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the bard free press

Volume VI — Issue 5

Annandale-on-Hudson, NY — 21 February 2005

news
opinion
music
film
comics

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Budget Forum

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LET'S GET Visceral

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(F/Ph)at Music
Section page 6

Another World is Possible: The 2005 World Social Forum

Reflections on the 2005 World Social Forum from Bard's delegation

by kiernan rok

WSF 101

For six days at the end of January the southern Brazilian city of Porto Alegre became the site for an international festival of resistance to globalization, drawing 200,000 participants from around the globe for the 2005 World Social Forum. Under the scorching summer sun (40 degrees Celcius) individuals from every inhabited continent converged on a tranquil waterfront park for five days of panel discussions, workshops, film screenings, music and cultural events, all organized around the theme "Another World is Possible."

The WSF first appeared back in 2001 as an alternative to the World Economic Forum, held annually in Davos, Switzerland. At that meeting, governments and business executives congregate to make deals and

rally around an agenda of neoliberal economic policies. To most activists, these policies are environmentally and socially destructive, and deepen the disparity

different kind of world based on principles of sustainability and cooperation, rather than consumption and competition.



between rich and poor nations by letting first world businesses profit from third world resources and cheap labor. The WSF is designed as a parallel to the WEF, a place to cultivate visions of a

Activities of the WSF

This year was the fifth edition of the WSF. The previous forums were also held in Porto Alegre,

save for 2004, when it was relocated to Mumbai, India. In past years the forum was held on the campus of a local university.

This year's unprecedented attendance required a larger venue, provided by Porto Alegre's Parque da Harmonia (Harmony Park), which runs north-south along the banks of the massive lake Lago da los Patos.

To accommodate the forum, clusters of large white tents and other semi-permanent structures were constructed throughout the park. There were eleven areas, each organized around a specific theme, ranging from "Autonomous Thought" to "Art and Creation to Sovereign Economies." Every day hundreds of presentations and workshops were scheduled at each site, running from early in the morning (8:30 A.M.) into the night (9:30 P.M.). A

typical day might include hitting up a panel on queer, radical youth movements in Brazil in the morning, watching a documentary

continued on page four...

And Lo The Federal Government Smote PBS

by johanna hauser

The PBS children's series "Postcards From Buster," a cartoon featuring a bunny who travels around the country visiting American families, has been highly contested due to an episode featuring two gay couples. On January 24th, the newly appointed Secretary of Education Margaret Spellings wrote a letter to the president and chief executive of PBS denouncing the show on grounds that many parents would object to the content of the episode. A PBS spokesman announced shortly after that the episode will not be distributed to the networks 349 stations, stating that the Education Department's objections were not a factor in the decision.

"Ultimately, our decision was based on the fact that we recognize this is a sensitive issue, and we wanted to make sure that parents had an opportunity to introduce this subject to their children in their own time," said Lea Sloan, vice president of media relations at PBS. Although "Sugartime," the episode in question, features two lesbian couples, the focus is on farm life and maple sugaring. The Boston public television station that produces the show, WGBH, plans to make the episode available to other stations, and will air the episode on March 23, said Sloan.

Spellings, who replaced Rod Paige as Secretary of Education only two days before writing the letter, made

three requests. The first was that the department's seal be removed, along with any statement linking the department to the show. The second was that all PBS stations be notified of the show's content so they could review it before airing it. The third request was that the federal funding used to produce the show be returned "in the interest of avoiding embroiling the Ready-To-Learn program

million from the Ready-To-Learn program over the last five years, and with the contract expiring this September, Spellings remarks struck a sore note with many at the station. PBS's passive reaction to criticism surprised many, including Debra Chasnoff, director of the documentary "It's Elementary- Talking About Gay Issues in School." Her concern was that the censorship of gay issues

is damaging to all young people." In 1999, her documentary aired on over 300 PBS stations after being more protested than any other program in its history.

Focus on the Family founder James Dobson, however, does not see the episode as an opportunity for public discourse. Dobson wrote on his web site late last month that "at its heart, the issue before us is the 'sexual reorientation' and brainwashing of children by homosexual advocacy groups."

Pat Mitchell, the Public Broadcasting Service chief announced on February 16th that she will step down after her contract expires in June, 2006. Under her leadership, PBS reached the highest primetime ratings in its history, and expanded diversity programming with the show

"American Family," an Emmy-nominated series featuring a Latino family, and "American Mystery!" a special featuring Indians living in the Southwest. Mitchell's address to the media was optimistic and without mention of the "Buster" controversy.



homosexuality seen as a telltale sign of al-qaeda membership

in a controversy that will only hurt [it.] The final statement of the letter was a warning: "You can be assured that in the future the department will be more clear as to its expectations for any future programming that it funds." PBS has received \$100

could greatly effect America's youth: "Our only choice is whether we step up and give kids the skills and opportunities to treat everyone respectfully, or whether we try to perpetuate a false silence around the real lives of millions of Americans, a silence that

NEWSBITES

M. "Regicide" Elliot Knit Fit

The Queen of Denmark threatened rapper Missy Elliott with a lawsuit last week. Missy Elliott's new clothing line features a crown emblem, a mark that Her Majesty finds an infringement on her similar crest. Margrethe II sent, through her lawyers, a "cease and desist" letter to Elliott, who apparently designed all the clothes herself. The stores selling the "Respect M.E." clothes ceased and desisted, pulling all the clothes off of Danish shelves. The clothes will still be sold in other European boutiques.

Guantanamo Guantanasucks

Attorneys representing an 18-year-old Canadian detainee at Guantanamo Bay accused of killing an American soldier claimed he was tortured by US interrogators Wednesday. Toronto-born Omar Khadr is accused of tossing a grenade that killed a US Special Forces medic while fighting with the Taliban in Afghanistan, planting mines to target US convoys, and gathering surveillance. He was 15 when captured and 16 when he arrived at the US naval base prison in Cuba in 2002. He has not been charged.

WXBC OutCrazied

Patients at the Jose Borda psychiatric hospital in Buenos Aires are getting a new type of therapy, one which the hospital says has remarkable benefits. Radio La Colifata, the first radio show to be broadcast from a mental institution, has become the latest hit, with an estimated 12 million listeners, who say they find the show interesting because of the patients' testimonies. Said one taxi driver and devoted listener, "They aren't so crazy as people often think. They say things that are spot on." For a culture in which a mentally ill family member often brings shame, the show helps the patients and the outside world interact, so that the patients feel less crazy, and outsiders can understand more about mental illness.

East Nile Still Some Ways Off

This week a handful of dead crows found in Poughkeepsie tested positive for the West Nile virus. Though New York State has found "thousands" of birds carrying the virus, this is only the third time infected crows have died during the winter. Which means one of three things: something besides mosquitoes can carry the virus, the crows are gaining a resistance and carrying the virus longer, or they had eaten an infected carcass. You can call U.S. Department of Agriculture's "dead bird hot line" (1-866-537-BIRD), if you come across any suspiciously dead crows.

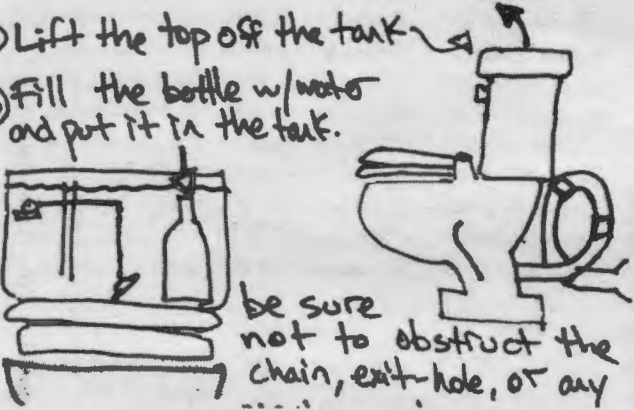
compiled by Brenden Beck, Sam Scoppettone, and Katie Jacoby

ECO-FRIENDLY CRAPPER

After laundry machines, toilets consume more water than any other house (dorm)hold appliance. So if you're ecologically minded, or are bored some Saturday afternoon, try making your dorm's toilets low-flow. It's easy to do, helps conserve resources, and might make you feel a little bit good.

- ① Dig a 4b bottle or like sized glass bottle out of the recycling bin. scrape off as much of the label as you can (to avoid clogging later)

- ② Lift the top off the tank
- ③ Fill the bottle w/ water and put it in the tank.



moving parts in the tank.
④ Go back to sleep for another 2 hours, knowing everytime someone flushes you saved 40oz. of H₂O.
Repeat as desired.

Don't worry, no sewage ever touches the tank, and the change won't affect how well the toilet flushes.
by brandenbeck

Hassleblatt & Kidney Butt's Top "10" Turn-Ons!!!

- 10. Yellow sweatstains on ass
- 9. very very very low singing voice
- 8. blonde soul patch
- 7. kinky hair!
- 6. people who stare at you in class
- 5. shorter than me
- 6. addicted to love
- 5. tolerance (so sexy!)
- 4. librarian glasses on girls that look as if they could potentially be librarians
- 3. glitter
- 2. ratlips
- 1. WE HATE KNEES!!!

A Top Ten by Abe

- 10. The Number One Item In Lists
- 9. Cheese (esp. Brie)
- 8. The Military Channel
- 7. 92.9/Oldies
- 6. The Gerbils
- 5. Backyard Fires
- 4. Mano-a-Roano
- 3. The sugary end of coffee
- 2. The Macintosh
- 1. Contemporary Art

Brenden's General Top Ten

- 10. Stand-up Comedy
- 9. Cheese
- 8. General Top Tens
- 7. General Patton
- 6. George C. Scott
- 5. Not accepting the best acting Oscar because your George C. Scott
- 4. Pretending you have something to do instead of watching the Oscars
- 3. Political Cartoons
- 2. Fusco Brothers Cartoons
- 1. Get Fuzzy

Coaled-hearted killer: China mine disaster

The worst industrial accident in 50 years.

by branden beck

After an apparently accidental gas explosion in a mine in the Chinese region of Fuxin, Tuesday, the death toll has risen to 215. The worst industrial accident since the 1949 Communist Revolution comes only three years after the government vowed to overhaul the nation's workplace safety system.

China, though it produces 35% of the worlds coal, is responsible for 80% of coal mining accidents worldwide. In the midst of an economic boom, China is the world's top producer of coal, with 1.9 billion tons extracted last year, 10 percent more than in 2003. As a growing number of China's

mines are depleted, miners need to dig into deeper and less stable rock where danger from methane explosions is high.

Immediately after the explosion a news black out was declared by the central Chinese government and paramilitaries were keeping any interested journalists far from the mine's entrance. Since then Hu Jintao, China's president, has released a statement saying, "no effort should be spared to save those stranded." This type of journalistic repression of the government has kept many from declaring this "the worst industrial accident in 50 years" as the government allowed no reports of such accidents prior to the 1990's

democratic reforms.

In an unrelated gas disaster, Tuesday, 59 mosque goers perished in central Tehran, Iran after a portable gas heater sparked a fire in a crowded mosque. Over 230 people have been hospitalized. Though the heater was in the women's section of the mosque, it appears that the dead have been equally men and women. The large mosque was particularly crowded as Shiite worshipers flocked to the mosque this week to prepare for the annual ritual commemorating the martyrdom of Hussein, the Prophet Muhammad's grandson, who was killed in 680 A.D.

Tim Abbondelo's General Top Ten

- 10. The directions to the Route-28 Maze
- 9. The Reatards "Teenage Hate"
- 8. "Super Group"
- 7. Crossing trestles
- 6. Tanlines
- 5. K-Holes
- 4. Omahah Ray's titular line "Hey Hey Hey Omahah Ray"
- 3. The Reatards "Grown Up"
- 2. Living in my van
- 1. Will Roan's Grandmama

Brel's "General" Top Ten

- 1. The band from Guam that is coming to Bard in March
- 2. The Reeks The Wrecks
- 3. Three 6 Mafia
- 4. Alcoholocaust
- 5. Doc Boggs
- 6. Hasil Adkins "Wild Men"
- 7. 24 Hour Theater Festival
- 8. Baal
- 9. Ass shots
- 10. Ferris Wheel Collective

Feitler Top Ten Food Order Items

- Organic Whole Coconuts
- Sunja's Cabbage Kimchee: Loaded with live enzymes, a living food!
- Sunshine Burgers
- 25 pounds Organic Dark Chocolate Chips -dairy free
- Braggs Liquid Aminos
- St. Dalfour Deluxe Red Raspberry Spread
- Organic Unsulfured Unsweetened Fresh Dried Mango Fillets
- Peace Cereal Vanilla Almond Crisp
- Organic Hass Avocados
- Ling Ling Vegetable Spring Rolls

Cecca's Top Ten Things

- 1. Fine Adirondack Beverages
- 2. Tofutti-cuties at Down the Road
- 3. Brightly-lit ice cream box at Kline
- 4. Fruit Leather at the Root Cellar
- 5. Orange juice with pulp
- 6. Spice Drops
- 7. Rx-Noodles bands
- 8. Super Mario Movie
- 9. Tim Hawkinson
- 10. Facebook.com wasting my time

The Bard Free Press

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Post-Zionism and Coexistence

by kate crockford

Israelis and Palestinians live two separated, disparate, and yet completely intertwined existences. Their national struggles are often defined in opposition to one another, and a fascistic nationalism runs dangerously rampant in both societies. Israel, the military and economic powerhouse in the region, consistently commits series of violent humiliations against the Palestinian people; on the other hand, many of the Israelis serving as occupying soldiers are grandchildren of those who endured the nightmare of the Nazi camps.

Like most people our age, young Palestinians and Israelis live in a complicated world dominated by interested media organizations, religious groups and political parties. While they experience starkly different childhoods, history's wild curvatures and guilish atrocities are some of the first cultural and educational lessons they are taught. Each with a strong sense of moral righteousness and historical certainty, the cultures in Palestine continue to clash after 100 years because of one fundamental, ideological error involved: a rarely challenged refusal to re-think Zionism today. Coexistence in 2005 and beyond is predicated upon a physical and ideological retreat from Zionism the racist ideology. Only a distancing from Zionism's

racial and religiously discriminatory norms can move the region toward a truly pluralistic, postmodern society.

The way power functions among the peoples is both difficult to understand and unimaginably simple. Complex negotiations, cultural mixing and appropriation, and mutual exchange have always been important interactions among Zionists and Palestinians. Israel's vastly superior economic and military power, however, ultimately determine the majority of experience for both Israelis and Palestinians. An end to the occupation of the territories occupied in the 1967 war is the oft-cited liberal solution



to the conflict. But this solution, while preferable to the present condition, would not solve the Palestinian refugee crisis, an open wound which continues to produce the most fertile resistance against Israel. Even if the settlements were removed and some land given back, fanatic settlers would likely go to war either with the Israeli government (upon their removal) or their Palestinian neighbors. A retreat from Zionism would go further and

is more likely to produce a lasting peace. This fact stems primarily from the simple and irrefutable fact that the strategic location of Israeli settlements prevents a just peace deal without their complete removal. A Palestinian 'state' with settlements would resemble four disparate reservations, or Bantustans, surrounded by concrete walls, fences, barbed wire and hostile neighbors. Additionally, Zionism's inherently racist ideology, which assumes that only Jews have rights to the land of Palestine, produces incomprehensibly complex cultural conflicts between the peoples. Israel's annexation barrier has not encouraged cross-discourse.

Although often cited as a fundamental problem, the root of this cultural divide is not racism against Jews. The Palestinians are not Nazis, and have never wronged the Jews as a race. The back and forth hatred no doubt dates back to the most popularized watershed event in the region's history, what Israelis call their "War of Independence" and what Palestinians refer to as "al nakba," or "the catastrophe." In 1948, Zionist forces destroyed some 420 Palestinian villages inside what is now Israel, committing massacres and creating the refugees whose children fight Israelis today. In 2005, while divided from one another by guns, tanks, walls, fences, barbed wire, money, and power, Zionism's historical violence against non-Jews in Palestine is what resonates most powerfully for Palestinians.

Armed with massacres, deportations, the demolishing of houses and the refusal to allow permits to build anew, and the destruction of thousands of acres of 200-year-old olive trees, Israel's policies directly discriminate against the country's Arab inhabitants in every practical manner. This discrimination is made possible because of direct exploitation of the misery of Europe's Jews under fascism. Zion-

ism has created itself in this very image, and it is an image too similar to its own sufferings. As Auschwitz survivor and author Primo Levi once said, "the Jews were the dogs of the Nazis, and the Arabs are the dogs of the Jews."

It is undoubtedly true that many in Palestinian society, particularly among the refugees driven from lands occupied by Israel in 1948, have responded in kind, banishing thoughts of coexistence in favor of a resistance fueled with hate speech and racism against their occupiers. Yet power demands in the region and the facts on the ground require that Israelis begin to seriously reconsider the racial state as a model for their future.

Power manifests in such a way that when Israelis consider peace, their considerations are the pre-requisite for negotiations. These considerations are mistakenly rooted in the incorrect assumption that a peaceful coexistence is possible while the nation retains its identity as a Jewish state. The top-down nature of world politics today will prevent Abu Mazen and Sharon from negotiating this fundamental ideological flaw. Even worse, Israel is attempting to do whatever possible to eliminate the organization of those who seek a just peace based on democratic, post-Zionist principles. History will tell the story of their error.

*Comments and responses
are welcome at
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BUDGET FORUM SPRING 2005



Notes from the Lion's Den

by PHD and Space Invader

1. First things first: how whack is it that they waited to give us beer until after all that "serious" stuff was over? Clearly our decisions would have been more democratic had we been sippin' on some sweet Genesee through and through.
2. No budget forum is complete without Maanas angrily shaking his finger into the crowd. Just to clarify, that is no dis. Maanas, you rock me. By the way, keep up the good work, Cricket Club . . . Team? Wait, no, Club.
3. Tom Mattos wanted fools to not get paid, which resulted in a Big Bill vs. Billy-cle showdown to the death. Speaking of death, good luck to both the Olde English Soccer Team and Olde English Basketball Team (although I've heard the Basketball Team kicks lots more ass).
4. What happened with the Republicans again? In an almost exact repeat of last year's Budget Forum, there was lots of controversy and lots of Alex Weinstein. This debate is getting old and mad personal peoples are getting fucked up.
5. Can't we all unite over something else, like a general dislike for a pseudo-pornographic Bard publication that shows not nearly enough tittie or pee-pee?
6. Fashion for Action . . . yeah, that sucked for you.
7. Even though the hostile amendment The Free Press supposedly brought against The Observer ("because they suck" was I believe the exact wording) was a fake, we totally laid the smack-down in the dance off. In the words of Christina Aguilera, come on over, come on over, baby.

World Social Form Continued

on water privatization at one, and then spending the afternoon hanging out with representatives from Argentina's worker-occupied factories.

High profile speakers drew large crowds, like Uruguayan writer Eduardo Galeano (think Latin American Howard Zinn), but most events were intimate, with less than 20 people (think Bard classroom). Workshops addressed topics ranging from indigenous people's movements to sustainable building to alternative media. A strong emphasis on Iraq and Palestine was also evident just about everywhere, even at the very moment of arrival in Porto Alegre; exiting the airport, one is greeted by a huge graffiti message spray-painted along the side of a highway that reads, in Portuguese, "Long Live the Iraqi Resistance!"

One panel I attended on anti-occupation struggles featured a Palestinian, an Iraqi, two Israelis and a Brazilian-American. Four out of the five speakers were women. After the presentation the panelists opened the floor to comments and discussion. A microphone was passed around the audience, and I watched as individuals from the US, England, Iraq and a dozen other countries took turns speaking to each other, each with a unique background and set of experiences. Often through broken English, participants shared thoughts on war, occupation and resistance to imperial-

the Che health center and the independent media center (straw hut with high speed internet access). Various efforts were made at following principles of environmental sustainability throughout the camp, like a recycling program, ecological building and low-impact outdoor showers.

Walking around the camp was a non-stop feast for the senses, an intense carnival of music, foods, colors and languages. The paths and walkways between camps bustled day and night with vendors selling food, beer, water and coconut milk, *bem gelada* (ice cold). Tribes of sun tanned Brazilian beach hippies sat in the sun and peddled feather earrings and beaded bracelets. The sound of spontaneous singing and drumming was audible in every part of the camp, 24 hours a day, and an impromptu samba troupe marching past one's tent was a regular occurrence. Of the 35,000 residents, most of the people I met in the camp were Brazilians, but there were also large contingents from Argentina, Chile, Uruguay, Quebec and European countries (not a lot of Americans).

opposes free trade and the war in Iraq, greeted his Brazilian compañeros warmly and thanked them for having him. He

countries and regions around the world to build stronger local movements and encourage more participation from those who can



spoke at length about the Bolivarian Revolution, the process of political and social reform taking place in Venezuela under his leadership. He also issued a harsh condemnation of U.S. Secretary of State Condoleezza Rice and of U.S. imperialism, and pointed to the resistance in Iraq, Cuba and Venezuela as signs that the U.S. empire is not invincible. But he also noted that the fight against the empire was not a fight against the American people, who he called "brothers", *"porque tambien en los estados unidos hay revolucionarios"* (because even in the U.S. there are revolutionaries). He also gave a shout-out to North American heroes Martin Luther King and Cesar Chavez (no relation). In closing Chávez made a powerful call to transcend capitalism and neoliberalism by creating a new kind of socialism based on fair economies, global justice and equality. The Chávez speech energized people and that night the 2005 WSF went out with a bang.

Where Do We Go From Here?

From amid the chaos of this year's WSF several important decisions emerged. An international day of protest against the US occupation of Iraq has been planned for March 20. It was also announced that next year the WSF will be decentralized, taking place in

not attend international meetings. In 2007 the WSF will reconvene for the first time in Africa, exact location TBA. According to some South Africans I met in the airport it will probably be in Nairobi, Kenya, with the idea of bringing global attention to issues in East Africa. South Africa, they said, already receives way too much attention for human rights issues.

For me the attraction of the WSF is that it radically transforms the conditions to which the anti-globalization movement has normalized itself; rallying in the streets to protest some elite international trade summit in some fancy hotel somewhere you can't even get to, guarded by a thousand riot cops while you're penned into metal barricades, in the cold, getting beaten and watching your friends get dragged away by the police. The WSF is the anti-globalization movement on its own terms. It brings people together with goal greater than just smashing the system they oppose (although that should continue, of course). Rather, it is a place to share visions and hatch strategies, to teach, observe, and organize, and to start to actually build the alternative which we seek.

Leaving Porto Alegre I felt exhilarated. I felt like another world was definitely possible, or in the words of Arundhati Roy, "not only possible but on her way"; and if the WSF was any indication of what this other world is could to be like, it's something worth fighting for.



ism. They debated the politics of solidarity and made verbal expressions of support for each other's movements. This dialogue was a rare and refreshing display of international exchange on the most personal level - one human being to another - free from the perversion and manipulation of media, business and government. In my opinion it was exactly what the World Social Forum is all about.

Youth Camp

At the heart of the WSF, both geographically as well as emotionally, was the Inter-continental Youth Camp, a massive sea of tent villages sprawling through the center of the park, and temporary home to 35,000 youth participants from around the planet. The original purpose of the camp was to provide a low cost housing option (camping) for youth attending the WSF, but since then it has grown into a unique entity, with its own organizational structure and activities, existing within the larger World Social Forum.

Spatially the camp was divided into smaller, autonomous villages, each with its own theme and unique subculture; Hip Hop City, Peace Camp, Fuck Bush Camp. In addition to the villages where people lived, a handful of buildings and facilities were constructed at the center of the Youth Camp - mostly out of bamboo, mud and straw - to serve various functions, like thebardfreepress.vol6.issue5

During the day many residents of the Youth Camp attended WSF activities and mingled with the larger community. At night, when it was cool enough to walk around comfortably, the Youth Camp was transformed into a gigantic, radical youth block party. Hordes of young people from different countries would wander the paths, drinking, making music, and shouting about revolution until the sun came up.

Chávez Closes the WSF

The last night of the forum thousands of people packed into a hot and overcrowded stadium in Porto Alegre to hear revolutionary Venezuelan President Hugo Chávez deliver the closing address. When he finally rose to the podium to speak, the crowd could not be controlled. The stadium erupted into an uproarious sea of clapping, cheering, flag-waving admiration.

The president, who



I wanna dance, I wanna dance, dance, and fall in love-- Where is the music? Where is the trouble? Where is the DARKNESS? Where is the Rock n Roll? I want my heart to bleed, I don't wanna have to ~~have~~ ^{have} that shit. How many times can a girl ~~get~~ ^{get} her heart broke? How many times can a girl ~~break her heart~~ ^{break her heart}? Please, I want you. I am asking you to ~~please~~ ^{please} slash the fucking life into it. There was

(f) please forgive me, I know how offensive it is for someone of my Sweet youth to use a metallic phrase like "There was a time"

(f) metallic being a reference to the tin deafness that rings off the Gehry building roof. Not to be confused with the positive attributes associated with metallic noise or taste. Woodchuck life. That shining metallic sea monster.

Perhaps this is why we can't hear the sweet cries of rock n roll-- cause the alien signals bouncing off the Fisher Center (which tragically enough already seems a little too much like a piss yard retirement home-- inevitable doom!) radiating into space and causing interference so kids can't rock. Some

SuFi business, you know where slowly everyone starts turning into not ~~any~~ ^{any} wasteoids anymore (I am I love Frozen Margariterzan & couches like nobody's business) but BORING wasteoids. Isn't it obvious that when

a building which is that INSANE and Dangerous (as in Safety Hazard not the sexy kind of danger) like crossing trestles in search of ghost hazes in the deep of snow woods wasted with a tall boy in rock n roll boots leading

some rag tags with shoes of canvas and hearts of SVEDKA. A building that has been suctioned up that much of our money and brains and brings

strange worshippers from all over and incites hunger pangs of emptiness and displaced feeling of Nostalgia-- a feeling that at one time maybe in another lifetime

perhaps-- there was another way-- things were different but ~~now~~ ^{now} ~~how~~ ^{how} ~~silly~~ ^{silly} of me to think subliminally they did a real buy up job. But I ain't really hangin' with

this place of retirement-- riding into our watery grave, atop this metallic sea monster. Doesn't seem right to me, truly because none of us kids is running

until hands ~~wish~~ ^{wish} hard) of the ONCE Aluminum Cruiser now Pirate Space Submarine and ride it into the cosmic thunderground. EMBRACE THE METAL

ROMANCE THE TRASH. Take those disaster relief homes-- and I'm sorry about the disaster, it's a good thing they make homes like that-- on wheels and stuff for

disasters such as this-- but embrace your misfortune as many do in this situation. Look to "Heavy Metal Parking Lot" (It's funny that's really what the Gehry building is

a heavy metal parking lot) do what any of those disaster loving crazies would do in your disaster of a situation. MAKE OUT ON TOP OF CARS put on some

fab bath and make the fuck out (even OZZY slips into moments of sweet) if your bored-- whip up a home with a made batch of meth for that hot young thing

in the trailer next door. Where is the holy savagery? See apathy-- smash it

We, with our golden wings must drive this boring impure purity out of each other.

LET'S Panic Together
Let's get Komatos and wake up
and FALL in love.

LET'S GET Visceral

A tongue untied
A mind uncontrolled
BEING DISASTERS
The life of peace and wisdom
stands strong
Sustains the house
Through the gods live in the
remote car of heaven
They watch close upon the affairs
The world's wisdom of men
to think mortal thoughts
Life is short.

The Zine Library Revealed

by katie jacoby

Amuse Yourself to Death #11 April/May '98 is a guide to surfing the papernet. The page-size paper-bound booklet contains a compilation of news, reviews, and advertisements – all zine related. On the back cover is a listing of zine resources. There is a short list of distros having “huge selections of zines and other cool stuff.” Next there is a listing of Libraries, to “help preserve zines by donating ‘em to one of these places.” One of these places, listed seven years ago in April/May of 1998, was the Bard Zine Library. According to Matt Dineen’s History of the Old Gym zine, released at the Save the Old Gym event back in 2003, in “the fall of [1996], sophomore Lauren Martin and junior Elissa Nelson founded the Bard Zine Library in the Root Cellar,” in the basement of the Old Gym, known before as the Natural Food Store / Dekline, whose existence started in 1990. Two years later, Elissa Nelson (a super-senior, still the main contact for the Bard Zine Library) had gained national attention for the library’s zine collection. In 2005, despite the digitiz-

ing effect of the Internet, many physical zines still surf the papernet and make their way into our library. I am involved with the zine library, and, seven years later, I picked up the papernet zine on the very same day that I received an email from Washington DC’s Provisions Library. The librarian wrote that “knowledge of the development and acquisition of zines would be invaluable to [their] mission, and if it can be arranged, [they] would be grateful to ask [us] some questions and gain [our] advice regarding [their] budding collection.” The “zine documents” they were seeking advice about, and I was in possession of, were some sort of cultural artifact that they had neglected to compile in their alternative library. In regular reports to the Observer, the founders of the Root Cellar described their dedication towards zines by listing and reviewing their most recent arrivals. In one such column entitled “The Bard Zine Library, Explained,” the truth behind the existence of the library was revealed. “We want to share the love! And because we know we’re not the only ones here at Bard

who are sometimes sad, sometimes alienated, always wanting to connect with more people and always wanting to learn things presented in new voices and different ways.” Their way of making contact was by participating in zine culture and reading the texts of others wishing to make the same type of connections. All of this has supposedly been replaced by the high-speed connections to the Internet. And in truth, some zines have become e-zines. I find myself surfing publishing.com (an independent publisher and distro since '96), instantly being linked to other distros, finding worlds of zine cultures. But I like the convenience of seeing the cover of a zine before I pay my two dollars, and I like the organization of accessible descriptions and back order lists. All these thoughts just point to the grounding and permanence of subcultures, thanks to technology and information storage. But who wants to talk about that? Instead, like the sign in the Root Cellar says, “Bard’s Zine Library is for reading, not loaning. Love it. Respect it.”

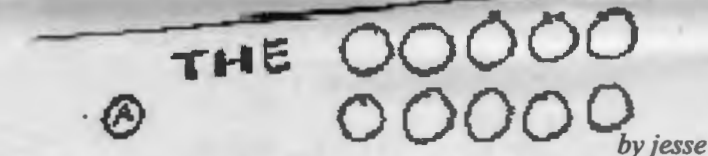
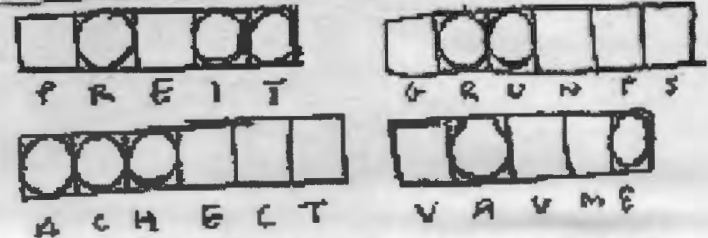
Burn Collector 4 - Al Burian’s zine (of Milemarker, Hellbender, HeartattaCK, and Punk Planet columnist) still publishing today on 13 and has released the Burn collector Zine #1-9 as a book for \$12.



Nuestrros Pensares “Fan Zine #0” Oaxaca, Oax. Mex I got this zine from the only, it seems, visibly crusty Anarchist in Oaxaca. January 2003.

Games! ...to relieve you

AFTER THE CRIMINAL BROKE THE LOCK & ROBBED THE SHIT OUTTA THAT BAKERY, BY WHAT TITLE WAS HIS CRIME AFFECTIONATELY KNOWN?



by jesse

Solution to last issue’s puzzle...

B	I	B	L	I	O	P	H	I	L	E
B	O	A		D		M	I	N	U	S
C	T	R		O	H		G	U	L	L
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A			A	L	L		T			
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F	R	A	N	C	O	P	H	I	L	E

- 30. With T, “flawless” pregnancy test
- 31. Response to “Am not!”
- 32. Brown U. state
- 33. Bluish green or greenish blue
- 37. Give the cold shoulder
- 39. Briefly, city with bridge that is most popular suicide site in US
- 42. Decorative pastry element
- 43. Clutches
- 44. Sincerity
- 45. Screw up, as in cosmetic surgery
- 46. Interpol album, singular
- 47. Popular cold weather accessory
- 48. Slang for sexually non-discriminatory
- 49. Pertaining to a French mountain range
- 53. Cholesterol-lowering food
- 55. Arthur Branch title on Law & Order, briefly

1	2	3	4					5	6		7	8	9	10
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54					55			56			57		58	
59				60						61			62	
63		64			65					66		67		
68							69							

“What’s black and white and red all over?” - by Simone, without a computer

ACROSS

- 1. Secretly stashed under bed, perhaps
- 5. The Short Line on a Monopoly board, briefly
- 7. Explosives, briefly
- 11. Texaco competitor
- 12. Fencer’s needs
- 15. 2nd to 4th vowels
- 16. Weepy
- 18. Fatter
- 20. Actor who played Dickie Roberts
- 24. Fashionable Manhattan neighborhood, briefly
- 25. To wet
- 27. Ruptured organ
- 34. 1st World nation
- 35. Common post-holiday event
- 36. Some are guilty of making improper advances
- 38. Votes of opposition
- 40. Prefix with aerobic
- 41. First Rule: you cannot speak of it
- 46. Palindromic pop group
- 50. Chromium symbol
- 51. On or about: abbr.
- 52. Ghostly sound
- 54. “I’m A Believer” songwriter
- 58. With 59 across, slang for breast
- 59. See 58 across
- 60. Wuss

- 61. Opposite of up: abbr.
- 62. With “scan,” advanced X-Ray process
- 63. Subj. line, as in a letter
- 65. Luxury car item
- 66. Calls upon God as witness
- 68. The “C” in CMYK
- 69. Lead actor
- DOWN
- 1. SNL character of ambiguous gender
- 2. Miner’s concerns
- 3. Company with listening dog logo
- 4. Scandinavian, briefly
- 5. Wind instrument part
- 6. Those making the call, informally
- 8. A material girl has many of these
- 9. To exhaust
- 10. Follows “fa”
- 13. Band with bumper sticker found on many a Bard vehicle
- 14. “Vaseline” band, briefly
- 17. Bush alma mater
- 19. John Wayne’s home state, briefly
- 21. Sell
- 22. Bikini wearer’s concern, slangily
- 23. Girl who walks like a woman and talks like a man
- 26. “Hey you!”
- 28. Campaigned for the presidency
- 29. A Florida island

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you're a sex bomb, baby.



Le Force Le Fortress Wantage USA

Everybody likes the Fucking Champs. Everybody likes "instru-metal." I was expecting to really like this album but I didn't expect it to sound all that groundbreaking, especially because *Le Fortress* was recorded by the formidable Tim Green (of Champs and Nation of Ulysses fame) who seems to be responsible for all the recordings of music of this ilk. However, I was pleasantly surprised. Le Force owns a sound that is supported by its simultaneous rawness and precision. This album isn't artsy, and it won't draw ironic appreciation from guilty parties. I also really like that the band doesn't necessarily invoke fantasy imagery like a lot of other instrumentally driven metal bands. I'm not dogging that shtick because I eat that shit up, but it's nice to have a little variety, ya heard? Le Force has a stark driving feel that only allows you to fucking ride along without any distractions from the riffs, the perfectly full yet hollow blasts, and the occasional classic solo sound. There is definitely a distinct balls-out hard rock groove that pops up at moments, which

balances out the more technical sounds. This works best on the track "Tribute to the Endangered," the strongest and most "pump your fist" shit on *Le Fortress*. It is also the only song with vocals, which doesn't mean that they are one of those bands that should lose the pure instrumentals and get a singer, but it does add a lot to this particular song. "Tribute" is just way good times with an über-sinister edge. The only song that isn't spectacular is "Sometimes Everybody Needs a Tissue (Trilogy)." It has a sweet name, but it's kind of wuss, not because quieter parts can't be good, but it just kind of slows the album's momentum in a not so interesting way. But 5 minutes later Le Force makes up for it and rages on. Totally essential material from '04, so like buy it, bro.

-Brel Froebe



William Basinski Variations: A movement in Chrome Primitive Durtro

For an avant-garde composer who has been experimenting with tape-loops, William Basinski has gained an unusual amount of publicity in the past few years. However, when one listens to his *Disintegration Loops* with the foreknowledge of what went into

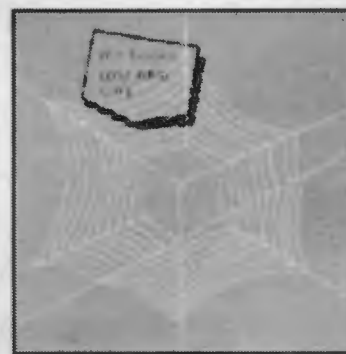
their creation and how they eerily coincided with the tragic events of 9-11, we begin to understand what makes his music such an intriguing specimen. The album was an experiment that happened accidentally. While he was digitally re-recording some tape loops that were made in the early 80's, Basinski discovered that their sound had morphed from having decayed over time. He was in the process of re-recording these tape loops during the month of September 2001 in his Brooklyn apartment when the World Trade Center was destroyed. Although Basinski's music seems like it emulates the sense of desolation that pervaded our consciousnesses, this was not his intention. *The Disintegration Loops* is a musical hybrid that accomplishes the task of creating transcendence and hope out of decay.

For his consecutive project, *Variations: A Movement in Chrome Primitive*, Basinski adopted similar methods of minimalism. In the liner notes of *Variations*, he states that it was recorded in 1981 using piano tape loops that were "played randomly against themselves creating feedback loops." It is this process of disintegration that gives them a grainy, muffled sound. Although this ambience could have been reproduced by experimenting with recording equipment, Basinski prefers to offer a sound that is authentic rather than synthetically contrived. The simple monotonous piano loops essentially act the crux of the piece. It is by "cloning" and "breeding" these loops that Basinski is able to reconstruct a new sound altogether. These intricate compositions emulate a sense of discernment that is comparable to the haziness of a

nostalgic memory. Their beauty and concision is submerged in a harmonic atmosphere that is composed of various distortions.

Basinski's music typically resonates to the epic proportions that are found on this album. However, what makes *Variations* such a pleasurable listen is its lucid structure. When listening to these compositions, it's easy for one to distinguish the dissected piano loops from the celestial distortion. Unlike the emotional and structural density that pervades *the Disintegration Loops*, *Variations* provides for a listen that is less direct and more evocative of our intuition.

-Matt Garklavs



The Books Lost and Safe Tomlab

All movement is better with music, and all movement with music is better with The Books. Their music carries you; be it bus, bike, foot, or hovercraft, movement is more important with the Books in your ears. Their first two albums, *Thought for Food*, and *The Lemon of Pink*, crescendo forward and lilt around until you can't recall if the movement in your ears or the movement in your feet is what carried you to the steps of your friend's house, that sad moment when you

have take your headphones, and The Books, away. The oscillation that made their first two albums widely acclaimed masterpieces is hampered on the new *Lost and Safe*. The Books are a variety pack of guitar, cello, and banjo, but their distinct sound is achieved mostly by use of samples and expert production. Drawing upon a huge collection of samples (mostly spoken word, not musical), they splice their stop-start melodic plucking and sparse, non-sense vocals with voices and English words. This element is extenuated in their most recent release. Replacing the manipulated, often-indiscernible words of their earlier work are long sections of samples that demand the listener engages with the words and the meaning of the words. This, coupled with absence of pace variance, takes away the element that made their songs move. The listener is still left with a highly listenable, characteristically Books' album, but with out the touches that made their work great. "Vogt Dig For Kloppervk" stands out with its strong tempo and a mini-crescendo. "If Not Now, Whenever" hints at the tempo changes that hop scotched through *Thought for Food* and *The Lemon of Pink*, but the tempo is more restrained. *Lost and Safe* is a great album for writing or reading, I will enjoy it when I'm feeling sad, but I've got Cat Power and Yo La Tengo for that. Who, now, will accompany me on that long walk to my girlfriend's room? Who will make the long bike ride to school a weighty experience? During their first ever tour, *The Books* will be at Bard Thursday April 28th (Spring Fling).

-Brenden Beck

God What A Racket: A PCP Induced Battle Cry Turned Commercial

by brel froebe, steve kristian, amy mckay, ben schultz-figueroa, and chris rice

I show up to The Chance in Po-Town and walk in, and I'm totally psyched to get patted down by security. The guard was tough but gentle, he had obviously done this before; but, like that, it was over. Soon, I'd be back to giving myself "The Stranger" to the women's underwear section in a Sears' catalogue. Anyway, did I mention that we were there to see mother-fucking GWAR? Unfortunately though, some shitty-ass fake-ass punk band was 'doing their thang' on stage like only bitch-asses could. Emo core rulez-zzzzz. I refuse to mention their name because they don't deserve any publicity, and because I don't know it.

GWAR, in all their glory, took the stage. The frontman, "Oderus Urungus," donned a two-foot chicken-headed cock which was strictly ornamental...until we heard the words, a bitersweet symphony for those in attendance, "I'm going to masturbate on all of you." For the duration of the next song he stroked the phallus which squirted an unidentifiable yellow liquid on the audience. Do the dew man, liquid sunshine, fo' realz. I for one, when sprayed with any liquid by GWAR, stuck out my tongue and opened my mouth wider than Paris Hilton's vaginal fissure and swallowed

that shit, I mean, come on, it's GWAR blood. Paris did make an appearance that night as one of the various effigies and caricatures. All experienced the torturing of a biological window into their abdomens, exposing their vital organs (which were all realistically portrayed), spurting blood all over us. Paris came on stage sounding like the cartoon dumb bitch android that she is and Oderus informed us that her pussy was "rancid" as a result of her repeated rape by the band members. The great thing about this GWAR show was that they didn't use puppets. The people were real. Wow. The Antarctic outer space aliens ripped off her legs and fisted the rancid pussy out through her ass. But it was beyond fisting because her actual anus was gone and she only had intestines, arms and a head left. But she seemed to enjoy it. The hand that fisted through her, belonging to a member of the group that neither plays an instrument nor sings, rocking little more in the way of clothing than black converse Chuck Taylor's, not only penetrated the orifice with more than half of his arm but, in an act of natural beauty, shoved that shit in her face making sure that the bitch knew it.

Our blessed readers are probably very curious

about the, uhhh, theatrical plotline of the show. So we will tap into our collective memory to try and remember what happened before the thirty rack and confetti. Like a disturbed version of *Law and Order: S.V.U.* (patent pending), we saw the newspapers come to life and we do mean CUM; cum, blood, and vomit. We saw the nuances of true love and romance transform into sperm that poured into our mouths. We saw the miracle of birth turn to vomit that crusted in our hair and political justice become blood, running down our lips. Under no other circumstance would anybody be so rocked by being bloody and getting cummed on, save for a desperate stripper in an uphill struggle to further a career in the cut-throat porn industry. Drenched, bro bra. Lacy Peterson got a dead fish pulled out of her pussy. Then came the little dead baby, still connected to mommy by the umbilical cord. Cheers. "You dumb bitch, you stuck a fuckin' fish in your cunt. This isn't your baby," isn't a direct quote but captures the essence of Oderus' lesson about stuffing fish in your birth canal. Wet in more ways than one. When introducing the Lacy Peterson interlude, which, by the way, went out to all the ladies, Oderus decided to take the

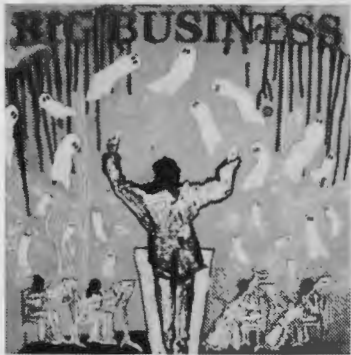
time to clarify a misunderstanding, "So people think GWAR is all about violence. But really we are also all about sexual violence."

It is necessary to add that, from a technical standpoint, GWAR "had their shit together." I was impressed at the level of control the members exercised when showering us with blood or masturbating on us, which stained our clothing as well as our hearts. But also, at the end of the show they lost any compulsion to tie our drenching in with any kind of skit or interlude, bringing out an enormous gun with which they sprayed the audience and security alike. They were less focused on dousing those pleading for it as much hitting those that were obviously less than open to being covered in an unidentifiable liquid courtesy of GWAR. But fuck those bitches, mostly residing in the balconies, they deserved everything that they got. Bitches need not apply. GWAR is a live band. They make you fall in love with them, just to break your heart as they rip out your eyeballs, shatter your eardrums and skull-fuck you until you're left bloodied and bruised with an aftertaste of seminal fluids.

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Big Business Head for the Shallow Hydra Head Records

Big music is back in business and fixed to make its way into the hearts of disenfranchised metal mongers everywhere on *Head for the Shallow*, the debut long player from Washington State greets Big Business. Made up of three rerecorded songs from the band's 4 song demo and five new tuneful monsters, everything here is fine tuned, turned up to in the red, and ready to tear through the cloth on your speakers, literally. While the band's origins are mythic, they first appeared on the underground (under where? underwear?) map last year. Quickly, they smashed any trash talk pinning them as another slack two-piece, short on friends, and lame on sound. What Big Business lack in personnel they make up for in skills - Coady, with Murder City Devils on his resume, makes John Bonham sound reserved behind the kit, and Jared, of KARP fame, has been turning the bass into assault with a deadly weapon for over a decade. But, this is not a drum and bass record, and despite an obvious kinship to the rock canon be it heavy, stoner, or death) *Head for the Shallow*, as a whole, is a masterpiece, not to be pigeonholed.

The album opens with the aptly titled "O.G.," to ominous *Bridge in the River Kwai* styled whistles before tearing into a plodding bass line of 4-string power chords accompanied by drumming gusto that is both cocky and essential; every hit comes across and is out to leave a bruise. This sort of caricature runs throughout the album. Jared's vocals remain a fiendishly awful bravado, full, and ranging register along the lines of the Richter scale. Here, his battery more sung than shout, falling somewhere along the lines of Ozzy's "Crazy Train" derailed. Guitar leads and some synthesizers have been added tastefully to the songs, and while not true to Big Business's live form, they do have four hands, so give them a break. (Honestly, they pull the songs off live, where their volume and intensity are matched by their beer belly antics.

At a show in Baltimore, their set ended abruptly when during a prolonged build Coady went into a hammy disco beat, provoking Jared to unplug his bass and lift it over his head to throw it at the prankster drummer. Dishonestly, it's a real shame that they cancelled their worthwhile show at SMOG since so many folks would have come out and had a good ole time, but that's another fish to fry...)

Though serious, Big Business's music is seriously fun. "Stareadactyl" has Big Business at their most playful with the drums cutting apart a straightforward punk beat with bursts on the high hat symbol and luring coos that draw you closer in for a chorus that erupts in a tangle of overdriven bass and the haunting imagery of a dinosaur fossil excavation. A guest guitar lead steals the show on "Easter Romantic," sending the galloping bass and perpetual drum fill into the realm of battling gods throwing bolts of lightning and shitting thunder all over each other. Finishing it off, "Off Off Broadway" is the longest and most sobering of these songs.

Led by eerie, almost operatic vocals, the track highlights the dark undercurrent that distinguishes *Head for the Shallow* as an energetic epic cut of genuine proportions, as opposed to moody and fashioned indulgence. The weight is real, and it's real heavy.

-tim abondello



The One AM Radio On The Shore Of The Wide World Level Plane Records

The One AM Radio's most recent effort, a collection of remixes entitled *On The Shore Of The Wide World* (revisiting tracks from last year's *A Name Writ In Water*), is fucking awesome. I hate being this direct and irreverent, this ignorant of subtlety - this is not who I am. I communicate my opinion this way because I don't know else to. Because this EP boasts so many distinct and disparate artists, any sweeping assessment aside from my initial one would be reductive. The only comprehensive statement I can make in reference to this CD is that it is consistently

impressive throughout and that it sheds a new and favorable light upon one of my favorite albums of 2004.

The One AM Radio is the brilliant yet understated brain-child of Hrishikesh Hirway, a moniker under which he creates beautiful arrangements containing (at most) guitar (acoustic and electric)/vocals/trumpet/violin/electronics. The One AM Radio's more prominent half is comprised of delicately sung vocals and tastefully executed guitar work, while the other half is, chiefly, elaborate but ornate glitched-out electronic bliss. Hirway whips out the big names for this outing, featuring such prominent artists as Daedelus, John Tejada and Alias. I don't know if his intention to exaggerate the contrast between the organic and the electronic is as deliberate as it appears, but it seems that he picked the perfect musicians for the job, as they all frame those two opposing elements with fluency. On *A Name Writ In Water*, the music is most heavily reliant upon more conventional acoustic instrumentation and the electronics are assigned an almost underwhelming presence, assimilating themselves into the mix with subtlety and tact. The remixes, however, are characterized by obtrusive IDM beats and chopped-up, indistinct vocals, transposing the previous emphasis of The One AM Radio's music as a way of downplaying the more organic aspects of Hirway's music.

While any of the tracks are worth profiling, the most noteworthy are those by Hirway himself and The Wind-Up Bird. The former remixes "Buried Below," a rendition that opens with a simple, echo-laced drumbeat that is soon overshadowed by spliced, unintelligible vocals, manipulated violin and harsh strums of acoustic guitar. The song is meticulously crafted - Hirway pays incredibly close attention to having the arrangement bear a noticeable resemblance to the album version while ensuring that it remains autonomous. The Wind-Up Bird reworks "Fever Dream" into a visceral, melancholy and ethereal amalgamation of the various elements of the original. The brightly colored but indistinct instrumentation unfolds with little variation throughout, the arrangement interrupted with restraint by discreet laptop interferences. The components of the track blend together into a lovely, distortion-drenched mess with a discernable layer of vocals that enhances the song's uniformity. Both songs gracefully complement the originals while remaining strong independently of their counterparts.

On The Shore Of The Wide

World does an incredible job of appropriating songs that nicely lend themselves to the task. While a few portions of the EP exemplify the more conventional face of electronica, the entirety of it could not come close to being pigeon-holed as run-of-the-mill lap-pop. Yet as much as I deconstruct each song, there remains little about the appeal of this CD that I can rationalize. To put it simply: these songs are smart and danceable, each one intricately and artfully arranged. The creativity that every collaborative effort attempts to attain is apparent in this EP, each song a perfect example of musical reinterpretation and recreation.

Coming to Bard March 4th, with *The Wind-Up Bird* and *The Dirty Projectors*!

-daniel pearce



Gotan Project DJ set Inspiracion Espiracion XL

The Gotan Project's debut release of 2003, *La Revancha del Tango*, represented an eye-opening leap into the groundbreaking realm of electronica-meets-tango. The duo, "Argentinean musicians exiled in Paris," says of the unconventional musical combination, "both tango and dub had a subdued and melancholic sound." After hearing the Gotan-influenced tracks on *Inspiracion Espiracion*, be they remixes of or by the artist, it is obvious that they could not have picked better genres to breed. The Gotan Project manages to concoct a sound that is at once intensely traditional and urban, charged with the filth and lust of both Buenos Aires and The City of Light. In addition, the boundary-pushing integration of hip-hop elements on *Inspiracion Espiracion* only fuels the Gotan-facilitated evolution of the tango's African roots. Philippe Cohen Solal, one half of the unpredictable group, selected and mixed the tracks for the first disc, while the second consists of a new ten-minute track and video piece by Prisca Lobjoy, who supplied the visual backdrop - as if one was even necessary - for their last European tour.

- Karen Soskin



Sage Francis A Healthy Distrust Epitaph

This experienced free-styler and poetry slam master has been channeling every scrap of his energy and passion into hip-hop for decades, touring the country tirelessly and building up sizeable cult fanbases in nearly every major US city. Considering the highly provocative nature of *A Healthy Distrust*, his widespread popularity isn't hard to understand. Francis preaches his convictions confidently, refusing to water them down for his most widely-distributed album yet, out this week on big-shot label Epitaph (which he deems "going pop"). By the same token, it is evident that Sage Francis is actually a wildly opinionated MC rather than a commercial figurehead pushing his beliefs to unnatural extremes to sell more albums to audiences that crave political music with excessively-irreverent shock value, making no secret that they're free to race back to their scratched up Propagandhi albums.

Francis's politics are far from mild, however; not only does he preach about issues that conservative America doesn't want to hear ("I freedom kiss the French for their political dissent"), but he's not afraid of offending "radical" youngsters either ("Your face doesn't quite match your head/And I'm waiting for a brain to fill that dead space that's left/You're all 'give me ethnicity or give me dreads!'/ Trustafundian rebel without a cause for alarm/Because when push comes to shove you jump into your forefather's arms/He's a banker, you're part of the system/Off go the dreadlocks, in comes the income). While *A Healthy Distrust* isn't a jaw-dropping album, it represents the impressive new sophistication of his distinct style and sound; a far cry from his eight-track efforts of the past. Another notable draw: his talent has earned the recognition of producers such as Sixtoo, Danger Mouse, Alias, and Reanimator, each of whom contribute beats. *A Healthy Distrust* maintains the highest standard of quality hip-hop - the honest discussion and examination of relevant politics that stems from the best of intentions: to create awareness and be heard.

- Karen Soskin

Music Reviews Continue...

FROM THE DESK OF THE MUSIC DIRECTOR

If you haven't tuned in to WXBC Bard College Radio lately, you may not be aware of the changes the station has undergone over the course of last semester. An invigorated new executive staff has been assembled, headed by Blake Malin (General Manager) and Jen Holup (Program Director). Besides the resultant changes in programming, now focused more on musical quality than musical absurdity, our gigantic network of 72 DJs includes not only members of the student body, but faculty and staff as well (Dan McKenna from B&G has a slot from 6-8pm on Fridays, Raissa St. Pierre's "Radio Archaeology" is on Mondays from 6-8pm, and Assistant Professor of Classics Ben Stevens's A Capella show airs Tuesdays from 2-4pm).

WXBC's expanding devotion to its diversity of programming also stems from another source: its brand new Music Department. In October, I was appointed as WXBC's Music Director, charged with the task of bringing influential new releases into the station. Since October, WXBC has collected feedback and ideas from students on campus that has led to establishing contact with, as well as consistently receiving material from over 600 independent labels, including ANTI-, K Records, Paw Tracks, Absolutely Kosher, Young God, Warp, Touch & Go, and AAM Promotion. Largely, this was made possible due to the fact that the station is now sending our charts on a weekly basis to the College Music Journal (CMJ), a publication which enables record labels to determine the degree of exposure their releases are receiving. Once labels have this information, they are infinitely more motivated to consistently send legitimate college radio stations hard copies of their releases several weeks before their release date.

WXBC prides itself on this form of acquiring music, not least of all because we cherish the relationships that we develop with the labels we love, and feel it is crucial to convey to them that their hard-working artists have our support. While we're just as addicted as the next guy to hearing new music first on DC++, we've been noticing more and more lately that we're getting albums, such as the latest from The Blow, several weeks before they even show up on the network, if they surface at all. We're endlessly gratified to get hard copies of releases we've been anticipating, poring over the intricate album art, and spinning them just for you. Dorky? Perhaps. However, this mindset represents a devotion to aesthetics and an investment in the possibility an artistic work's longevity that seems to be largely absent in the age of the widely accessible – and easily disposable – mp3.

The new incarnation of WXBC Bard College Radio, now a 57 year-old student project, genuinely cares about using the technology of radio to bring you content with which you can connect, from highlights in new music to critical current events, a new focus at WXBC that has so far taken its initial step in the form of weekday broadcasts of Democracy Now!, an independent media program which provides access to issues untouched in the US corporate-sponsored media.

We hope you enjoy this and future content assembled by the WXBC Music Department for the Free Press. As always, thank you for listening to WXBC Bard College Radio.

Karen Soskin, WXBC Music Director, wxbcmusic@gmail.com

wxabc.bard.edu



The Blow
Everyday Examples of
Humans Facing Straight
Into the Blow
K Records

This album is a re-release from Khaela Maricich, from the days when her alias was Get The Hell Out of the Way of the Volcano. As a reflection of her humble beginnings, *Everyday Examples* is a very spare, minimal album, combining little more than an acoustic guitar and her hushed, talky vocals. The album was recorded in Olympia - Maricich's hometown of 11 years - with help from Phil Elvrum and the K Records crew, whose influence is easily detected and very welcome. When listening to this album, originally recorded four years ago in her bedroom on a cassette four track and reel-to-reel eight track, Mirah and a folkier Beat Happening spring to mind. Maricich's plucking styles, which feature an occasional country twinge, are reminiscent of an early Elliott Smith; in reality, their juvenile and sloppy nature results from the fact that they were the first songs the artist ever wrote on a guitar. The understated beauty of Maricich's music is so subtle that it takes a few listens to fully sink in, but once it does, the charming, childlike simplicity and sweet melodies are highly rewarding.

- Camilla Aikin



Marianne Faithfull
Before the Poison
Anti

Co-produced & co-written by PJ Harvey, Nick Cave, Damon Albarn, and Jon Brion, *Before the Poison* is an irresistible voyage into an expansive soundscape composed of Faithfull's gothic vocals and deeply haunting melodies that seem spun by magic fingers, perhaps those belonging to a hybrid of Vincent Gallo and Rumpelstiltskin. The result is an album that is heartbreakingly beautiful and thoroughly enchanted, pumped full of Faithfull's simple, yet eerie warnings: "There is a ghost/and it goes out/on the land/it's lifted up/it feels and floats/on many hands." Besides the fact that there are some dynamite cuts on this album, the real attraction of is, admittedly, Faithfull's grisly background. Her soprano voice, clear and girlish some forty years ago when she deserted her husband and child for a romance with Mick Jagger, is now a bleak and bitter memory replaced with deteriorated croaks that croon now not for Britain's top folk and pop-rock producers, but for the dark and soulful products of an underworld confidently harnessed by Harvey and Cave. Ignore "Desperanto," the bizarre track where Faithfull fires off rhymes just above a blaring tune pitted with samples of a crowd shouting "Ev-ery-body," all of which sounds more like it

- Jon Sargent

belongs on Beck's newest, *Guero*. The final track, "City of Quartz," is a collaboration with Jon Brion that cannot help but sound like a lullaby from hell.

Blow a few bucks to see this weathered legend live at Town Hall in New York City on March 12.
- Karen Soskin



Comets on Fire
Blue Cathedral
Sub Pop

Comets on Fire serve up very intense psychedelic rock on one of the best rock albums of 2004. This is the Bay Area group's first release on Sub Pop, and it is also their first essential record. The album is separated from their previous work by clearer production, a greater control over the chaos and less uniformity in the songs themselves. The result is pummeling hard rock that's interrupted and subverted by mind-blowing bursts of white noise. The lyrics are unintelligible, and beside the point, but these guys know how to use a guitar to fuck with your head. Some people will probably hate this, but fans of Sonic Youth, the Velvet Underground or any other experimental rock band should get on board.

- Jon Sargent

WXBC Bard Radio is up and running again! Tune in online, or at 540 AM on your radio dial

mon day

- 12-2 - Trinity Ink - DJ Medium Rare, DJ Kahsay, DJ Yeehaw Science
- 2-4 - Beats Scissors - Marc Gabor-Fourcade
- 4-6 - Savage Cabbage - Madam Trash Heap, DJ Bea Arthur
- 6-8 - Radio Archeology - Raissa St. Pierre
- 8-10 - The Ordinary - Matt Wing, Sam Kraft
- 10-12 - Professional Hot Girl Radio - Adrienne Mathiowetz and Karen Trindle
- 12-2 - Rambling With Abe - Abe J

tues day

- 12-2 - DJ Slow's Music Meltdown - Andrew Lench
- 2-4 - Naked Noise - Ben Stevens
- 4-6 - Tunsis the Driving Cat - Johanna Hauser
- 6-8 - Binge and Purge - Ben Feingold, Jared von Zweeden, Michael Benhabib
- 8-10 - Kuma Kuma Hotcake Feedback Radio Hour - JL Unger, J Sargent
- 10-12 - Jazz and Politics - Blake Malin
- 12-2 - Corporal Jigsaw Quandary - Pedro Icaza

wed nes day

- 12-2 - Soul Shakedown - Joanna Fivelsdal
- 2-4 - Sipping on Some Syrup - DJ Souffle
- 4-6 - Psychotic Toddy's Syndicate - Todd Squitieri
- 6-8 - Pissing on Z100s Grave - Henry Casey
- 8-10 - This One Time/Songs for Hana - Nick van der Kolk, Adrienne Mathiowetz
- 10-12 - Too Cold to be a Hipster - DJ Frenchie, DJ Dot
- 12-2 - The Friskey Inquisition - DJ Feelgood

thurs day

- 12-2 - Psychotic Toddy's Syndicate - Todd Squitieri
- 2-4 -
- 4-6 - The Eleventh Inning - Adam Turner and Howard Megdal
- 6-8 - Watch Your Grill, Dun! - Noah Weston

- 8-10 - You Like My Show - DJ Max Z-T

- 10-12 - Gone Gefilta: Thugged out Since Cub Scout - Bobby Waltzer
- 12-2 - Poop Chute for Dummies - Sir Cracks-a-lot, DJ dubble cizzle

fr iday

- 12-2 - A Short Term Effect - John Brady
- 2-4 - This is Our Music - Camilla Aikin
- 4-6 - The Weather Show - DJ Tienamen, DJ White Mike
- 6-8 - Music That'll Make You Pee - Dan McKenna
- 8-10 - For Serious - Lauren Stutzbach, Brenna Chase
- 10-12 - Math Major/Klans Member - Trevor Johnson, Jordan Volz
- 12-2 - The Car Crash - Greg Fox

sa tur day

- 12-2 - Fiona and Jesus Holy Sunshine Happiness Hour - Fiona
- 2-4 - Jesus on the Radio - Peter Jaros, Sarah Keezing
- 4-6 - The Madames - Sarah Smith, Dan Campbell
- 6-8 - Q104.4 THE BEAGLE - Stephen Kristian and Karen Soskin
- 8-10 - Perpetual Muse - Joseph Bartholomew Murray
- 10-12 - Wine Tasting with Dylan Armajani - Dylan Armajani
- 12-2 - CREAM OF MEAT REVISITED

su nday

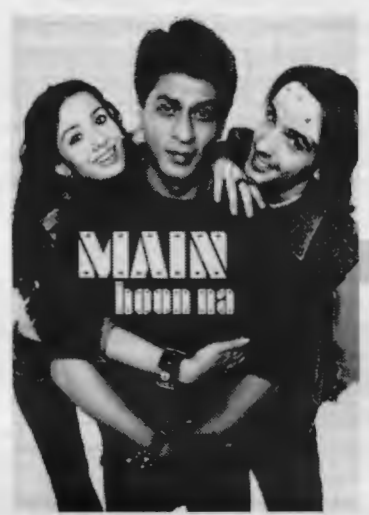
- 12-2 - The Scherzo - John Meny
- 2-4 - The Swollen Vernacular - Winston McCarthy, DJ Doosie Babies
- 4-6 - Super-Weather-Double-Hour(s) - Jamie Denvir, John Hasak
- 6-8 - Don't Judge Me - Brel Froebe & Ray Mack
- 8-10 - Sports!? - Adam Turner and Colin Orcutt
- 10-12 - Like Bringing a Mic to a Gunfight - Owen Conlow, Kevin Williams
- 12-2 - Attack, Clark, and Bark - Joel Clark, Caleb Bark



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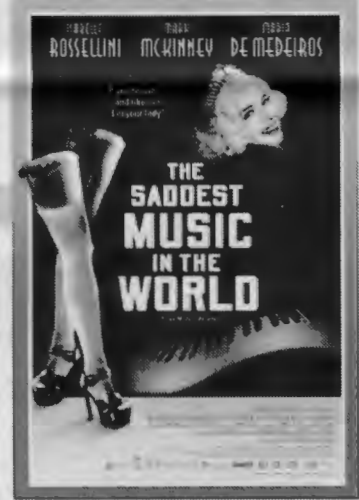
Farihah Zaman's Top Ten Movies of 2004:

Jet Li's Hero – Most prefer House of Flying Daggers, director Yimou Zhong's second installment in this soon-to-be trio of Chinese historical action films. While it is a difficult decision to make, Hero has all the fierce energy, subtle humor, and refreshingly ballsy aesthetic drama of Flying Daggers, but substitutes the sappy love story for In-a-Grove-esque political intrigue. Maybe it wasn't such a difficult choice after all.



Main Hoon Na – There is a time and a place for more realistic Bollywood fare, but this film is really much more about sheer indulgence. With a plot too complicated to try to outline, the real heart of Main Hoon Na is its self reflexive humor and desire to entertain. The ubiquitous Shah Rukh Khan, a depiction of high school that feels like a 90's Indian version of Grease, a heroine whose hair is always magically blowing as if she is at a photo shoot, and even a few saucy references to marital strife and strained Pakistani-Indian relations.

The Saddest Music in the World – Guy Maddin takes a final, complete plunge into absurdity in this imitation-forties film about a beer baroness holding an unusual international contest in Winnipeg during the Depression. Kitschy but meaningful, loving and mocking; with accidental amputations, legs of beer, and Isabella Rossellini, who could resist?



Haute Tension – What this gory French horror flick lacks in narrative subtlety it makes up for in heart-stiffening, anxiety-inducing suspense. Let's just say it really lives up to its name.

Josee, The Tiger, and the Fish – With a plot that could go horribly wrong comes a unique and touching yet biting sort-of love story. Tsuneo is a typical (yet ridiculously good looking) Osaka university student who starts a relationship with the acerbic Josee, a hyper-educated paralyzed girl living with her grandmother. The characters and dialogue are so honest and well played, the humor so sharp, that the film lacks the sentimental sludge usually associated with this storyline, making the romance more poignant than ever. Keep an eye out for cameos from the (also ridiculously good looking) members of Japanese rock band Quruli.



The Five Obstructions – The oh-so-popular Lars von Trier challenges his mentor, Danish filmmaker Jorgen Leth, to remake his 1967 classic The Perfect Human five different times, each time according to his sometimes pointed, sometimes random obstacles. A mesmerizing filmmaker's game that ends up revealing much more about Leth's art, career, and character than he had imagined.



Tulse Luper: The Moab Story – The first installment in the biography of a fictional scientist, filmmaker, adventurer, spy, and professional collector. Structuralist Peter Greenaway has been working on this multimedia project for years. The Moab Story, which chronicles the childhood and early adulthood of Luper's lifea, is equal parts comprehensible narrative and filmic experiment.



The Agronomist – Jonathan Demme takes a break from his repertoire of Hollywood dramas, thrillers, and remakes to work on a project much closer to his heart, and it shows. The film follows the career of Haitian Radio journalist Jean Dominique, one of the few who had the determination and courage to broadcast objective news in a politically tumultuous country where free speech is not a right. While the filmmaking is more than well done, it is really the dedicated and strong willed characters that, despite the sad news of Dominique's assassination in April 2000, make this unusually moving, even inspirational.

Three Extremes – This is a trilogy of short horror stories from three different highly acclaimed East Asian directors – Takashi Miike, Fruit Chan, and Chan-Wook Park. While the films differ greatly in terms of plotlines, pacing, and visual styl, what they share is an understated mood of quiet gloom, typically excellent cinematography, and a kind of spellbinding vividness. A beautiful yet terrifying collection.

No Rest for the Brave – An especial recommendation for insomniacs - this quiet French piece is more like a moderately cohesive sequence of hallucinations than a traditional film. A delusional fairy tale about a boy who may or may not have given up on sleep, and begins to live in a world of constantly reworked reality. A world which the viewer is allowed to experience from start to finish, without the magic-unravelling surprise ending in which we are systematically told what was real and what was not. The Machinist can go eat its heart out.



THE ROOT CELLAR
is open
MONDAY – FRIDAY
2 – Midnight

1.00 Coffee • Free Refills • Snacks • Baked goods • Soda • Spritz

Film news and reviews continue...

Mike Lerman's Top Ten Movies:

1. **The Five Obstructions** – Proving once and for all that he has a sense of humor and is not just a heavy-handed, anti-American control freak Lars von Trier tops a very short list of great films this year. In his documentary about “filmic therapy,” von Trier he gets his mentor, Jorgen Leth, to remake his most famous short film five different times under restraining conditions. Luckily, Leth is such a genius that the creative spirit behind the whole piece (not to mention the clever banter between the two of them) is both fascinating and touching.

10. **The Saddest Music in the World** – Canadian filmmaker Guy Maddin is back with one of most hilarious films ever. During the depression era, Canada has decided that if they make prohibition-era Americans sad enough via music on the radio, they, the Americans, will jump the border in search of Canadian brew. An uproarious contest in which different countries compete to sell their sad music to Canada brings out a mad-cap cast of characters and is accompanied by a visual style which is trademark to Maddin.

9. **Bad Education** – Almodover’s beautiful autobiographical piece manages to mix his very real stories of sexual abuse in an all boys catholic school with his very fascinating penchant for classic noir cinema.

8. **Code 46** – What seems to be a simple love story from the advertisements is so much more when put in the hands of cultural connoisseur Michael Witterbottom (*Welcome to Sarejevo, 24 Hour Party People*), in science fiction film set in a world that has become a societal melting pot: languages have meshed together, historical statues from across the globe stand side by side in large public spaces and the big brother-esque government has a strange sort of logic.

2. **Primer** – It’s like a dream come true: 30-year-old Mormon Shane Carruth quits his job as an engineer to pursue a career in film and ends up making (for \$7000!) an extremely intelligent 16mm science fiction feature that has more to do with reality than most, then wins first place at this year’s Sundance Film Festival. The story follows four young scientists who work after hours in a small suburban garage, where they stumble upon a device that could bring the answers to everything they ever wanted. This condensed 75-minute movie will twist your mind and leave you begging for a second viewing.

3. **Before Sunset** – Sweeter, tighter and, overall, less overwhelmed with itself, this sequel to Richard Linklater’s 1995 film *Before Sunrise* is everything you could hope for in a sequel: it’s better than the first one. The real-time structure and incredible performances add to this extremely satisfying experience.

4. **Eternal Sunshine of the Spotless Mind** – After a little stint with mental masturbation (aka: *Adaptation*), Charlie Kaufman is back with another innovative script and more heart than he ever had before. Complex side plots, logical philosophical themes and a great sense of humor make this his best film yet. If you haven’t seen it, go check it out.

5. **Sideways** – Alexander Payne comes closer and closer to blurring the line between television sitcom reality and actual reality with every film he makes. This is perhaps why *Sideways*, the story of two middle aged men who go on a bachelor party trip through wine country, is the most touching of any of his films.

6. **House of Flying Daggers** – Everything you could wish for in a commentary on classic cinema, both entertaining on its own (the action scenes are beautiful) and hilarious in it’s parody of classic Chinese film.

7. **Time of the Wolf** – French shock director, Michael Haneke is back with his most subtle work to date. This epic piece about an unnamed apocalypse and how it effects the citizens of the world is shot in natural light and full of real emotion.



ACTOR IN A SUPPORTING ROLE

Alan Alda - THE AVIATOR (Farihah's pick, Jason's pick)
Thomas Haden Church - SIDEWAYS
Jamie Foxx - COLLATERAL
Morgan Freeman - MILLION DOLLAR BABY (free press prediction)
Clive Owen - CLOSER (Mike's pick)

ACTOR IN A LEADING ROLE

Don Cheadle - HOTEL RWANDA (Jason's pick, Farihah's pick)
Johnny Depp - FINDING NEVERLAND
Leonardo DiCaprio - THE AVIATOR
Clint Eastwood - MILLION DOLLAR BABY
Jamie Foxx - RAY (Mike's pick, Free Press Prediction)

BEST PICTURE

THE AVIATOR (jason's pick, farihah's pick, free press prediction)
FINDING NEVERLAND
MILLION DOLLAR BABY
RAY
SIDEWAYS (Mike's pick)

DIRECTING

Martin Scorsese - THE AVIATOR (Farihah's Pick, Jason's Pick, Mike's pick, free press prediction)
Clint Eastwood - MILLION DOLLAR BABY
Taylor Hackford - RAY
Alexander Paine - SIDEWAYS
Mike Leigh - VERA DRAKE

ACTRESS IN A LEADING ROLE

Annette Bening - BEING JULIA
Catalina Sandino Moreno - MARIA FULL OF GRACE
Imelda Staunton - VERA DRAKE (Mike's pick, Farihah's pick)
Hilary Swank - MILLION DOLLAR BABY (free press prediction)
Kate Winslet - ETERNAL SUNSHINE OF THE SPOTLESS MIND (Jason's pick)

WRITING (ADAPTED SCREENPLAY)

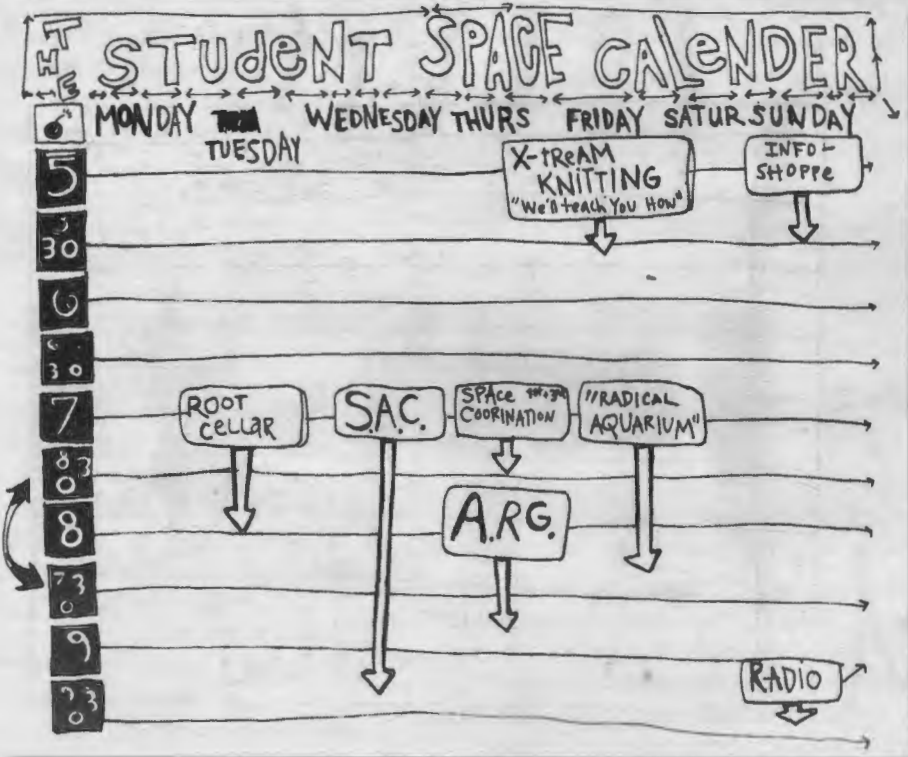
BEFORE SUNSET
FINDING NEVERLAND
MILLION DOLLAR BABY (free press prediction)
THE MOTORCYCLE DIARIES (Farihah's Pick)
SIDEWAYS (Mike's pick, jason's pick)

WRITING (ORIGINAL SCREENPLAY)

THE AVIATOR (free press prediction)
ETERNAL SUNSHINE OF THE SPOTLESS MIND (Mike's pick, Farihah's Pick, Jason's pick)
HOTEL RWANDA
THE INCREDIBLES
VERA DRAKE

ACTRESS IN A SUPPORTING ROLE

Cate Blanchett - THE AVIATOR (Mike's pick, Farihah's pick, free press prediction)
Laura Linney - KINSEY (Jason's pick)
Virginia Madsen - SIDEWAYS
Sophie Okonedo - HOTEL RWANDA
Natalie Portman - CLOSER



the DIRTY PROJECTORS
the ONEAM RADIO
the WIND-UP BIRD

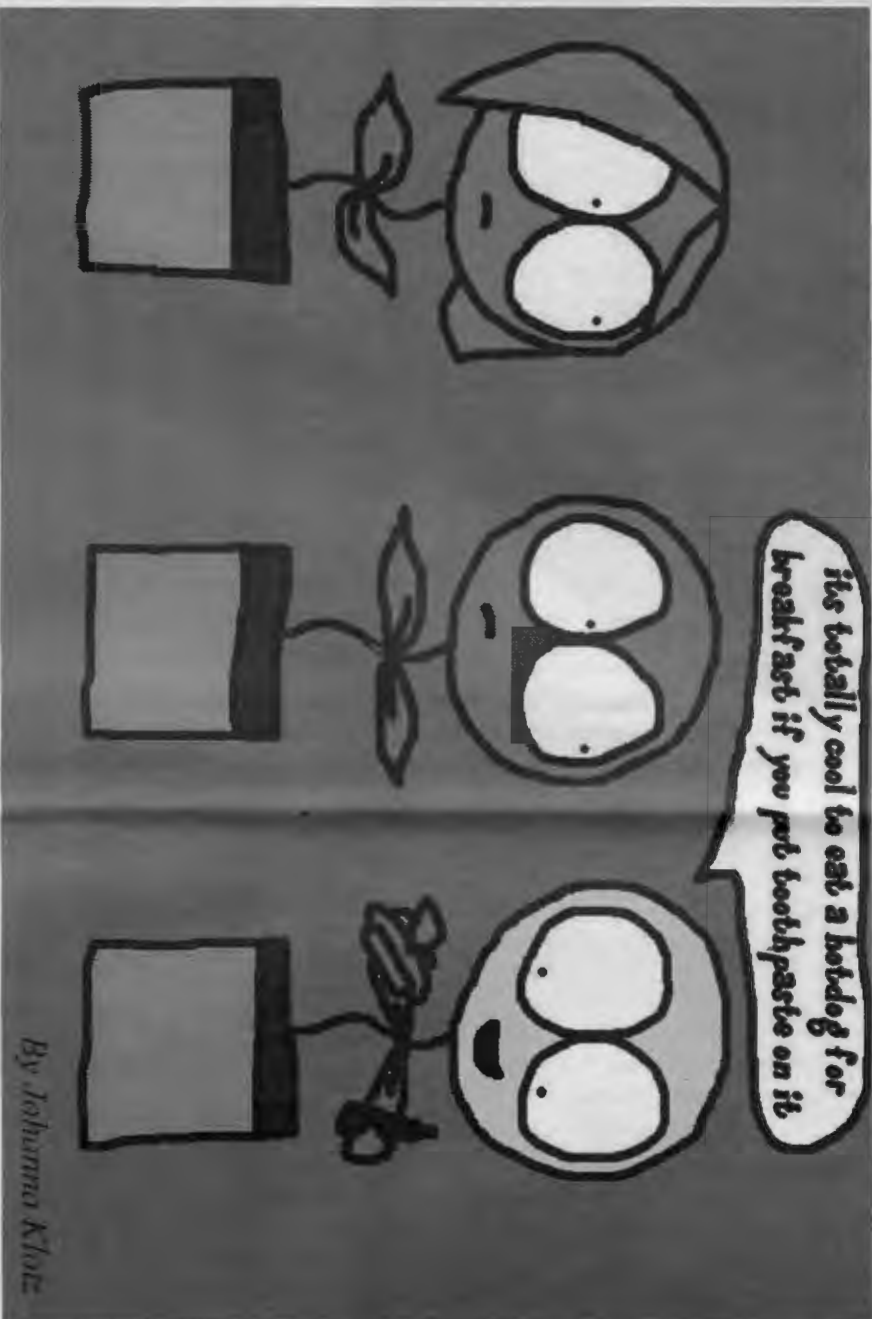
& the LUNGS
AT SMOG
FRIDAY, MARCH 4

Loog



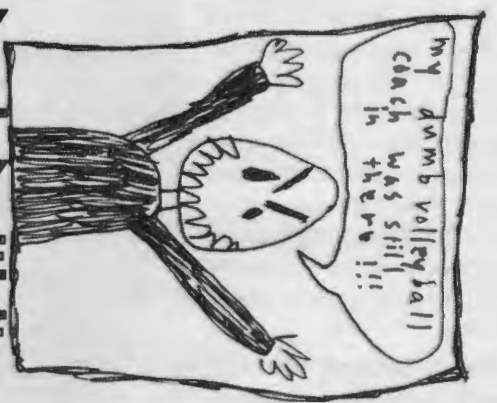
RAWR!!! by Caitlin C. Mitchell

by Michael Dudczak

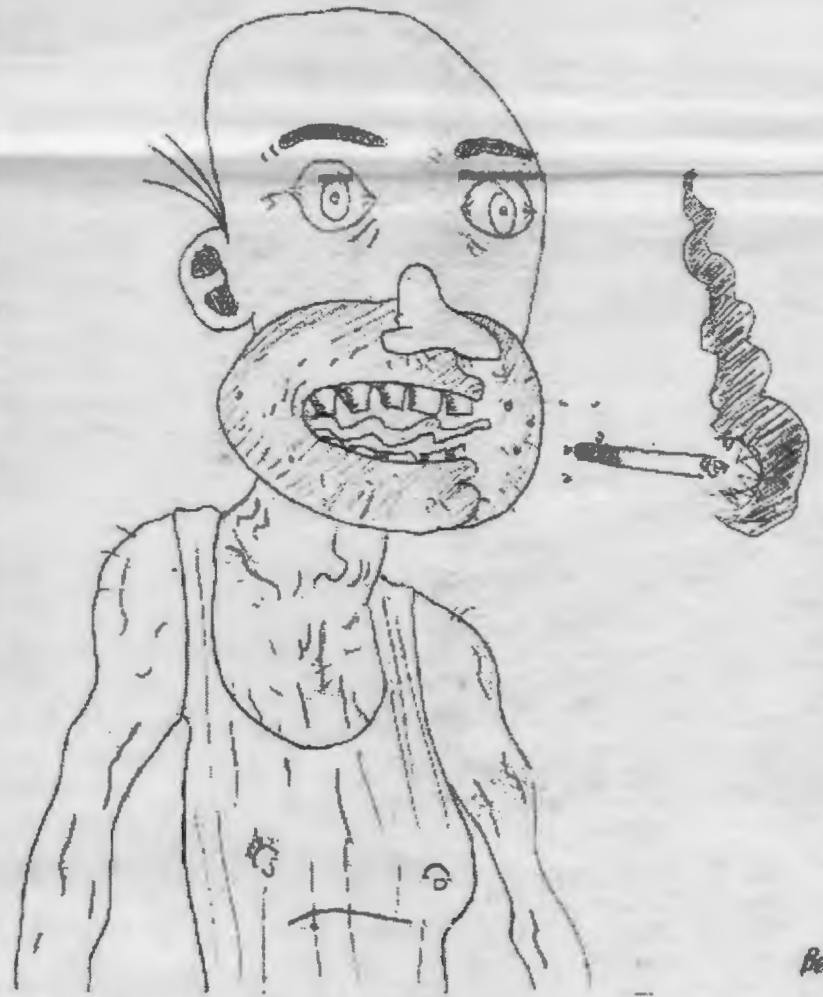


By Johnna Klotz

HAPPY PRESIDENTS DAY LEON TAKE THE DAY OFF



He's Got Boobies. Boobies! Boobies! Boobies!!



Ben S-F



by josh samsfriend



By: Ben, Brei, and Steve