the three workshops I attended was, Women's Narratives as a Form of Resistance. The workshop involved three women dressed in black carrying suitcases, telling their thinly-veiled (although scripted) stories of immigration, displacement, and upward mobility. The turnout of the workshop displayed a curious age dynamic: half college women and half women in their late 50s and 60s, with no in-between. The older women in the audience responded viscerally to the workshop, some verging on tears, thanking the three women for their stories, and proceeding to tell their personal stories of poor childhoods and well-to-do adulthoods, in which their involvement with 2nd wave feminism figured prominently. The younger women in the audience were relatively unmoved.

This all seemed a little

touchy-feely and self-indulgent for my taste. I asked, "So what are concrete ways of employing these narratives in social action situations?"

To which one of the older women in the audience responded, "You're generation doesn't understand what it's like to struggle. We fought so hard for the Equal Right Amendment and then it just died. We've had our time to fight. Now it's our time to reflect." This convoluted and defensive answer exposed more than a desire to shamelessly coo about

hurt feelings from growing up poor. It exposed a desire to harken back to the early days of 2nd wave feminism, to fall back unquestioningly on the tenet that "the personal is political," a very compelling philosophy, but one that has since become problematic in its tendency to expose but not critique injustice.

The woman's response also reiterated a commonly voiced

concept of contemporary feminism by 2nd wave feminists, namely that feminism as a force for social change became neutralized by the defeat of the Equal Rights Amendment, that nothing as important as the women's liberation movement of the 1970's has happened since. To young feminists, many things have happened within feminism and outside feminism that are as defining for women in America as the ERA and Roe v. Wade: a technological revolution, the rise of postdemocratic America, the radical reexamination of gender. In the face of this, the 2nd wave's strategies of resistance are not always suited to the struggles of a transnational world.

I came away asking myself: What will the next wave of feminism look like? How will the new generation depart from the 2nd wave's essentialist notions of womanhood, while still valuing the struggles that the older generation fought and won?



# The Red Hook Election Skinny

by Ethan Porter

On a cold night late in October, multitudes of senior citizens dutifully filed into the Tivoli Town Hall, to participate in the lifeblood of American democracy: the local election- or, more specifically, to watch the various candidates running for office in the November 4th Red Hook election engage in a quasi-debate. Straggling behind these aging but active geezers was this reporter, clutching a hope that I would find miniscule mini-worlds of importance and interest for Bard students. Below are summaries of each candidacy, and my quaint assessments.

## Race: Town Supervisor

**Marirose Blum Bump (Democrat):** The woman with the unforgettable name presents a platform based around the communitarian ethos of the sixties left. However, there is more to Ms. Bump than hippie politics; her campaign has adopted a pro-business mentality, and there is substance here. Ms. Bump has managed a business for twenty years with her husband for nearly twenty years, which she claims has provided her with the financial acumen necessary for running a small town. Ms. Bump seems like an ideal candidate: not only does she have admirable ideas, but her story attests to a certain real-world practicality that can be quite beneficial for small town politics.

**Woody Klose (Republican):** With his loud voice and aggressive manner, the domineering Mr. Klose virtually drowned out Ms. Bump. Mr. Klose is a former County Legislator, a position which he has held for over the decade. The Poughkeepsie Journal editorial page officially endorsed him. But

despite his brash style and political experience, the content of his speech did not differ greatly from Ms. Bump. He also committed an unforgivable sin: he lied about Bard. He claimed that he had at one point attended a school meeting in order to organize student voting, but no students showed up. First of all, why would a conservative attempt to mobilize the Bard vote? Second of all, there have always been Bard students interested in local elections. We only won the right to vote after a long-term student-led effort. If Mr. Klose did in fact come to Bard, the sparse attendance at the meeting was probably a reflection of his poor organizational skills more than anything else.

## Town Council

**Jean Bordewich\* (Democrat):** Ms. Bordewich has been the lone Democrat on the town council for the past six years. At the debate, she defined herself as an "independent-minded" thinker who never feels compelled to vote with the majority. Ms. Bordewich advocates transparency and accountability in the local government. The quality of day-to-day life in Red Hook and the areas it encompasses is her first priority. Unlike most of the other candidates, she is an adamant supporter of the Bard community. As a former Congressional nominee and a current employee of Senator Schumer, she has significant political experience to boot.

**Charlie Callejo (Republican):** Originally from the South Bronx, Mr. Callejo now owns a popular bakery in town, which he did not refrain from obliquely promoting several times during the debate.

His rhetoric, although idiosyncratic, seemed to spring from his heart rather than a prepared speech. But he seems rather confused about the issues. He called for the maintenance of "open space," yet he also called for commercial development, the sort that has irritated Red Hook residents recently.

**Chris Gilbert (Democrat):** Fireworks! The relative monotony of the night was interrupted when a woman in the crowd passionately confronted Mr. Gilbert about his alleged violation of the local zoning laws. After a brief silence, Mr. Gilbert told the startled crowd that the woman was his ex-wife, whom he has been divorced from for twelve years but has yet to "make peace with." He attributed his misdeed not to any intended criminality but rather ignorance of the arcane rules. If he is elected, he promises to revise the zoning laws to make them more people-friendly. In matters not related to his personal life, he thinks that Red Hook should continue to encourage agriculture while instituting more stimuli for the development of small businesses.

**Harold Ramsey (Republican):** An Air Force graduate and an articulate speaker, Mr. Ramsey spoke broadly of "land use issues" that he believes deserve more attention. He shamelessly played to the many seniors in attendance by expressing fear for those who are "being taxed out of their homes." Does this actually happen? Any slightly ethical person would hope not, but because Mr. Ramsey presented no statistics nor referenced any particular examples, there is no way to know.

*the candidates in full splendor*



## County Legislator

**Marc Molinaro\* (Republican):** To the surprise of no one, Marc Molinaro outshined every other candidate on stage. He was born to be a politician, and it showed. Although a recent slip has forced him to hobble around on a cane, his inherent charisma magnetized every person in the room. What he was actually saying took a backseat to how he was saying it. His voice booms, but not obnoxiously. He demands your attention, and

he keeps it. Mr. Molinaro is a relatively moderate Republican; most of the ideals he espoused, in fact, seemed somewhat egalitarian. Again and again, he promised to do "100 percent" for every member of his constituency- that is, until his closing speech, when he increased his dedication to the 110% level. It is widely thought that Mr. Molinaro is being by the statewide Republican Party for higher office someday. But-how to reconcile his seemingly liberal

*continued on page 6...*

# The Activist Response to the Apartheid Wall

by Kate Crockford

part II in an ongoing series

The first intimation of what was to come for the people of the small Palestinian village Jayyous came so innocuously that the affected villagers and farmers could not possibly have conceived of the disaster that has befallen them.

Last September, a farmer found a note stapled to an olive tree in his field. It was a military order commanding Palestinians in the village to meet with an army officer to tour the path of the 'separation' wall.

The command confused people and drew hundreds of villagers to view the path of the wall. Most people expected that the wall would be built on the Green Line. Only then did they learn that the wall was to be built four miles inside the 1967 border, annexing Jayyous land and separating people from their farms. Many people learned that the wall would be built as close as 90 feet to their homes.

According to Shareef Omar, a citizen of Jayyous who wrote a piece that was published on Alternet from which much of this article's information is derived, "people burst into tears."

"Some fainted," he wrote, when they realized that Israel's wall is annexing over 75% of the most fertile farmland in Jayyous, "including all [the] irrigated farmland, seven wells and 12,000 olive trees." The 3,000 people who live in Jayyous depend on agriculture for physical survival. The historical and metaphysical effects of annexing this important farmland are equally destructive.

Omar and many other

Palestinians argue that this wall makes clear the long held Israeli desire for "the land without the people." They say that if the farms disappear, so will income, and people won't be able to find jobs because of the high unemployment rates (a result of the occupation). They will therefore, many say, be forced to leave.

But not without a fight. Farmers in Jayyous have been organizing and campaigning for the freedom to farm their lands since that fateful day in September. Omar has been one of the leaders of the movement to take back the land.

In an act of civil disobedience and resistance to the colonization "[he] and many other farmers began building sheds and tents so [they] can live on [their] farmland." To incite passion and hope in the other farmers in the area, Omar also planted 150 new citrus trees as a symbol of resistance and hope---in his words, "to show other farmers we don't have to yield."

Farmers have collaborated with international and Israeli peace activists in addition to their efforts on the fields. These peaceful demonstrators face Israeli army tear gas and rubber coated iron bullets. The activists often attempt to block bulldozers destroying land to clear a path for the wall and are met with violence from Israeli soldiers and private security guards.

The effects of such a disparity in power relations are made

even more abject when Israeli soldiers tease and humiliate peaceful demonstrators. Omar recounts one episode, when a soldier told him that "Sarah, the wife of [their] common ancestor Abraham, was [the Israeli's] mother but not [the Palestinian's], and that because Sarah went to heaven, Jews were entitled to the land." The soldier proceeded to fire tear gas and rubber coated bullets at the demonstrators.

The demonstrations have thus far failed to make an impact on the Israeli government. Farmers have repeatedly been denied access to their land through the only gate that allows villagers in and out of their village turned ghetto.

Jayyous is an extreme example even compared to the affected villages and cities throughout the West Bank. The village is completely fenced in by the wall, and the only place Palestinians can enter or exit is the one aforementioned gate, controlled by Israeli soldiers who can decide on a whim not to let anyone pass through.

Palestinians in Women's, Agricultural and other civil society committees, international volunteers from the International Solidarity Movement (ISM), International Women's Peace Service (IWPS) and other groups, and Israeli peace groups are working together, creating new and innovative protest techniques in response to the Apartheid Wall that is tearing Palestinian society apart.

To learn more about what you can do, or to learn more about the various campaigns, visit [www.palsolidarity.org](http://www.palsolidarity.org), [www.iwps.org](http://www.iwps.org), and [www.stopthewall.org](http://www.stopthewall.org).



clearing a path for the wall



## The Student Life Committee Corner

where the gossip stops

by the SLC

The people of the Student Life Committee have another installment of Student Government updates. Here are some things you might be interested in knowing or hearing:

SLC survey results from a couple weeks back: The problems mentioned most often were issues relating to the meal plan, particularly, the amount of bard bucks one



receives, the inadequacies of the laundry services around campus, general issues with security's intrusiveness, messiness at Kline, and, finally, the lack of entertainment around campus.

The bard bucks rip-off, as some would call it, is under investigation. When the original meal plan was renegotiated it was done so using the meal plan systems of comparable schools as a basis for our changes. People are researching in an attempt to if our

meal plan system is unfair and, if so, what solutions would be reasonable. If there is a case to be made, it will be made.

With the laundry services, a few people are working to present all the necessary data to terminate the contract. Letters have been written, documents have been collected, inadequacies have been assessed, etc. As

it has been stated *the washing machine saga* before, if all goes well we'll have nice new services at the beginning of next semester.

The issues of security and Kline are relatively straightforward. If there are lots of people and especially if they are drinking alcohol, then security can ask you to break it up. With Kline, it's simply a matter of self-policing and self-awareness. It's not just anyone that leaves food around outside and attracts bees.

Because it's getting colder outside, both these issues are and will become far less pertinent though.

As for the lack of entertainment committee, that issue falls most directly on the shoulders of the Entertainment Committee. Take the elections seriously because the committee lasts for a year. If people vote them in and they fail to provide entertainment, there are fingers to be pointed.

The fun with Manor Café: Well, the café was supposed to be completed around this time. That's obviously not going to happen. Last I heard, it might be another month before it is completed. My hunch, they aren't going to open it this semester because they don't want to hire workers and open it simply for a few weeks before everything shuts down for a month. I have no concrete basis, but it just makes sense so don't be surprised when this comes true.

During our Student Forum a couple weeks back, sev-

eral people brought up the issue of fair labor on campus: Several groups are working to promote change. Recently B&G workers received a bit of a raise and the people of ServiceMaster are also fighting (perhaps you've seen their posters around campus). If you would like to get involved, try sending an email to Caroline ([raneflower@aol.com](mailto:raneflower@aol.com)).

The inadequacies of the library: The best piece of advice is to request things. Generally they are very responsive and accommodating. Better yet, talk to people within the discipline of your interest and get support or go through them and you will find even more responsiveness. A word of warning, it would be impossible, at this point, for us to have everything or even nearly everything (unless we were suddenly given millions upon millions of dollars specifically for this purpose) and that's why there's a big push towards electronic resources. It's far easier to become attached to those and give access to those than it is to

try and accumulate thousands of new books.

Drag Race: Hopefully everyone attended the Community Meeting. Surely it could've been a little more productive but many things said were certainly necessary. If you weren't there, hopefully you've heard the results through the grapevine. In an effort to follow-up with the meeting and try to make some productive steps, the SLC is going to have an open meeting on Tuesday, Nov 4<sup>th</sup> @ 7:30pm in the Kline Committee rooms. This will simply be a chance to hear what we've been up to recently, give helpful suggestions, and help us find better directions and avenues to explore.

Another article brought to you by the people of the Student Life Committee and the Student Government. As always, if you have any comments, suggestions, questions feel free to email us at [slc@bard.edu](mailto:slc@bard.edu) or if it's a more general concern at [centralcomm@bard.edu](mailto:centralcomm@bard.edu). Thanks.

## Letter to the Editor

As a conservative at Bard, I would like to sincerely thank you for reaching out to me. Yes, I am a fan of the military and I do think that the wars we fight are to defend the safety of our country. But just like you, I do not want to get into a debate about that. After all, we are reaching out to each other.

In that sense, I would like to ask you what your reasoning is concerning the military. Perhaps I am simply old fashioned, but I do not believe that every single soldier should be running around using his or her own judgment. The last thing I want is Joe New York pausing before eliminating a target, pondering the moral ramifications. Because, while Joe New York is doing that, the guy inside the target with a gun trained on Joe New York sure as hell isn't.

I am going to be perfectly honest with you. I am not an expert on the inner workings of the military. I'm not even a novice to it. But, I do know that should I decide to go and fight with Uncle Sam under the Red White and Blue, I'm not going to be flashing around my own opinion of things. I am there to fight whatever I am told to. That's what I am getting paid for.

If the aforementioned Joe New York (insert Jane New York if that is your preference) wants to protest the government, that is perfectly fine and dandy. I am not against protesting. Joe can still protest his little heart out—he just better not sign up for the military and still expect to do it. There is a time and a place for everything and the military is not one for getting in touch with your inner anarchist.

As for your indignation that the soldiers were not fully informed, I am sorry to say that it is ill founded. Again, I will come out and admit that I am not an expert on commanding troops, but I think it is safe to assume that a commander does not want to have every single one of his subordinates in the loop. Just think about how inefficient it is. ("Yes, lieutenant, I want to start the invasion now too, but we cant until we manage to get a hold of Joe New York and let him know what's going on. The last thing I want hanging over my head right now is the knowledge that Joe might be walking into this without knowing every single insignificant detail.")

I will admit that you have me on the horrible conditions soldiers must endure. The nerve of our president to send troops in where there is not a fully equipped hotel suite for each soldier. Honestly, I am ready to write him a letter in protest.

Now I know that I will be entering into some dangerous territory with my next statement, but please remember that we are reaching out to each other. I am a fan of our current president. I know that in order to be a Republican I don't have to like him (and I am not speaking for any of my fellow conservatives on campus with any of my opinions), but I do. I think that he is a decent guy. And I understand that you are upset with him putting on a "flyer jacket and helmet" but come on. Can you really fault the guy for knowing how to effectively use a photo op?

One thing that has my curiosity going is why many of the anti-Bush people I have come across here refer to him as a draft dodger, but when I asked them what they'd do if they were drafted into the war on Iraq, they said that they wouldn't go. Hmm...how exactly can you fault somebody for doing what you would do yourself?

And while I am on this topic, may I say something else that has been weighing on my mind for quite some time? Of course I can because I'm the one writing this. If we are in such a police state like most people I come across are saying, why is it that I can never seem to get a fork or a real glass in Kline? I mean, if things are as bad as everyone is saying, the population at Bard would be considerably smaller.

Now I get the feeling that I went off on a couple of tangents. I do apologize. I don't always get the chance to voice what I think on matters without being interrupted and tend to get very excited and go on for a while. I do understand what you are saying. I completely understand. I do not agree with it, but I can understand. **And I will admit that you are right, it is an army of one. One mindset. One way. No questioning.** Joe New York should just keep it all inside until he finishes his tour. Then he can write a best seller and bitch for the rest of his life.

In summation, I am a big fan of the First Amendment. Yay Free Speech. Do I think that Free Speech and the military mix? Hell no. Do I think that Joe New York should be voicing his opinions? Now while he's on the military pay roll. Does Bush rock my socks? He most certainly does.

--The Rogue Republican

## Rogue Republican:

You asked me in your letter what my reasoning is for asserting that Americans in the American forces should be able to voice their own opinions. My answer is simple: the Bill of Rights, and hence the freedom to express oneself non-violently, *does* extend to the people in the military. And I think it should. They are the ones risking their lives and they know best what is worth risking human life.

You also mistake protestors for anarchists. Most aren't.

Further, I did say that the military people had been misinformed about the reasons that they were fighting, *not* about the day to day and battle to battle specifics of the fighting once they got there. Perhaps you should read that part again.

Your next point is more than just wrong, however, it is morally offensive. For you, a comfortable and probably wealthy Bard student to mock the soldiers who are fighting *your* war (I sure as hell don't support it) and make fun of my concern for their well being is truly reprehensible. You should be ashamed of yourself. And then go fight a war in the desert with inadequate food supplies, insufficient protection against depleted uranium (heard of Gulf War syndrome?), and people shooting and bombing near you all the time. I certainly wasn't suggesting that the soldiers stay in hotels. Rather, that the President should not have put them in this danger and discomfort unnecessarily.

Perhaps your most laughable point is that about the students here who deplore Bush for being a draft dodger. You say, and you are probably correct, that most of those students said they wouldn't go to war in a draft. Sure. But did you ask those students whether they would start an unnecessary and destructive war and put others lives in danger when they themselves used their privilege to avoid war decades earlier?

Regarding your comment on the police state and the connection to Kline: I am speechless. What are you talking about?

--Kate Crockford

## Bolivian Gas Wars

continued from page 2...

cally elected and has to stay in office to "protect the public." He added that "Bolivia is in danger and is being stalked by a huge subversive project from outside the nation, which is attempting to destroy Bolivian democracy." He made further reference to a "union dictatorship" that is attempting to destroy the nation and promised to "repress seditious sectors" such as groups led by Felipe Quispe and Evo Morales. Sanchez de Lozada stated that the movement against him is "an attempted coup funded by the darkest interests in the world." As the forces he commands continued to shoot and beat protestors, he added that "dialogue is the answer and that there will be no violence." The statements infuriated the protesting sectors and the general public and led one angry citizen to observe that "the president is out to lunch!" Furthermore, it indicated how far removed Sánchez de Lozada appears to be from the harsh reality of the dire present conflict.

A public appearance by the first lady on October 12 further reflected the president's desperation. As security forces continued

to fire heavy ammunition into crowds of protestors and innocent bystanders, the First Lady read the bible aloud on the government television station, begging the public to pray for Bolivia. This ironic broadcast was to be one of the last for the station, which had consistently downplayed the severity of the conflict.

That same day, seven journalists from the station resigned. In a public statement, the reporters denounced that they faced constant pressure from the government press office to manipulate and misrepresent events in the confrontations from the government press office. They added that, "you can't be deceitful and lie when people are murdered in El Alto." (El Diario 10/13/03). The next day, the station went off the air.

Desperate last ditch efforts to restore the credibility and legitimacy of the flailing administration have done nothing to stem the conflict. Instead their acts further eroded public faith in its capacity



the dry spells  
Madame Ugly  
9pm  
thursday  
the red room

fight for your  
**reproductive rights**  
march for freedom of choice  
april 25, 2004 / washington dc



uncle alex wants you to join the fp

# Time Bonus

by Becca Trabin

Last Sunday morning marked one of the two days of the year when society collectively pretends to shift sixty minutes of time from April to October. This year, Daylight Saving Time provided Bard with a full hour of extra binge drinking and gravel-road gallivanting. Students found different ways to utilize the bonus hour, one even getting the opportunity to smoke thirty daily Marlboro's "instead of just twenty-five."

One Cruger resident complained that Daylight Saving Time only further emphasized her pathetic social life. As she struggled to stay awake in her room on a Saturday night, she became aware that, "even if I stayed up until 3, I was only staying up until 2." (The Cruger girl later denied

ever having told me this.)

Freshman Max Forman-Mullin, who wishes to remain anonymous, said, "I accidentally set my clock forward instead of back." He avoided serious consequences, however, by just minutes later reminding himself of the wise and priceless adage, "Spring forward, Fall back."

Although Daylight Saving Time took place several days ago, a few rebellious students still haven't adjusted their clocks. Non-

conformist Derek Tingley grabbed the world by the face when he refused to set his alarm clock back an hour. "I'd have to hit it a full twenty-three times," the freedom-fighter noted, resisting the oppression of the Eastern Standard Time zone.

When prodded as to the nature of the chaos that ensues when one's perception of time becomes skewed, thus disabling one's very sense of reality, spinning one into a dreadful, infinite spiral of terror



## daylight savings hits

and disarray, Tingley conceded that his inaccurate clock did in fact throw him off. "Uhh, when I came back from the shower on Sunday afternoon, I was confused for like three seconds," he recounted. And we can only imagine how horrific those three seconds must have been.

Daylight Saving Time, despite its problem-causing, actually has an unreasonably enthralling history. Benjamin Franklin proposed the idea in 1784 as a means of gaining more economically efficient sunlight each season. Daylight Saving Time has conserved enormous amounts of energy by reducing the need for summer electricity and has also reportedly saved hundreds of lives over the years by preventing early-evening

traffic accidents.

In 1986, Ronald Reagan signed a Public Law moving Daylight Saving Time from the from the last Sunday to the first Sunday in April, saving the United States 300,000 barrels of oil each year. (Reagan later lost all recollection of ever having done this.)

Today, Daylight Saving Time is a great way to not only enjoy the late summer sun but to continue to delude ourselves as to the concrete existence of time in the first place. For more information about Daylight Saving Time, please do visit <http://webexhibits.org/daylightsaving>.

## Voting Red Hook Style

*continued from page 3...*  
politics with his party affiliation? The voter ought to consider this question thoughtfully. Local folklore says that Mr. Molinaro began as a Democrat, but changed parties when the Republicans offered him more power. Politician as power-hungry opportunist? I've never heard that before.

Larry Kopczak (Democrat): Mr. Kopczak is fighting the noble but difficult fight, and he knows it. Mr. Kopczak, unlike Mr. Molinaro,

has no ambitions of becoming a career politician. Mr. Kopczak has already had a career, at Hewlett Packard, and is now retired. He directly attacked Mr. Molinaro on several fronts. As a legislator, Mr. Molinaro voted to increase his own pay by 25%. Mr. Kopczak asserted that his opponent's aims for higher office distract from his main purpose: to help and govern the people of Red Hook. He also accused of Mr. Molinaro of accepting donations from several nefari-

ous groups, including one which openly supports the construction of the SLC. Mr. Kopczak's campaign, on the other hand, is entirely self-financed. Frank Stoppenbach (Independent): It's hard to understand Mr. Stoppenbach's candidacy. He ran against Mr. Kopczak in the Democratic primary, and was handily defeated by a two-to-one margin. He ran for Congress in 2002 as a Democrat, and was defeated then, too. Instead of presenting a coher-

ent platform this time around, Mr. Stoppenbach instead chose anecdotes from his personal life that he believes convey the essence of his political beliefs. While working for IBM in Japan, for instance, Mr. Stoppenbach predicted that a product in development would be a failure on the open market, and, lo and behold, it was. What this story actually has to do with any relevant issue is beyond me. On several occasions, Mr. Stoppenbach inexplicably attacked

the Bush Administration. Sure, the Bush administration deserves criticism, but a Red Hook politician is not exactly in the position to reverse any of their policies.

I would endorse the candidacies of Bump, Gilbert; Bordewich and Kopczak, but official endorsements don't seem befitting to this newspaper. Whoever you support, take a few moments out of your day on November 4<sup>th</sup> and VOTE.

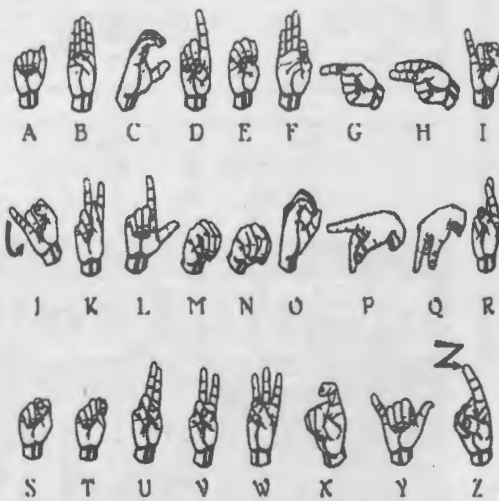
## Walking Around the Campus...

by Fran Laniado

Walking around campus, it is not unusual to hear two students conversing in Russian, or hear a student greet a Professor in Japanese. Glancing through a course list, one can find offerings in Arabic, Chinese, Hebrew, Greek, Latin, Spanish, French, Italian, or German. Yet there is a notable exception to Bard's linguistic mix. Until now, no courses or clubs offered the opportunity to learn, or converse in American Sign Language (ASL). Sophomore, Emily Friedhoff is changing all of that. Emily has started a club to promote the presence of ASL on the Bard campus. "I started to learn ASL in 11<sup>th</sup> grade. My friend, who was deaf, taught a class in ASL". Emily continued her studies through her senior year of high school, when she did her senior project on the deaf community. When she arrived at Bard, Emily "thought how great it was to be going to a liberal arts school, and assumed that there would be people who wanted to learn ASL." And there were, but she had to find them. "I was walking one day when I saw someone signing in front of me. I asked him about his knowledge of ASL, and he was excited that someone knew sign language and was interested in starting a club. But nothing ever happened." So Emily decided to make it happen.

"At first I wanted to be was just another language table". However, Emily soon realized the possibilities that teaching people

to sign would offer. "With signing you can communicate to people in any situation. You can speak to people on the other side of a crowded room. You don't even need your hands free if you can use facial expressions. I was also thinking that maybe we could learn how to be interpreters, and interpret some of Bard's perfor-



mances". Apparently other students agree with Emily, because she has already gotten a strong response to her idea. "Right now I have six people who signed up and I know three or four more who may be interested". All are welcome to join the club, and no prior knowledge of sign language is required. "One of the most important things to learn if you don't know sign language is how to finger spell. That can get you just as far as knowing how to sign in the deaf community. Even if you just want to sit at the table and watch people sign its OK. I think if you're up to the challenge it will be very fulfilling." People who are

interested in joining the club can email Emily for more information.

It is unfortunate that at the moment there is little or no ASL presence on campus. As Emily points out, "It's a beautiful expressive language that involves the entire body, and it's a direct communication of emotion. I would call it an art".

It is important to note that ASL is not merely a signed translation of English, but rather a language completely unto itself. For example in Britain, where English is also spoken, ASL is not used. Almost every county has a different sign language. ASL has its own grammatical structure, and incorporates hand gestures, as well as facial expressions.

Although people often refer to the language used by the deaf community as simply "sign language", it is somewhat more complicated than that. Emily explains that: "There are different kinds of sign language. ASL is derived from French sign language, but there is Signed Exact English. That uses all the nuances of the sentence and has an English sentence structure. ASL just uses the important parts of the sentence." ASL is a language, much like any other, except that it is not spoken. Instead it is a visual-spatial system that is the native language of the deaf community in the United States, and parts of Canada.

# theROOTCELLAR

kids  
food  
zines  
arms

WE HAVE MACAROONS  
ALSO, REVOLUTION

\*(in the basement of the old gym)

# Stop the SLC

by David Meek

swiss company brews pollution

An intense struggle is currently being fought in the surrounding communities to halt the proposed construction of a mammoth industrial site, known as the Saint Lawrence Cement Plant (SLC). If constructed, the SLC will have devastating effects on the environmental integrity, health, and economy of the surrounding region, including Bard College.

The construction of this plant, located 20 miles to the north of Bard, near the town of Hudson, would be a serious industrial blight on the beauty of the Hudson Valley. According to current plans, the site would contain a 1,200-acre open pit mine, a 40-story smokestack, a dozen other industrial structures hundreds of feet tall, and barges longer than the Titanic. Besides these aesthetic effects, the plant also creates a severe threat to the environment, and therefore our health. It has been stated that a six-mile long cloud of smoke will almost continually trail from the smokestack of the plant. This smokestack would also pour 20 million pounds per year of hazardous dust particles and toxic pollutants into the air we breathe. As if this were not enough, the company has refused to sign a deed restriction prohibiting the incineration of hazardous

wastes at the plant. The effects of this amount of mass-pollution poses severe health threats to the local communities. In fact, 35 out of 36 doctors at Columbia Memorial hospital say that the increase in pollution will make kids' asthma worse and increase death rates among the elderly.'

In the face of all these detrimental effects why would anyone support the construction of such a monstrosity? The answer most often given is that the SLC would greatly aid the economy of the region, and specifically that of the town of Hudson. However, this claim is unsubstantiated. It is true that a large number of people will be needed for the construction of the plant, but these are only temporary workers who would not come from the surrounding communities. In fact, the new plant would produce only one new permanent job, due to the transfer of workers from another plant that is scheduled to be closed.

The help of the Bard community is urgently needed to stop the construction of the Saint Lawrence Cement plant. Students can help in any number of ways. The best way to get involved is to visit the Bard Earth Action Collective (BEAC), a student group currently focused on combating this

issue. BEAC meets every Tuesday at 6 p.m. in the Student Action Collective in the basement of the Old Gym. BEAC is currently working in coalition with Scenic Hudson, a non-profit environmental group based in Poughkeepsie. Together, we are in the process of working on several issues, including getting the Bard administration to publicly oppose the construction of the plant. Some potential events on the horizon include a community forum to be held at Bard, and a local demonstration involving a colorful array of tactics. There are two things a person can do to aid in the struggle against the plant. The first would be to learn more about the SLC, and to spread awareness in the surrounding communities. A good source of information can be found at [www.scenichudson.org](http://www.scenichudson.org). Secondly, New York Governor George Pataki is facing an important test; he pledged during his campaign to preserve the environment of the Hudson Valley. It's time to tell Governor Pataki that we are watching. Please call his office and leave him a message stating your opposition to the plant. That number is (518) 474-8390. As a community, we can effectively work together to stop the construction of this unnecessary plant.



## The Bard Free Press

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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](mailto:freepress@bard.edu)

Contributors: SLC, Lora Jaramillo, Ben Dangl, Becca Trabin, Fran Liniado, David Meek

### "the trendy issue"

- Tosh i hate vespas Chiang
- Liv knitting is so old Carrow
- Christine sorry about the slc graphic Neumann
- Eli does he work here Lehrhoff?
- Mike who ilkes asians Lerman
- Fariyah fashionably late Zaman
- Drew sun king Gray
- Kelly mall-punk Berry
- Matt we miss him Dineen
- Tim first-time Abondello
- Liz broken blue plaid Koerner
- Kate vegans are whats for dinner Crockford
- Katie didn't Jacoby
- Ethan stop copying me Porter
- Gillian business or pleasure Means
- Brendan i'm Murray-Nellis
- Cecca hyper-active cap n'n Jazzer Wrobel
- Emily is a flake in her email Schmall
- Johnny Class
- Brel its never too late Froebe
- Alex emo is always in Cannon

## Having It Your Way: elliot smith

by Liv Carrow

Elliott Smith was found by his girlfriend dead of a self-inflicted stab wound to the heart on October 22 in his apartment. Indie fans all over the world sadly discussed the "surprising" death of Smith and Wednesday night shows all over the country featured tributes and covers of his songs. 'Twas yet another sad day to add to the list of many sad days in rock, but really, how sad was it?

Elliott Smith got it his way. His life, to him, was a life full of pain and sadness tempered only by the excessive amounts of drugs and booze he pumped into his system and relieved only by his depressingly melodramatic songs he cranked out, which spoke loudly to hordes of similarly depressed and melodramatic angsty fans. A knife to the heart seems like a logical, even happy ending to this life. And he did it himself. Nobody killed Elliott, not a crazy fan, not a needle too full of opiate or bottle of pills. He took a knife and thrust it into his own beating heart and killed himself painfully and honorably.

One might argue that suicide is no honorable way to pass. One might argue that to grow old and die among loved ones having tied up all the loose ends is the honorable way to go. Or to die for a cause, or die serving justice. For a dude like Elliott Smith, life was probably one big loose end and justice was served to himself by himself for a noble cause -the end

of the pain and misery of which he so prolifically and elegantly sang. All you have to do is listen to some Elliott Smith songs or read about his life of alcoholic depression to realize that this was no surprise attack of the crazies. This guy wanted to die and die he did. And he died with style.

He didn't do anything lame like slit his wrists in the tub or OD on pills and vodka. He didn't physically hurt anyone else or make anyone try to talk him out of it on the phone. He stuck a knife into his chest and died and probably went up to heaven with a new guitar, whistlin' dixie.

All apologies (get it? Kurt Cobain reference?) if this is offensive. I for one am happy that Elliott Smith had the courage and strength to stomp out his own demons and get on with the cosmic cycle. If he didn't write so many good songs, nobody would care that he died, but since he did, everyone is all in a tizzy about it. He was just another depressed lonely fancy-boy, but one who at least had the imagination and talent to leave a mark on the world. And after giving all this good music to his whiny fans, he decided it was his time and went for it. Good for him.

It shouldn't come as a huge surprise to anyone that this type of person kills himself. Not to belittle Smith's individuality, but this character has been sulking around and then killing himself since Goethe's Young Werther

hit the stands, and probably long before. The injured, self-destructive wandering bard is nothing new, especially in the history of modern music. Elliott Smith loved Nick Drake, who also put his pretty head in the oven when the voices got too loud. And of course our beloved Kurt Cobain, whose lyrics "I hate myself and I want to die" somehow didn't manage to clue in his millions of fans that the end was near.

At least these guys but the bullet, literally, and did what they felt like doing, instead of living out the lives of pain and compromise and frustration that they immortalized in their music. That takes a lot of courage. For fans to go around craying about the wasted talent and potential is ridiculous. Smith et al knew they had talent and were reaching tons of people with their music, but that wasn't enough for them to extend their misery for another album contract, another tour, or another corny interview where he tried to articulate his pain to another complacent reporter so that a bunch of kids could read it and "identify" from their suburban bedrooms. So, blessed be Elliott Smith. May he rest happily, comfortably, and contentedly. May he be finally loved and understood. And may his fans respect his courage and determination and apply it to their everyday lives instead of selfishly mourning Smith's decision to remove himself from the Ticketmaster website.



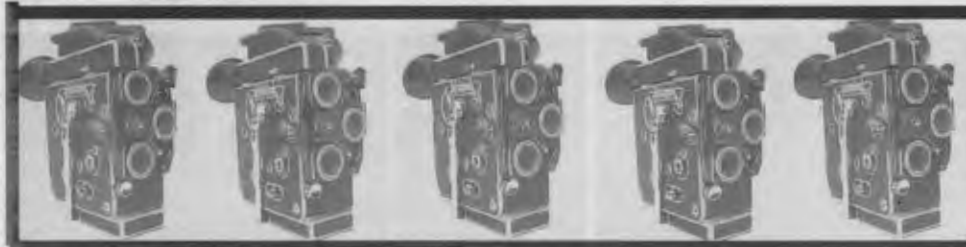
# Drag Race Remembered

pictures by Cecca Wrobel



“rest in peace drag race”





film // film // film  
 film \\ film \\ film  
 film // film // film

## Memories of Murder

Looking around the theater at the faces of Canadians when the lights came up after Bong Joon-Ho's "Memories of Murder", I couldn't help but thinking it was a shame this film was not made in a more international manner. The true story of unsolved murders that shook South Korea in 1986 is constructed in an extremely unconventional way. Bong, who helmed the unexpected satisfying "Barking Dogs Never Bite",

ingeniously realizes that having the same police officers that had a problem with physically abusing suspects and therefore kept what may have been a solvable case out of court as likeable main characters is quite predicament. He solves it by making the violence extremely humorous, almost slapstick, as most Korean audiences have come to expect out of their comedies with films like "My Sassy Girl" and "My Wife is a Gangster" topping their box office charts. This allows the audience to sympathize with the cops and therefore feel the emptiness when the film ends

and the case is still unsolved. Unfortunately, somewhere along the way, Bong drops the ball and relies on the Korean viewers feeling of helplessness from living through the time of these murders, making broad strokes to tell of the sadness that pervades in our heroes as they become more and helpless. This, of course, doesn't really play as well internationally, but, nonetheless, the movie is funny, engaging, suspenseful and has better mise-en-scene than most American directors could ever dream of. [Mike Lerman]



## Milwaukee, MN

It's kind of an unwritten rule in filmmaking not to use a mentally

delayed character as a protagonist. If The Other Sister starring Juliette Lewis wasn't a sign, I don't know what will be. Milwaukee, MN is no exception. Whoever thought it was a good idea to make a film

about a recently orphaned mentally retarded prize winning ice fisher being targeted by two con men must have been the same person who booked the Groove Collective show. Painfully acted

(not to mention underwritten) by a group of amateurs and a sub-par Randy Quaid, this film stands on the shoulders of the Coen Brothers as it reaches for the cold isolation of Fargo, then topples head

first to the ground by the end of its barely ninety minute running time. Well, at least they used a tripod. [Mike Lerman]

## Dogville

It started with The Element of Crime, a little movie about a bizarre set of murders in the dark corners of Europe. The hypnotic tone of the film was a mere warm up for the brilliant, bold and inventive "Zentropa", a Hitchcockian work about the treatment of German civilians post World War II. Then there was the sci-fi/horror mini series, "The Kingdom," which mixes eerie elements with British-style comedy and tells the story of corrupted hospital and ghosts that cohabitate in it. After that came the Marder films, "Breaking the Waves", exploring sexuality as an

expression of emotion and, most recently, "Dancer in the Dark," the only musical in the history of cinema to have audiences running for the exits out of sheer heartbreak. But nothing in Lars von Trier's entire career could prepare us for the bite that is packed inside "Dogville," the first in his new trilogy about America. Picking up right where he left off, "Dogville" is also the story of a Marder (Nicole Kidman), one who comes to a small town in hope of refuge and makes the inhabitants lives a little brighter. However, the residents get greedy about this happiness and push and pull the young woman to a severe breaking point. And that's when he

pulls the rug out from under you because if you've seen "Breaking the Waves" or "Dancer in the Dark" you feel like you've seen it before. But wait, there's more. Working off the basis that the poor would be just as corrupted given the power of the rich (at least in America, anyway), von Trier launches the most brutal attack on our own grounds, structure the film much like Thornton Wilder's all-American play, "Our Town," using the aid of no sets or props, just white lines painted on the floor of a studio to signify the different town buildings. He cleverly switches back and forth between tightly framed, steady shots (that are so artistic and sparse that make your jaw

drop every time) and shaky hand-held camera work that seems so precise, it's



almost as if each bump and glitch was story boarded. The film is so powerful that they are having a hard time distributing it here because they are worried about the backlash. One can only hope that we as Americans, the only

ones who truly understand the connotations behind emulating Wilder's style to tell such a tall, will get to see it someday. [Mike Lerman]

## Kill Bill: Vol. 1

I'm going to forego all my biases (good and bad) from being the head of Asian Film Club and just say this: It's really hard not to like Kill Bill. The action is just campy enough that the blood won't bother anybody. The cinematography is just artsy enough that critics around the county are harolding Tarantino as a still truly visionary filmmaker, this time in the way he plays homage after homage of classic East Asian (Chinese and Japanese, he can't seem to decide which; Okay, so a little bias) kung fu, samurai and shock films. He goes back to the 60s with references to the Shaw Brothers and seamlessly mixes it with direct copies of films

like Samurai Fiction which were made in the recent past. The film was so long that Miramax had to cut it into two parts, giving us one now and one in February. This was a mistake. Letting Tarantino be a little overindulgent with the length of some scenes (or even some moments) and then needing to release the four hour movie into two sections instead of simply trimming an hour and putting out a three hour action movie (ala Lord of the Rings) is not a very efficient way of handling film business. Albeit all this though, Kill Bill does play very much like Pulp Fiction: extreme (fountains of blood pouring from bodies), indulgent (he actually got the studio to print the words "The Fourth Film by Quentin Tarantino" in the credits), beauti-

ful (amazing attention to detail in the cinematography) and full of nostalgia. And if this isn't enough for you, apparently the second volume has lots of the plot that some viewers sorely missed in this section. Probably not the best movie in the last five years (as a certain sketchy French man suggested to me recently), but certainly worth the eight dollars. Speaking of which, (Shameless plug:) AFC will be showing this movie for free on November 5th. Keep your eyes and ears open for details. [Mike Lerman]



## American Splendor

"Ordinary life is pretty complex stuff." So, succinctly, says Harvey Pekar, Cleveland file clerk, comic (anti)hero, and real-life writer and subject of this film. Pekar was just a lonely working class stiff with a hint of obsessive-compulsive disorder when he met then greeting card artist Robert Crumb. When Crumb grew into the cult favorite that he is today, Pekar, driven by a belief in comic books as an art form and the desire to leave something behind in the world, asked thebardfreepress.vol5.issue2

him to illustrate a comic about his life. People were captivated by the biting, no-frills work, and the movie about the man isn't half bad either. Half documentary and half dramatization, the film is worth seeing if for nothing else than for the interesting interaction between the two. The filmmakers keep you constantly aware of which parts of the film are recreated by taking artistic liberties like adding comic-book style bubbles of dialogue to live action or having Harvey talk to his comic book self. At the same time they validate what seems like exaggeration in the fictional

sections by having Pekar do commentary on film, intercutting recreated and documentary footage, or taking a pause in the narrative to place actors alongside the people they were based on. The script feels even more real and poignant because of it. This is a sharp, funny movie that teaches you a few lessons in the most entertaining way possible. [Fariyah Zaman]



## Intolerable Cruelty

The Coen Brothers are the rare case in which the Hollywood system does not really oppress their best work, but rather indulge it. If anything "Intolerable Cruelty", their sweet romantic comedy about two divorce lawyers at each others throats (and dicking each other over) about prenuptial agreements while simultaneously falling in love, seems commercial, it's certainly not the fault of a studio. They've made movies under a studio before. In fact, all but two of their films, Blood Simple and Fargo, were made under a studio. The only reason it is so

light is because they always alternate back to a lighter, more comedic movie. After "Blood Simple" there was "Raising Arizona." After "Miller's Crossing" and "Barton Fink" (companion films) there was "Hudsucker Proxy." After "Fargo" there was "Big Lebowski." After the recutting of "Blood Simple" there was "O Brother Where Art Thou?" And after "Man Who Wasn't There," of course came "Intolerable Cruelty", a film which is utterly enjoyable, as light as "O Brother" and better acted than anything else George Clooney has ever done. [Mike Lerman]



## Mystic River

Despite the occasional nicely realized image, the accomplished

and powerful acting and the cleverly scripted plot twists the title of this movie is still stupid. Clint Eastwood can't direct a movie,

could never direct a movie and will never be able to direct a movie other than "Unforgiven," a piece of his heritage, that he simply lived

instead of directed, which, by the way, was originally titled "Space Jam" (much cooler title). (Next time Mike is forcing Alex to watch

the movie before he helps write the review so as to get past the title.) [Mike Lerman and Alex Cannon]

## Anything Else

This movie is so bad it's not even worth sneaking into. Really, I would know. You will go to the theater, hoping for at least a glimmer of the patented Woody Allen charm, maybe even curious about his choice to replace what is usually his own role in the cast with Jason "American Pie" Biggs, and you will leave desperately wanting the last two slow, dragged out, boring-

ass hours of your life back. Now despite everybody's nostalgia for Allen's golden years, some of his later films are really very satisfying. Work like "Bullets over Broadway" or "Sweet and Lowdown" add to his repertoire, put a new twist on his well-worn themes. "Anything Else" is a pathetic attempt to remake "Annie Hall", only BAD. The acting looks like it's a spoof of a Woody Allen movie, the dialogue

wouldn't even sound good coming from Lawrence fucking Olivier, and Allen ruins the clever tension of his being neurotic yet sane in an insane world by instead playing a character who is actually, ridiculously, annoyingly, unforgivably nuts. I understand that one might be tempted to go see this movie out of curiosity alone. Don't waste your time. [Fariyah Zaman]



## Zatoichi

The tradition of "Zatoichi" is a quite a cool one. It's a series of up to ten films about a blind swordsman wandering the country side kicking ass and getting himself involved in lost love. So it's no surprise that Takeshi Kitano, who probably considers himself the master of

everything cool in Japan, would pick up on it.

After several awarding winning films ("Fireworks" and "Sonatine") and an internationally successful TV show ("Takeshi's Castle", which can be seen on Spike TV dubbed over as Most Extreme Elimination Challenge), he seems to have the pick of litter in his proj-

ects. But somewhere along the way, Kitano realized what parts of his movies he could exploit for festival success and those parts which actually have artistic achievement. I wish I could say that he chose to beef up the second, but it is simply not true. And his original storytelling style of random occurrences and tight

editing (stripping his films down to the bare bones) cannot be seen within his remake/homage to the Zatoichi. Instead what is left is his sense of nostalgia, his eye of beautifully framed violence and his slow paced direction which seems even more tedious and dragged out within this stereotypical samurai plot. Oh

yeah, and then there's the "artistic touch" that could win him awards with this all "fun" no heart movie: The entire cast breaks into a STOMP performance in their 17th century Japanese flats. Therefore, he ends this tiring, occasionally entertaining, opus with a scene that is as laughable as it is awful. [Mike Lerman]

## The Fog of War

Once again, Errol Morris brings us a film about an underdog of sorts, the kind of opinionated character that you don't know whether you should sympathize with or track down and taunt. Last time it was

a shy engineer who, through some bizarre link of logic, found himself testifying that the Holocaust never occurred in "Mr. Death". This time, Morris' is subject is Robert McNamara, advisor to President Kennedy and Secretary of State. Here he reveals shocking secrets, detailing his experiences both get to the period in which members were forced to go underground in order to escape persecution, to the variety of lives that these former felons are leading now. But it also does so much more; it does the extremely difficult job of subtly explaining why and how events unfolded as they did by providing context visually. Exhaustive research must have been done to compile the impressive amount of found footage shown in the film, which includes real pictures of the My Lai massacre of Vietnam and the Manson family murders. The intimate interviews, secondary source commentary, and stylized

ting to and being in his position of power and teaching us eleven simple lessons about war. Morris' films reek not of his conservatism, but his fascination with it (often pairing it with dorkdom), and this one is no exception as he backs up McNamara's stories with double exposures, digital illustrations like the sped up construction of a homemade bomb are no less impressive. When this film played in the Montreal Film Festival it had to compete against the much awaited Dogville, which is a shame because it didn't get the attendance it deserved. Just when I thought high school US history classes had made enough hoopla about the revolution of the 60's to last a lifetime, a movie like this comes along to get me all riled up again. This is an exploration of idealism gone desperately wild, of a period in which even peace was contemplated darkly.[Fariyah Zaman]

tions and immense artistic achievements in non-persuasive, subjective documentary filmmaking. [Mike Lerman]



## The Weather Underground

This is a documentary about a group of leftist student radicals in the late 60's and early 70's whose self-stated purpose was the violent overthrow of the government. Calling themselves the Weathermen, they grew, ironically, out of the ashes of more pacifistic student groups and established active communes in sever major cities across America. The film chronicles the rise, height, and fall of the Weathermen, taking us from the roots of involvement,

amidst all the cheesy action are a few moments of what seem to be unexpected irony and smart surrealism a la David Lynch's Twin Peaks. Which may or may not be surprising considering the original music is done by Angelo Badalamenti, who scored the series' distinctive emotional soundtrack. Although I wasn't always sure if I was laughing at parody or idiocy, I was always laughing. Things to look out for: Rider Strong from Boy Meets World, one of the victims shaving off her skin, and little blonde local boy with the mullet and the rabies. [Fariyah Zaman]



## Cabin Fever

The fact that this movie was not intended to be funny doesn't make its humor any less fantastic. The product of too many 70's horror flicks jammed together and B-list twenty six year old actors playing college kids, this is a wild ride through eerie woods, grotesquely fatal diseases, racist jokes, mild nudity, feral dogs, murderous hicks, and oversexed teenagers. After a while, all the supposedly scary items just sort of cancel each other out, and what you're left with is a sense of minimalist pleasure. Strangely enough,



music reviews.  
music reviews.  
music reviews.



Staff Picks Edition

**TODAY IS!  
THE DAY!**  
THE MUSIC OF  
**YO LA TENGO**  
MATADOR RECORDS OLE 581

Today is the Day  
Yo La Tengo  
Matador Records

You get the EP and its cover looks like Ornette Coleman's "Something Else!!!" You pop the CD in and "Today is the Day," that slow song off of ylt's "Summer Sun," blasts through with that distortion groove—Georgia's soft vocals floating above noise chorded rock and you are damn glad to have the EP. "Styles of the Times" and "Outsmartener" follow through with the ylt patented noise drone melodic balance and then give way to some slow songs—the best of all being an acoustic de-distorted version of "Cherry Chapstick." I like this EP. tosh chang



s/t  
Neurosis / Jarboe  
Neurot Recordings

It is exciting anytime heavyweight collaborations of this caliber come about. The titans of bludgeon and the diva of noise rock strangely have mirrored each other over the span of their respective carriers. Neurosis started hammering out their brand of behemoth post hardcore on the Bay Area in 1985, a year later Jarboe was recruited to round out the Swans sound on their "Holy Money" record. Neurosis's recent work has followed Jarboe's holier than thou Swans alma mater in the gradual transition of harsh to lush musical brutality. Yet expectations are proven slippery on this 60-minute assembly. The album's long distance conception from swapped ideas put to tape and sent back and forth between the coasts leaves the songs feeling cut and pasted together. Neurosis's instrumental contributions strut swelling atmospheres with adroit stereo intricacy, but the recent ambient aficionados have neglected their raw power in over saturated effects. The drums have

gone from deadening tribal builds to Hot Topic Industrial sounds. Add to the mix Jarboe's manic vocal range from hissing to spoken word and the result is often too disparate to gel. The mismatch syncs up for moments to raise the hair on your back, but the moments never amount to minutes. Frightening is the only word to describe Jarboe's mantra breathing exercises over grinding rhythmic girth on "Within". But by the time Jarboe starts growling "Grrrrrrr..." on "Receive" the affect is as lost as Sigfried and Roy's carriers. "Erase" is the most successful offering where Jarboe leads the pack with piercing vocals of the guttural variety, and all the while not meeting Neurosis's highly bearded prerequisite. Closing out the album, the vocal entrance of Neurosis-by-day singer Steve Von Till on the duet "Seizure" comes far too late. The dynamic reached between Jarboe and Till is a fitting amalgam of the two parties that's otherwise neglected for the majority of this long play. Both dynamo forces prove they still have it, but unfortunately don't put it together. TA



The Cival Ware  
Matmos  
Matador Records

Conjurers off odd electronic loopy dreams and misguided beats of the experimental sort, Matmos comes back to us with an album that, is weird in an enjoyable sense. They've a knack for taking traditional instruments and using them like new inventions. Matmos also likes to do all kinds of borderline annoying things, like the bagpipe gig on "jealous order of candied knights" and the intro noise swirls on "reconstruction." However, on reconstruction, the music does go somewhere. The problem with matmos is that their music is mostly a sequence off odd audio fixations and loops that, for me, seem to go nowhere. I do appreciate the band-- on "Y.T.T.E" they reference the entirety of Iggy Pop's "Lust for Life," and that makes me happy. But all in all, Matmos does not make me happy, and I have trouble thinking of times as to when I'd actually like to listen to the music. tosh chang



7"  
Q and Not U  
Dischord Records

Q and not U's place in any canon of modern music is merely nominal. With the rock revival recession falling on rehabbing losers and star fuckers alike, Q and not U sidestep the excess to offer up a 7" piece that doesn't merely fit the puzzle. The single "X Polnation" opens with a spaghetti western guitar line and sauntering drums that cue a helter skelter organ rhythm joined by indecipherable falsetto cackles. The verse takes a hairpin turn to angular guitars and disco beat swirls. Berserk pager noises and off tempo trumpet synth eruptions are over layered and left in the mix for imbedded oomph before breaking apart. A knee jerky guitar transition picks it all up, Leading in to an airtight groove with faux chorus girl vocals, before resuming the dance clutter with an added call and response to finish up strong. That's the first song. The B-side "Book of Flags" is grade A for radical. Feed back to hand drums and echoed vocals preface the most blazing rock number in the band's arsenal. Shouted rhythms amidst sharp crooned vocals, roller coaster guitars and bass dirges amount to a totally derivative post rock dance romp. But "Book of Flags" freshness comes from being the most agreeable protest song in recent memory. A rally cry against the inflated patriotism behind all the flag and bumper sticker eyesores that have taken to pervading over all lines of vision. The call and response chorus between the band and the Man is stellar and reminiscent of David Byrne's deadpan deliver. "We're keeping our flags at home - YOU BETTER NOT CHILD - We're keeping our flags in doors - YOU BETTER NOT CHILD- We're pullin' from our clothes- YOU BETTER NOT CHILD- we're spending sometime alone YOU BETTER NOT CHILD" A refreshing break from the cryptic messages imbued in recent Dischord releases. Q and not U work it on this single that promises to lead to a prime full length later this year. TA



Ride Paranoia  
JR Ewing  
GSL Records

For anyone who heard the "Shape of punk to come" and Refused to move on. JR Ewing are the screamo rendition of Refused in a tired and sub par way. Turbonegro should totally kick these fellow Norwegianers arses for being so nu wave. TA



Audio Hallucinations  
Mr. California & the State Police  
Load Records

Think a more degenerate version of Adam and His Package covering Men's Recovery Project and you're well on your way to Audio Hallucinations, the second full length from California's own Mr. California and the State Police. You know this dentist drill of more songs than minutes (turning out more than 3 songs a minute) and packed with a high concentration of madcap ditties ("Didgeridoodoo" takes the prize here) This one man team makes the most of a few bar chords, tooth rotting drum machines, and sugar buzzing vocals covering chickens on "Can you beat the chicken" to zombies on "Curse of the zombie" and everything in between. Forewarning to those faint at heart, Mr. California is about as Politically Correct as a cockeyed cocktail waiter in an Indian reserve Casino, but the utter irrelevance leaves the toilet humor unassuming. On his carrier Mr. Cali admits, "If I was told that I would be making and producing my own music 5 years ago, I would have laughed out loud!" Then Audio Hallucinations should have him splitting at the sides. A must for any spazz heads or Ritalin junkos. TA



Tasheyana Compost  
USAISAMONSTER  
Load Records

The Brookland duo's junior effort, Tasheyana Compost, is a vision quest that will drag your freshly scalped dome through a hardy helping of Anti-American sentiment, psyched out Black Sabbath wreckage, and versatility akin to the Meat Puppets finest damage. The production is on like Donkey Kong going from clobbering to cuddly. Tomahawk rock parts join crisp mathy riffs and gnarly tempo shifts into Baroque breakdowns where the drummer takes on key board duties and the guitars go clean. The vocals bounce back and forth between glam and horse yelps. Epic lyrics that speak of venomous reptiles and fiery death are the final ingredient in this homemade peyote tour de back road. Peep them on tour with fellow couples Lightning Bolt and Friends Forever, or pick up your own copy of this stereo road trip direct from Load for the price of a pack of cigarettes. TA



Load Split Series #3  
Viki / Hair Police  
Load Records

The hottest pairing since Broadway Pizza slices and Franks Red Hot Sauce, Michigan's Viki and Kentucky's Hair Police go halves on this 11 track joint. Viki gets things lit with her lo-fi beat box chops that go snap, crackle and pop. Her mouthy vocals and sly speaker noise are the perfect soundtrack to any burnt out dance party. Hair Police follow up with 4 tracks that cleanse the auditory palate with sounds of shitting glass. Hair Police don't play nice with their instruments, or properly play them at all. Live it's a spectacle of ingenuity, recorded just sit back and feel the wrath. This pairing proves how 1+1 = wild fun. Check it out. TA

# Blood Brothers, Gravy Train!!! and your parents?

by Liv Carrow

Now that the weekend is over I suppose it's time to get some rest. This weekend rocked so hard I forgot I was at college and thought that I was some kind of scenester music journalist. Who needed Parents' Weekend when Mother Old Gym cared for us so well? Thanks to Cecca Wrobel, photographer extraordinaire, for her dedicated coverage of these events.

Thursday

King Cobra, Popsicle Riot, Lions and Tigers

The King Cobra came back for more with even crazier animal sounds from singer/drummer Rachel Carns. It's fabulous enough that Bard has seen so much quality hard rock from women lately but their set was remarkably good and fun. Popsicle Riot was enjoyable as always, and showed some awesome improvements such as louder vocals from Savannah Cooper-Ramsey and tight coordination between guitarist Adria Otte and drummer Leah Moskowitz. New on the Bard band scene is Lions and Tigers, which ripped out some Strokes-esque rock with lots of style and plenty of jumping around.

Friday

The Blood Brothers, JR Ewing, The Broken Bottles and The Holy Wars

Like Ozzfest only full of slight, sad indie rockers. The Holy Wars, another new group, played a surprisingly long set with lovely goth keyboarding from sophomore Michelle Scourtos. The Bottles followed with a set which lacked their usual energy (but not broken bones for singer Drew Gray, who performed with pneumonia.) JR Ewing rocked it Norway-style with riffy, masculine rock and were said to have partied hard on into the cold cold night. The Blood Brothers sounded alright from the Root Cellar, where I and other co-volunteers were forced to stay by secu-

rity in the suddenly strict enforcement of some shady new alcohol policy. (Security also kicked the Blood Brothers out of the Root Cellar for having open containers of beer.)

Afterwards a show at 32 Broadway (don't know the name) featured two wild French busting out hardcore distorted basslines with screaming vocals and tight drum licks from their extremely attractive female drummer.

All in all a memorably raw night for the Bard rock scene.

Saturday

Gravy Train!!!!, Popsicle Riot, Ex-Jean Jackets, Lions and Tigers

Matinee show in the Red Room had an urgent and hasty feel which was undoubtedly due to everyone's wildly horny anticipation of Gravy Train!!!! ("four exclamation marks, hooker.") Lions and Tigers and Popsicle Riot did basically the same sets as Thursday's show, only it sounded somewhat better since it was in the Red Room. Ex-Jean Jackets played two songs in which the drum kit and bass rig fell completely apart to the dismay of Tosh and Leah. One of these songs was their adorable opus about cats and milk and Jane, and was dedicated to Annie. Gravy Train!!!! came in with a bang and performed such gems as "Ghost Boobs," "Titties Bounce" and the old favorite "You Made Me Gay." Their new dancer got up close and personal with a willing audience member and Chunx said he was fired, but their makeout session will potentially get Gravy Train!!!! back to Bard in the near future. Their set was disappointingly short, though, which they claimed was due to the shortage of beer. The show failed to give anyone a "Heart Attack" but did yield more sweat than any Saturday afternoon in the history of the college.

three nights, so many bands



(above) TJO and King Cobra (below) X-27



Savannah!!!



(above) Max McDonald of lions and tigers (bottom left) who wants some gravy??? (bottom right) the blood brothers



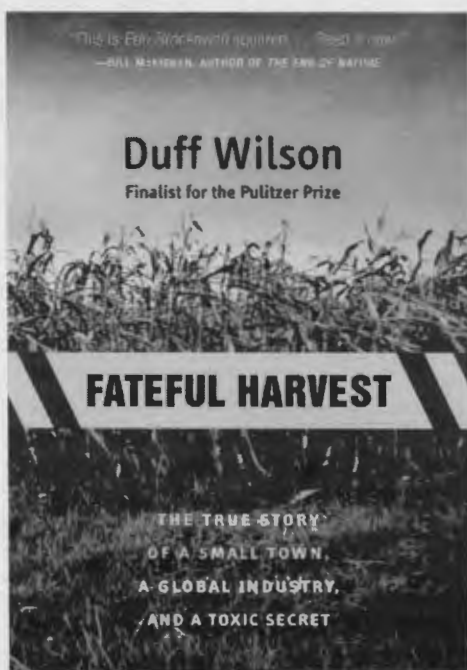
# Book Review:Fateful Harvest

by Toshi Chiang

Next time you crunch into that Kline produce, think about this: the EPA, agriculture and food industries have created a loop hole which allows for hazardous wastes to be used as food fertilizer. In fact, that bottle of fertilizer which you bought down the road at the hardware shop, it too might be contaminated with titanium, cadmium and even lead. So what's the deal?

Within the pages of "Fateful Harvest," Duff Wilson tells the story of Patty Martin, founder of Safe Food & Fertilizer and former mayor of Quincy, Washington. What unfolds from her small town concerns, experiences and extensive research is the fact that U.S. companies have been and are continuing to package toxic waste from heavy industries as fertilizer. By doing so they avoid the expensive costs of storing the materials in hazardous waste facilities. In fact, the EPA even sponsors the activity since its viewed as recycling—"the greening" of big business. Meanwhile, it's the fields and the nearby

ecosystems, the products of agriculture which feel the effects—the very food which you eat may very well contain lead.



The Department of Agriculture's current standards for fertilizer only insist that the substance contain the nutrients Nitrogen, Potassium and Phosphorous (N-P-K) as well as some other trace minerals such as zinc and

iron. Yet these minerals are also byproducts of several industries. If a company markets a waste mixture of cadmium, lead and N-P-K, it's considered fertilizer. American purity standards do not exist for fertilizers (they do in Canada and Europe). Furthermore, sufficient testing has never been done on the affects of waste-grown food on humans, or rather, the only testing done has been masqueraded by the companies fronting the chemical mixtures. "Fateful Harvest" rings true with the solid tradition of the muckraker journalism and hits the points home with staggering amounts of statistics, story-told fields trips and first hand experiences. Yet perhaps the most salient fact of this books potency, why you should read it, or rather, an indicator of the times, is that if you visit "The Fertilizer Institute" webpage (an organization funded by agri-business), you will find the slogan "Nourish, Replenish, Grow"—alongside articles assuring you that agri-business will never allow terrorists, of any sort, to use

## Excerpt From Fateful Harvest by Duff Wilson:

I bought twenty common products at home-and-garden stores and delivered them, unopened, to an accredited laboratory a few blocks from the Seattle Times. Frontier Geosciences analyzed fourteen toxic metals I learned a smelter somewhere paid \$100 to \$200 a ton to get rid of the toxic waste I was holding. I paid \$4.49, plus tax, for twelve ounces. No wonder, as I walked out of the hardware store, I had a spooky feeling that I was part of a vast, unknowing network of people helping heavy industry save money by sprinkling its hazardous wastes on our land.

The label [of NuLife fertilizer] listed the plant foods boron, copper, iron, manganese, molybdenum, and zinc. It made no mention of lead, nickel or cadmium, toxic chemicals the lab found at 2,490, 515, an 86 parts per million, respectively—among the highest levels we found. If this jar were classified as waste instead of a product, it would have to be disposed of in a fenced landfill with double plastic lining.

Nulife was made by Pace International, Limited Partnership, of Kirkland Washington, and distributed all over the west. A company official told me they'd bought the material in bulk from Frit Industries of Ozark, Alabama. Frit was the nation's leading purveyor of hazardous waste fertilizer.

He said it was, of course perfectly legal.

fertilizer to blow you up. Yet sadly, it's the hidden placement of heavy metals into the base of the food supply which have many engaging a war on agri-business. Find out more at <http://www.safefoodandfe>

## Reviews from the CMJ showcase

by Mike Lerman & Alex Cannon

### Trachtenberg Family Slideshow Players

Rachel Trachtenberg is nine years old and has traveled all over the country. She is somewhat shy, but speaks up at appropriate moments, especially to correct or remind her father. But most importantly, she has a good sense of rhythm. That's why she plays drums for her family band alongside her father on Moog and her mother showing slides to the audience of which their songs are based. The Trachtenberg Family Slideshow Players are an immensely sweet band, at least on the surface. Their family image serves them well as they tour from club to club, showing the slides shot by "deceased strangers" that they've picked up from yard sales and written nursery rhyme-esque tunes about.

But there is a little more bite to them than meets the eye. The father is clearly hiding his obnoxious tendencies, conde-

scendingly ranting to audience about the noise on the side of the stage being some people who clearly think that there is something better going on over there. And their songs ring somewhat harsh, sometimes political like their six-part mini rock opera that attacks McDonalds through a set of corporate training slides that they picked up. But even the bickering between the family comes off as cute (Jason screams in the middle of a song that they messed up and Rachel corrects him by saying "Nine Mississippi!") and, wholesome or not, they are thoroughly enjoyable to see live. [ML]

### Rob Crow and Optigonally Yours

It's unlikely that you will ever see another musician like Rob Crow. The somewhat stocky, shy man with the acoustic guitar and the Battle Royale T-shirt that got up on stage at the Absolutely Kosher showcase of the CMJ music festival last Thursday had more than

one trick up his sleeve. "I'm talking really fast because I'm nervous," he warned the audience and then proceeded to break into eight to ten songs that were all under three minutes each, contained enough parts to each be mini-symphonies and wielded enough dynamics to make Bela Bartok's eyes water. He went on, played both a Minor Threat cover and a Misfits cover and then invited an unnamed band up on stage to rock out with powerful vocals and instrumentation reminiscent of other Rob Crow projects like Pinback. After a brief change of set (and costume), he returned with his "sci-fi" band, Optigonally Yours to treat us with the sound stylings of a guitar, synthesizer and samples playing music the ranges from circus to sea shanty. Jumping/Dancing around the stage in a variety of costumes such as a Viking hat and an American Flag skirt, Optigonally Yours was the purest of example of the fun and

### the genius of Rob Crow.[ML] Shins

On the heels of one of 2003's most anticipated sophomore albums(Chutes Too Narrow), The Shins arrived at the festival with four show dates and a host of new songs. Far from being the intimate venue that would seemingly best suit their music, the Shins played a raucous set to a packed "cafe" at Manhattan's Virgin Megastore. The most striking aspect of their performance was just how moving the songs sounded live. Any fear I had that the melodic nature of the tracks would be lost in a live performance was dispelled

by the spot-on delivery, witty bantering, and impeccably constructed songs that have garnered the Shins so much praise. With one of the most frighteningly catchy senses of melody I've hard since Jeff Mangum, the Shins create infectious indie pop that's sure to please. This, coupled with a live delivery that is more indicative of rock and roll than their albums otherwise suggest, created an atmosphere that even compelled the 40-something businessman in front of me to bob his head and dance around. Think Ted Leo. Think Mountain Goats. Buy their album. Do I really need to continue typing commands? Okay. Wear your roommate's head as a helmet. [AC]

### Wrens

Simultaneously ushering in a hailstorm of pussyquakes, after a five year hiatus, The Wrens exploded onto the Luna Lounge stage at the Absolutely Kosher Showcase last Thursday night. Playing to a room too packed to even lift a beer, they seamlessly paired material from 1996's Seacucus and 2003's Meadowlands, lulling the audience with slow, meditative tracks and then devastating them with insa-

tiabile, twisted pop. The Wrens played with the flare that only the most incredible bands possess. They seemed completely at home on stage, balking at nothing to deliver a visually stunning and technically flawless performance. Every year there are a few movies, concerts, books, etc. that will leave you baffled that you were lucky enough to witness them. With one of the most incredible catalogues of songs of any living band and stage presence to match, any show the Wrens play is sure to make your list. To see for yourself, head to the Knitting Factory at 8:00pm on Saturday, November 8th. They'll be playing with Songs:Ohia side project Magnolia Electric Co. [AC]

### Billy Talent

Hailing from the kingdom of hand-jobs, Canada, in similar fashion to how the planeters summoned Captain Planet, the collective forces of four punk rockers combine to blast onto the stage as Billy Talent. In between constant high fives, the only words that could be heard rising from the pre-pubescent mosh pits were "Man, watching Billy Talent is nothing like inserting the Holocaust into my rectum." On the first stop before their series of gigs at various middle school dances nationwide on the Mrs. Henderson's Fifth Grade Class Love Billy Talent Tour, the band search deep within themselves to provide fainting fans with a barrage of songs ranging in topics from why lying is bad to trying honesty. Even the coat check was badass and because we were the only adults in the audience, the band's parents let us take them out for pizza and grape soda after the show. (Billy Talent will be appearing at the Old Gym on December 5th, brought to you by MOM.) [Alex Cannon, Jesse Crooks and Michael Lerman]



# Staff Picks:

music that feeds our addictions

cecca  
 paul simon - graceland  
 neutral milk hotel - in the aeroplane over the sea  
 blonde redhead - melody of certain damaged lemons  
 belle and sebastian - boy with the arab strap  
 dismemberment plan - emergency & i  
 yaphet kotto - syncopated synthetic laments for love  
 q and not u - no kill no beep beep  
 built to spill - there's nothing wrong with love  
 weezer - s/t blue  
 talking heads - little creatures (et al)

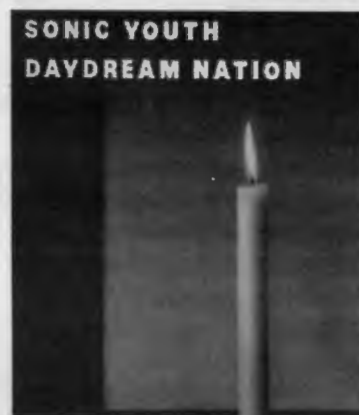


tosh  
 My bloody valentine "loveless"  
 The Jesus Mary Chain "psychocandy"  
 Murder City Devils s/t  
 Guitar Wolf "UFO romantics"  
 Guided By Voices "Bee Thousand"  
 Lightning Bolt "wonderful rainbow"  
 Mu-Ziq "Tango N Vectif"  
 Sonic Youth "Daydream Nation"  
 Propagandi "less talk more rock"  
 Pat Metheny and Ornette Coleman "song x"

Christine Neumann  
 1.) Operation Ivy - Energy  
 2.) The Pixies - Doolittle  
 3.) The Clash - the singles  
 4.) Bob Marley - Legend  
 5.) The Fugees - Blunted of Reality  
 6.) Tribe Called Quest - the Anthology  
 7.) Blackalicious: Blazing Arrow  
 8.) Nina Simone - Finest Hour  
 9.) Miles Davis - Kind of Blue  
 10.) Estereo - the really sexy album

Liv  
 1. Joni Mitchell- Blue  
 2. Rush- 2112  
 3. Belle & Sebastian- The Boy With the Arab Strap  
 4. Billy Childish- Native American History, A sampler  
 5. Bonnie 'Prince' Billy-Master and Everyone  
 6. Neil Young- On the Beach  
 7. The Flaming Lips- The Soft Bulletin  
 8. Dan Hicks and his Hot Licks- It Happened One Bite  
 9. Lou Reed-Transformer  
 10. Smashing Pumpkins- Siamese Dream.

tim abondello  
 tom waits "closing time"  
 Dwarves "blood guts & ussy"  
 Leonard Cohen "songs of love and hate"  
 Jesus Lizard "goat"  
 Hank William -all-  
 Nick Cave "Yr. Funeral my trial"  
 Big Black "Songs about Fucking"  
 Meat Puppets II  
 Cramps "Bad Music for Bad People"  
 Thrones "Sperm Whale"



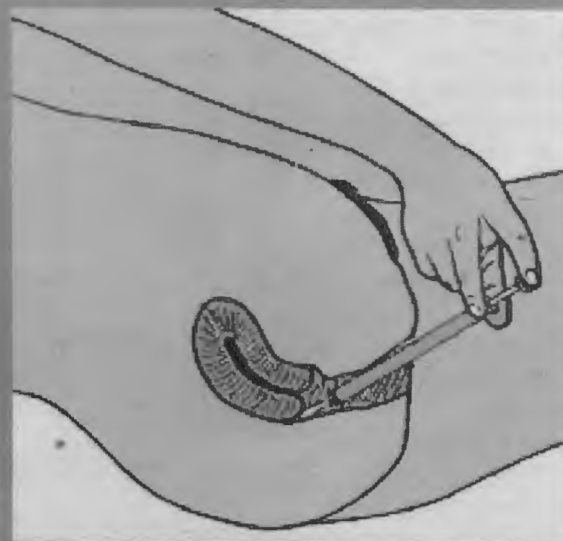
Drew Grey  
 Otis redding "the very best"  
 Motorhead "1916"  
 Motorhead "overkill"  
 t.rex "zinc alloy"  
 the modern lovers s/t  
 iron maiden "seventh son of a seventh son"  
 emperor "anthems to welkien at dusk"  
 tom waits "franks wild year"  
 guns 'n' roses "apetite for destruction  
 at the gates "slaughter the soul"

Brel  
 1)old time relijin "uterus and fire"  
 2)judas priest "british steel"  
 3)Mahjongg-debut ep  
 4)anything produced by the RZA  
 5)anything produced by Lou Pearlman (of n'sync fame)  
 6)sonic youth "Daydream Nation"  
 7)the fucking champs "III"  
 8)ace of base "the sign"  
 9)the vss "nervous circuits"  
 10)pleasure forever "alter"



# More Healthy Pleasure

by Gillian Means



Topic for the month: spermicides. This is a somewhat boring topic, but surprisingly few people are aware of the major research that has been done in the past few years, so I feel it's worth mentioning. In appreciation of the boredom quotient, however, I'll try to keep it short

If you've bought condoms before, you will likely have noticed that there are those that come with a spermicide on them and those that don't. The prime ingredient in most spermicides today is nonoxynol-9, which is used not only with condoms, but diaphragms and cervical caps as well.

Spermicides, by definition, kill sperm, thus decreasing the chance for pregnancy. They are distinct from microbicides, which are used to kill disease, thus preventing the transmission of STDs. A few decades ago, research was publicized that indicated nonoxynol-9 may have microbicidal attributes. More recent research, however, indicates the contrary.

According to the Centers for Disease Control and Prevention, the World Health Organization, and many independent research institutions, nonoxynol-9 does not inhibit the transmission of chlamydia, gonorrhea, or HIV, as previously hoped.

The studies cited by these public health organizations actually suggest that nonoxynol-9 may increase the transmission rate of HIV when used regularly. This is likely because nonoxynol-9 disrupts the epithelium (wall) of the vagina, allowing easier access of viral particles. Additionally, researchers suspect that this effect is amplified when nonoxynol-9 contacts the walls of the anus.

As nonoxynol-9 is actually a relatively poor choice for contraception (compared to the Pill, IUD, etc), the feeling is that it should be avoided, particularly in individuals at a high risk for HIV infection.

So what does this mean for you? Below are specific recommendations and things to remember from public health organizations.

- Nonoxynol-9 and other spermicide ingredients do not stop the transmission of STDs. There is currently no microbicide that stops HIV—use a condom.
- Nonoxynol-9 can increase an individual's risk of HIV infection. While these studies were done with women who used the product regularly (one to four times a day), the adverse effects are not completely documented. The advice is to avoid the product if you can.
- Condoms lubricated with a spermicide containing nonoxynol-9 do not protect against pregnancy any better than those with a plain (non-spermicidal) lubricant. If you have a choice, buy condoms without nonoxynol-9. If your condom choice is limited, however, it is still better to use a condom with nonoxynol-9 than no condom at all.
- Do not use any product containing nonoxynol-9 for anal sex. But again, any condom is better than no condom at all.

Statistically, Bard is not a particularly high risk community for HIV, so it may seem like we don't have to worry much about these things. Keep in mind, though, that STDs are equal opportunity (consider the recent study showing one in four infection rates of Herpes in wealthier populations). Numerous diseases are making a comeback as sex once again becomes more lax. The lazier you are about protection, the greater at risk you put yourself. If ever in doubt, use a condom.

Potential topics for future issues are Maximizing Pleasure and Safety for First-time Anal Adventurers, Date Rape and Sexual Violence, and Female Sexual Health and Pleasure. If you have comments, think I got something wrong, or want to suggest a topic for a future issue, email me at [gmb38@bard.edu](mailto:gmb38@bard.edu). If you would like to remain anonymous, feel free to Campus Mail me something.





by Brendan Murray-Nellis



## Igniting the Revolution

A Week of Resistance to the Free Trade Area of the Americas

MONDAY

7:30 pm Sands Lounge

**Leslie J. Pickering**, former spokesperson for the **Earth Liberation Front** will speak about the emergence of a contemporary revolutionary movement in the United States

TUESDAY

7:30 Olin 106

Bard Senior David Meek will show a short film and give a talk on the Earth Liberation Front and the moral justification of economic sabotage in defense of nature.

WEDNESDAY

8:00 Student Action Center, Old Gym

**Introduction to Free Trade in the Americas**, presentation by Bard students on the history and politics of free market capitalism in Latin America and the threat to the environment, culture and democracy by corporate interests.

THURSDAY

7:00 Multi Purpose Room

The Rise of Leftist Governments in Latin America and the future of Free Trade  
Panel with Bard professors

FRIDAY

late night, location TBA

Bonfire Party Igniting the Revolution

SATURDAY

8:00 pm South Hall Lounge

Film screening **the Weather Underground**, a documentary film about the Weathermen, an underground revolutionary organization of students in the 1960's aimed at the violent overthrow of the American government.