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news	one
opinion	three
film	four
music	seven
fun	eight

Primates in the News

Philadelphia Film Fest Reviews

Farewell Interview with Shuttle Driver Paul Munley

page 2

pages 4&5

page 6

SLC Cement Plant Project in Hudson, NY Halted

Controversial project denied permits to build plant 20 miles north of Bard

by brenden beck

Six years after the plans to build the largest cement factory in the world were proposed by St. Lawrence Cement Company, New York Secretary of State Randy Daniels announced that his department would not approve the necessary state permits to go through with construction. The plant, which was to be built in Greenport near Hudson, NY, caused controversy from the start. Students from Bard, Hudson Valley residents, and national environmental groups organized to oppose building the

plant, which was supported by The Business Council of New York State and the Mayor of Hudson among others.

The coal-fired factory proposed a 406 ft. smoke stack, to be built near Route 9, and a network of conveyer belts and transport barges stretching down the Hudson River. Concern over the smoke stack's plume galvanized support from concerned citizens from Connecticut to Maine who would have had to breathe the effects, which would spread hundreds of miles by prevailing winds. The plant would have replaced the

existing cement plant in Catskill and generated no more jobs than the old.

During the 1960's and 70's a controversy over the proposed Consolidated Edison Power Plant at Storm King Mountain in Cornwall, NY was the first community effort to shape environmental law and allow citizens to directly change a proposed facility. That

process was used in opposing the SLC plant when citizens and concerned groups were allowed to voice their opinion in open forums.

The Bard Earth Action Collective brought two groups working against the proposed Greenport plant to campus in late 2003. Scenic Hudson and Friends of Hudson gave presentations in the MPR resulting in a heated confrontation between managers from the existing Catskill St. Lawrence Plant and representatives from Scenic Hudson. The confrontation was characteristic of the divisive nature of the debate that made "STOP the Plant" yard signs a mainstay in the Bard area.

St. Lawrence Cement Group, a cement industry giant based out of Montréal, has 30 days to the appeal the decision at the Federal level to the U.S. Commerce Department, despite permits pending from the New York State Department of Environmental Conservation. Barring a change upon federal appeal, the N.Y. State Department's decision is all but final for state issued permits.

Secretary of State Daniels' statement upon announcing the decision

to block permits is indicative of the opposition to such a large eye-sore. "It's a beautiful day and the sun is shining. And then an eight-story barge spewing dust pulls up. That's inconsistent with our declared vision of what we want our waterfronts to be." The opposition on the grounds that the 406 ft. smoke stack and factory would hurt vistas and tourism found widespread support among residents of the Hudson Valley, but some environmentalists were concerned about the "not in my back yard" mentality. Fears that such a move would push the plant into an area less equipped to tackle such a large political and environmental task have yet to be appeased as the St. Lawrence Group, and officials involved in any potential appeals processes remain mute on plans for the future.



Students Attend 2005 Left Forum

by griffin epstein

The 2005 Left Forum was held at the CUNY Graduate Center from Friday, April 15th – Sunday April 17th. With a diverse series of panels, (from "Postmodernism and Democracy" to "The Frame-up of Lynne Stewart"), an opening and closing plenary, and two rooms filled with independent press tables and booths for local political campaigns, Left Forum resembled, at least structurally, many of the annual youth oriented political conferences in this country. However, with a predominantly middle-aged, and mostly academic presence, the content of this conference was extremely different.

Whereas other conferences of this particular political nature are mostly workshop oriented,

Left Forum only offered panels and speeches. It also had particular ties to the academy. While most large conferences of this sort are run autonomously and populated with a diverse range of organizers, politicians and academics, Left Forum seemed to be run and attended mostly by academics. While their academic affiliations were wide-ranging— from Yale to York, Reed to the Rose Luxemburg foundation—their basic demographic was not. Thus, much of the conference centered on political issues in the university.

The most comprehensive panel addressing the political status of the American university was "Repression and Resistance in Higher Education: Academic Freedom, Corporatization, and Organizing," which was held on

meet leftists from all academic walks

Saturday. This panel began with a brief outline from David Schultz (Hamline University) on the burgeoning corporatization within the university structure. Starting with the Bidole Act in 1980, which allowed universities to patent their research, the academy has been under increasing pressure to compete in the American market. The past twenty years have seen the creation of the "for-profit" university. The rapidly decreasing number of tenured faculty positions, increased outsourcing of services, and the virulent attacks on labor organizations at colleges across the country have led to the new "corporate university."

Melissa Mason, a labor organizer at Yale, followed this historical outline with an overview of efforts at Yale University to combat some

of the corporatization fallout. She leads a campaign called the Graduate Student and Employees Organization, or GESO, which has been working since the Bush-NLRB decision - which stipulated that graduate teachers and students couldn't be protected by the NLRA or receive employment benefits - to represent and promote the interests of graduate teachers and students.

The third speaker was a member of the campaign for free higher education, an organization lobbying the federal government to subsidize public education. Over the past ten years, federal aid for college has decreased by 40% as public school tuition has grown by an equivalent 40%. The campaign for free higher

continued on page three...

Drink up Dow

by mariah ernst

On Friday April 16, 1,500 protesters rallied in the streets of Manhattan, waving Indian brooms called jhados. They gathered around the Indian consulate to demand justice for Bhopal, which remains as the worst industrial disaster in human

suffering in Bhopal continues, decades later

history. Their voices could be heard clearly inside the consulate, where a delegation of members from International Campaign for Justice in Bhopal, Amnesty International, a leading intellectual on the Bhopal, and two Bard students confronted the Indian Ambassador about the unresolved disaster.

Seated in a sumptuous two-story office, the Indian Ambassador's main line of defense was that the Indian Government had done all it could to try and capture Dow Chemical, but was powerless in the face of international corporate veiling. Becoming visibly uncomfortable he asked, "Why do you only address the Indian government? When are you going to protest at Dow Chemical?" To which the response was, "Next month."

The Indian Government has dragged its feet on the Bhopal issue for 20 years. People around the world have sent a clear message not only to the Indian government, but to Dow Chemical as well: we are looking not for consolations but for action, in the absence of which we are prepared to take to the streets if need be. In 1984 Union Carbide's pes-



Carbide's own documents prove that the company used untested pesticide technology in order to save money. The gas was allowed to spread throughout many of the crowded, working-class neighborhoods of Bhopal, exposing approximately half a million people to the gases. Over 22,000 people to date have died as a direct result of exposure to the gas, and more than 200,000 have been left severely disabled for life, genetically passing the toxic legacy onto the next generation.

After Union Carbide fled India, the chemicals they left behind poisoned the city's water supply and contributed to an epidemic of cancers, multi-generation birth defects, and other afflictions. In 2001, Michigan-based chemical corporation Dow Chemical purchased Union Carbide and acquired

continued on page three...



Ratz!

What can a conversation between Ratzinger and the German intellectual Habermas tell us about our newest pontiff?

by philipp penka

On Tuesday, April 19, Cardinal Josef Ratzinger of Bavaria, Germany was elected the successor of Pope John Paul II, in a surprisingly short conclave. Only a few days earlier, he faced strong opposition within his ranks. Now Pope Benedict XVI, Ratzinger was most recently the head of the Congregation for the Doctrine of the Faith, the original congregation of the Holy Inquisition, a position he held for twenty-three years.

Born in 1927, Ratzinger entered minor seminary at the age of 12, and was ordained into priesthood in 1951. A professor in theology for almost twenty years, he is erudite even for papal standards. The increasing influence of Marxism in German universities in the late 1960s drove him into reactionary views. Ordained Archbishop of Munich in late May of 1977, Pope Paul VI elevated Ratzinger to the position of Cardinal a month later. In 1981 he accepted Pope John Paul II's invitation and began to devote himself to the theological rigor of the world church. Since the election, criticism of the archconservative former right hand of John Paul II has surfaced worldwide.

Among the biggest allegations are the Pope's reactionary views on gay and lesbian rights, a rejection of modern

feminism, his contention that the European constitution should include a nod to its Christian foundation, and that Turkey should be denied membership as an Islamic society. His *bete noire* has been Latin American Liberation Theology, which holds that the church plays a role in liberating the community from poverty and oppression.

Pope Benedict himself acknowledges that his reign may be a short one and many hold that his appointment may be one symbolical of a transition for the church, a withdrawal into a smaller world, a sacrifice of size for dogmatic soundness. Others believe that his vision of the church as a "more courageous, free, and youthful" one is indicative of his commitment to revitalize the community, especially in Europe.

The question for many is to what degree Ratzinger plans to negate the separation of church and state, and give his sentiments political efficacy. In an age where the church benefits from increasing visibility, portends the shortcomings of secular rational society, and involves itself in the business of Right, a recent discussion between the then Cardinal Ratzinger and the German social theorist Juer-gen Habermas may shed some light. The meeting between the two

antipodes at the Bavarian Catholic Academy last year was an oddly civil and quiet one. Ratzinger argued that secular rational culture is "factually just as parochial as Christianity" (my translation) and that religion is a kind of pre-political entity well suited to watch over society. Habermas believes that democracy contains no gaps through which anything pre-political could enter, and that this would above all be unnecessary. The democratic state can base its legitimacy on a kind of "argumentative household." But Habermas did admit that democracy relies on certain virtues and motivations that stem from pre-political sources and play a role in the shaping of policy. Habermas admitted the necessity of rational society to reckon with religion as something that will not disappear. The pontiff critiqued society on the basis of the Ultimate Truth. Both expressed their hope for a "double learning process," whose shape was not further articulated.



Primates Are People Too

by lauren kitz

One of the most remarkable, as well as the most controversial, events in modern primatology has no doubt been the practice of teaching chimps, gorillas, and other primates sign language. Some scientists claim that since these close relatives of ours do not use language in the same way we do, educating them is a largely pointless activity. Others disagree, citing such success stories as Koko the gorilla, who is fairly fluent in a personalized version of American Sign Language and has even reached such achievements as on line chat with fans. In this 1998 technological milestone, when asked "Koko, what is your favorite food, fruit, or vegetable?" she answered "I like drinks," her favorite being "apple drinks."

Seven years later, primates continue to mimic human activity, both in their appropriation of human taste in food and drinks and their growth towards more human-like cultural, social, and intellectual behaviors.

In some cases, this can be an unfortunate realization. This is certainly true of Charlie, the star chimpanzee of Johannesburg's Bloemfontein Zoo. An adult male, Charlie already has three bad teeth because of all the canned soft drinks visitors have thrown at him over the years. And what is more, Charlie has recently picked up smoking, puffing on the cigarettes tossed at him by visitors or retrieving their butts through the bars in his cage. Although it is fairly clear that this habit started merely as an exercise in human imitation, zoo officials are now beginning to see signs of nicotine addiction. They are very concerned and have committed themselves to helping Charlie, who "acts like a naughty schoolboy by hiding the cigarette when staff approach the area," kick the habit. This is not the first incidence of a smoking chimp, however. Late last year China's Zhengzhou Zoo had to cope with Feili, a female whose keeper believes she started smoking out of frustration that her elderly male partner was unable to meet her sexual demands.



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Primates however have even greater similarities to us, similarities that go beyond mere imitation into real shared characteristics and abilities. At least, this is what researchers at the Georgia State University Language Research Center would tell you. These researchers are about to engage in a groundbreaking language project that will tell us more about our relationships to apes than ever known before. Eight bonobos, who are the most human-like ape, will be transferred later this month from Georgia to a \$10 million habitat in Des Moines, Iowa called The Great Ape Trust. This facility is not a zoo, but a home. Inside, the bonobos will be able to cook in their own kitchen, walk through the 18-room residence at will, get snacks out of vending machines, play in the waterfall and climbing areas, and communicate with researchers through computer touchscreens. Visitors to The Great Ape Trust can only enter at the discretion of the bonobos themselves, who can see through a camera network who is at their front door and decide which visitors they wish to permit into the viewing area. This is possibly the longest primate study ever attempted; the bonobo life span is about 50 years, and researchers plan to continue the study not only for the duration of these bonobos' lives but also throughout the lives of their future generations. What scientists hope to gain from this study is a greater understanding of the apes' adaptability, language, social models, and learning abilities. In their completely natural state bonobos are already very similar to humans, often walking upright and using vocalization patterns that resemble human conversation. Breeding ultra-intelligent apes in a highly enriched environment seems like the final step in bridging our chromosomal gap.

Yet some believe that there are more interesting things about primates than their behaviors – advertising, for example. A new species of titi monkey was discovered in Bolivia's Madidi National Park this month, bringing with it the question of where to find aid money that would allow Bolivia to protect and manage its habitat. The solution was to auction off its name to the highest bidder, in this case Las Vegas' Golden Palace Casino, who paid \$650,000 to christen the monkey the GoldenPalace.com monkey. Its formal name will be *Callicebus aureipalatii*, which is latin for "golden palace." Casino CEO Richard Rowe pointed out this was a good publicity decision, correctly noting that "this species will bear our name for as long as it exists." Rowe can surely expect more longevity from the GoldenPalace.com monkey than from some of his previous investments. Last year the casino paid \$28,000 for a 10-year-old cheese sandwich that was thought to contain the image of the Virgin Mary; just this past December they bought a \$65,000 cane that a woman had decided to auction in order to ease her son's fears that his now deceased grandfather, who had owned the cane, was haunting their home.

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Does the Pope compost?

a Bard alum analyzes faith and environmentalism

by jeff akins (alumni)

An environmentalists' view of global climate change is similar to a religious person's view of faith. Her beliefs cause her to act in certain capacities and yet there may not be absolute, definitive proof supporting those beliefs. For example, a religious person believes in God/Yahweh/Allah/whomever yet it can be postulated that there is no definitive scientific proof of the deity's existence. This does not deter the religious from their path, but rather, their faith provides a concrete (self-acknowledged) basis for continued understanding and acceptance. Environmentalists also have a belief couched in faith in human altered global climate change, yet its absolute scientific definition remains in question. Similar to the religious community, they respect the dangerous or damning consequence of not believing. With respect to the on-going global climate change debate, those disfavoring heightened concerns point to inaccurate predictions offered in

the early days of environmentalism as reason to discredit the environmentalists' faith. With this in mind, consider the following.

Global climate change as currently experienced is historically abnormal. Ice core analysis, deep seal sediment studies and other peer-reviewed investigations have shown variations in the Earth's climate but never at the rate now being witnessed. This leads us to another facet of the issue. For many circumstances in nature and beyond, Newton's physics principle holds true: every action creates an equal and opposite reaction. For ecological systems, there may be singular or multiple reactions

but any aggregate of reactions will equal the action. So when humans discharge billions of tons of exhaust gases in to the atmosphere, reactions will occur. Simplistically considered, land-based plants and

be any difference in discharge, transportation or uptake rates. If overall gaseous flow rates are not proportional, then other reactions are bound to occur. Also note that there are a host of other human

actions precipitating other ecological reactions that intimately intertwine, complicating the accuracy of scientific predictions.

A significant question persists during the on-going global climate change debate. What will be the rates and magnitudes of reactions within the Earth's ecological balances?

More critically and in a chronological context: how do historical rates and magnitudes of change compare

to today and what does that foretell for our Earth dependent human future? Those contending that global climate change is irrelevant, nominal, non-existent, or even beneficial need to address rates of discharge, transportation, uptake and inevitable reactions known and also yet undiscovered of human introduced chemicals through peer-reviewed scientific study before making seemingly hollows counter claims. Better yet, apply economics within a risk assessment for the various potential outcomes.

The economic cost (measured in dollars, lives and potentially irreparable ecosystem damage) of doing nothing is likely to be more expensive then applying the Precautionary Principle to human activities. Worse yet, the consequence of dramatically upsetting Mother Earth, like some deities, is that she may wield some nasty repercussions to irreverent humans.



sea life uptake some of the gases but the atmospheric repository is likely to change should there

Left Forum (continued from front page)

or receive employment benefits - to represent and promote the interests of graduate teachers and students.

The third speaker was a member of the campaign for free higher education, an organization lobbying the federal government to subsidize public education. Over the past ten years, federal aid for college has decreased by 40% as public school tuition has grown by an equivalent 40%. The campaign for free higher education suggests a payment plan that would set up an individual interaction between each eligible student and the federal government, so the money would not go directly into a particular institution, but in the hands of the student to choose. This is modeled on the post WWII G.I. Bill's funding for the collegiate education of former servicemen. As of 2001, the cost for sending each eligible individual to college would be \$32 billion. However, if the most recent tax cut to the top 1% of income-earners in the country was rolled back, the federal government

would stand to make \$82 billion per annum. The campaign for free higher education compiles statistical analysis such as this, and is in the process of creating a complete proposal.

The predominantly academic nature of this conference, despite being initially alienating, had some extremely notable benefits. While the conference was significantly more expensive than most of its ilk - \$20 for students, \$50 for non-students - the dominant mentality seemed to be that the caliber and prestige of the speakers would offset the cost. Of course, big names do not necessarily guarantee high quality. The attendance of such figures as Ralph Nader and Barbara Ehrenreich (author of Nickel and Dimed) was not particularly exciting. However, there were some notable cases - such as Tariq Ali - that made the entire weekend worth whatever the price. Ali (writer, film-maker, playwright, editor of New Left Review, and author of over a dozen books on politics and world his-

tory, including Bush in Babylon and Clash of the Fundamentalisms) spoke on various panels throughout the forum, on subjects ranging from potential changes to current foreign policy to the history of imperialist ideology in the west. His final speech at the closing panel on the 16th was so deeply considered and rigorous in its theory that the deference and respect of the audience, which would've been frustratingly dispassionate in any other context, seemed completely appropriate. And despite being the crustiest kid in the room, I felt personally touched by speech. Sure, it's frustrating to stick out like a patched-up, poorly groomed, and ultimately sore thumb in the rows of well-dressed academics. However, as Cindy Milstein reflected in the "Anarchism and the Left" panel, anarchism should not be relegated to the realm of safety-pinned teenagers. Activism is not limited to 20-somethings. Well-dressed does not equal conservative.

Bhopal disaster (continued from front page)

criminal charges of manslaughter for the past 13 years. Twenty-one years after the Bhopal disaster the survivors have been awarded as compensation, for all medical needs and livelihood regeneration, the equivalent of a cup of tea a day.

The Bhopal Disaster is not an isolated incidence of freak industrial malfunction and closed historical consequences, but serves as a template with which we can bring justice to all guilty multi and trans-national industrial corporations.

No tribunal exists to try and convict corporations of gross rights violations in foreign countries far from their base of operation and chief markets. As a result, Union Carbide was able to negotiate the gray area surrounding international jurisdiction. In the struggle to bring Union Carbide to justice the Indian government passed a law that allowed it sole

representation of the Bhopal survivors. In 1989 Union Carbide, in a partial settlement with the Indian government, agreed to pay out some \$470 million in compensation. The victims were not consulted in the settlement discussions, and many felt cheated by their compensation - \$300-\$500, or about five years' worth of medical expenses. Putting things more bluntly, in July of 2002, Dow's Public Affairs specialist, Kathy Hunt, said that "\$500 is plenty good for an Indian."

A second important issue concerns the responsibility of the parent company, Dow, for the liability of subsidiaries it has acquired. In November 2000, after Dow had recently bought Union Carbide and its liabilities, President and CEO Michael Parker said: "Clearly, we're enormously aware of Bhopal and the fact that particular incident is associated with Union Carbide, [but Union Carbide has] done what it

needs to do to pursue the correct environment, health, and safety programs." Dow denies any responsibility, and it is now up to the people to "pierce the corporate veil" and bring Dow out from its hiding place behind a web of subsidiaries, and into the courtroom.

If Dow can be brought to court and found responsible, they could be sentenced to a limitless fine. Such penalties are based upon the magnitude of the crime (in this case, the world's worst industrial disaster), the stature and ability of the accused party to pay (Dow is the world's largest chemical corporation) and the current state of the victims. If Dow is held fully accountable for its crimes and its former CEO Warren Anderson is convicted of manslaughter, it would send a message to corporations around the world that they have an inalienable responsibility for the human rights impact of their operations. Holding

Dow accountable would set the trend to extend international obligations beyond states, and bring people around the world struggling against multinationals one step closer to justice.

Today, Bhopal is widely considered the "Hiroshima of the chemical industry." After enduring 21 years of toxic hell, today the people of Bhopal are joined by supporters around the world in their struggle for justice, for corporate accountability, and for their basic human rights to an environment free of chemical poisons. Says Ryan Bodanyi, the national coordinator of Students for Bhopal, "Their struggle is an important one for us all, because without accountability corporate behavior will never change, and because until corporations like Dow-Carbide are held accountable, all of us, throughout the world, are living in the next Bhopal."

Point/Counter Point: The Fallen Tree by Kline

by brenden beck

The large tree that fell in the Kline quad over Spring Break has drawn climbers and loads of caution tape. Two Bard administrators, one dead, one fictional, weigh in on the issue of what to do with the fallen lumber.

Counter-Point: The Tree Must Go

Barthaly Joosgrin: Intersession Alcohol Consumption Coordinator.

The fallen *Quercus Alba* represents all that is crumbling apart on this campus with the debauchery of and destruction by Bard students. It is a problem that must be reined in and controlled by strict regulations, starting with crack-downs at any Fallen Tree shows and continuing with a strong reform of the Entertainment Committee. It starts with a fallen tree and culminates with the spray painting of the Campus Center. If we do not section off the fallen tree with strong white wood barriers and traffic cones, we will have a scene of promperly and joy, and that leads to the alcohol and drug use that brought down the Roman Empire.

Point: The Tree, It Should Stay

Reamer Kline.

The fallen tree in front of Kline presents too much possibility and wonder to destroy with the machines of man. The limbs that have already been cut constitute an affront to decency, and any further destruction would warrant all out wood revolution. The myriad of barriers impeding a natural man from romping and rolling on the horizon of wonder represents the oppressive and anti-nature practices of the current Bard College Horticulture Department. The allegations that Bard plans to raise the tree, and attach it to another tree in order to compete with Vassar's long branch world record demand further investigation. The tree has potential to replace the Old Gym; but when the administrative powers that be try to cut it up and carry it away, the students must stand up and rock on top of the tree, thus impeding the anti-rock removal process.

Philly Film Fest

Ferpect Crime

After 14 years of building trust in the ability of audiences in Philadelphia to expand their horizons and watch increasingly more challenging, experimental, and varied types of cinema, the Philadelphia Film Festival has finally gained some confidence in itself. And it shows in this year's selection. The Centerpiece Screenings have gone from choices like last year's Pierce Brosnan/Julianne Moore flop *Laws of Attraction* to the controversial Isabella Huppert feature *Ma Mere*. The Danger After Dark section has grown dramatically in size. And the opening night film has gone from *Confidence*, a high budget Edward Burns con-drama, to *Ferpect Crime*, the latest film from quirky Spanish filmmaker Alex de la Iglesia. This was the smartest move of all because, with *Crime*, Iglesia has harnessed his talents in a film that reflects his work as a filmmaker but also makes him more accessible to audiences around the world.

Drawing heavily from both comic books and Billy Wilder, the film tells the wildly comedic tale of Rafael, a suave salesman who lives and dies by the women's section of a large department store. He can charm any woman into buying anything. He has also slept with every single one of his coworkers — well, every one except the awkward and unattractive Lourdes, who bites her nails and looks on as she is utterly ignored.

When Rafael misses a big promotion, he gets into a squabble with his competitor and accidentally kills him. In a botched attempt to hide the body, it goes missing, and Lourdes reveals herself as his secret helper, keeping him out of trouble at a price. She soon begins to blackmail him into dating her and things spiral out of control as Rafael desperately tries to escape his torturous relationship. To use the word possessive would be an understatement.

The most interesting thing about Iglesia's film (aside from the clean, crafty visual work and hilarious slapstick humor) is the way it tears apart prejudged images. As Iglesia pointed out himself in the Q & A, when we first see Lourdes in the film, we sympathize with her, believing that because she is ugly, she must be a good person. Very quickly, we realize that this is not true and that everyone, no matter how they seem externally, has a bad seed inside them.



Murderball

In what will probably be the big documentary hit of the summer, filmmakers Henry Alex Rubin and Dana Adam Shapiro dive deep into the world of quadriplegic rugby. Hit with the shock of hearing Ministry on the soundtrack within the first few minutes, the audience immediately gets pumped up for what is sure to be a wild ride. The film begins with a section on misconceptions about quadriplegics, the most common of which is that they do not have use of their arms and legs. The truth is that it just means that they have lost some motor function, no matter how little, in all four limbs. Usually quadriplegics have lost function in their legs but they can still use their arms, which is where wheelchair sports come in. And don't think that being crippled is going to stop them in any way whatsoever. These guys ride custom designed metal wheelchairs that are built to go faster than others and can smack into each other as a substitute for tackling in a more traditional game of rugby. They curse and fight and sweat and compete in some of the toughest competitions ever put on screen. They swap graphic sexual stories, to the point of discussing positions, and play pranks that involve tipping each other over in hotel lobbies.

The film follows the US Quad Rugby (or "Murderball") team as they train and compete to beat their rivals, the Canadian team, who are coached by an ex-American bitter from not qualifying to make the team in his home country. Jumping from person to person, the film editing strategy seems a bit uneven and occasionally one feels like they are not watching enough particular characters. But every moment is entertaining and this team is certainly something to cheer for. Scarier than your average athlete, these players are tattooed, feisty and ready for action.



Layer Cake

The producer of *Lock, Stock and Two Smoking Barrels*, Matthew Vaughn, makes his directorial debut with a smart, savvy gangster drama of his own that owes a lot more to classics like *Charade* and *Long Black Friday* than it does to the films of Guy Ritchie. The film stars Daniel Craig (*Enduring Love*) as a drug dealer who is on his way out when he gets mixed up in one last deal that spirals into several double crossings and fatal mix-ups. *Layer Cake*, a traditional morality tale about how bad deeds lead to a dangerous life, gets its most creative energy from the realism of the characters. Instead of fast paced, to-the-point cutting, Vaughn keeps a cool tone, drawing the audience into the real life of the underworld. Characters simply lie in bed at night waiting for the big phone call, or brush their teeth in the morning wondering if they will be shot. Employing a dry sense of humor, *Cake* puts us into the not-all-action image of the London crime circuit.



Izo

The biggest troublemaker in Japanese cinema, Takashi Miike has made his most challenging film to date. A non-sequitor avant-garde piece about the principals of Buddhism and eternal suffering, *Izo* is often as interesting as it is unwatchable. The little bit of plot that does exist within the film involves a samurai who travels through time with the intention of killing everyone because he bears a grudge against humanity. After each slaying, he spits up blood because he is suffering from the grudge he is bearing and, little by little, Miike's theme of non-violence is revealed. Two main points of interest in the film: 1. In an attempt to build a place in cinematic history, Mike often portrays the main character slaying famous villains from Japanese cinema, from the antagonist in Kurosawa's *Yojimbo* to Takeshi Kitano. 2. It is interesting to think about Miike within this history, lost in a sea of violence on film with a strong need for commercial success. Is this a cry to get out of that cycle? Or are we crying for help from the experience of watching such a taxing film? Or, is that the point?



Chased by Dreams

Veteran director Buddadeb Dasgupta presents a beautiful and lyrical portrait of two traveling projectionists journeying through a war-torn Indian countryside. As always, Dasgupta's anti-Bollywood sensibilities serve him well, in this seriously magical, 90-minute drama that makes a lofty political statement through the device of the "ghosts" of Calcutta. Filled with beautifully constructed tracking shots that tell little stories all of their own, this film put Dasgupta into the International Masters section of the festival, and rightly so.



Philly Film Fest (Continued)

Mysterious Skin

To date, Gregg Araki is possibly the worst independent director working today. Starting his career with shock schlock such as *The Doom Generation* and *The Living End*, he found a place in the underground film scene, pandering to fans of Troma Films who care more about seeing Rose McGowan naked than they do about a decipherable plot. With *Nowhere*, he was beginning to touch on something interesting, twisting the high school party genre a la *Can't Hardly Wait* into some kind of nightmarish stun-fest that pulls a weird kind of realism out of the balance between the two. But then he took a turn for the worse (as if it could get any worse), with his lofty, confused *Splendor*, which tried to make light of his previously dark and appalling themes of sexuality and the alienation of youth cultures from society. He even turned his own fan base off with the lightness with which he approached his newer work.

Somehow, miraculously, he successfully turned his attention and hidden talent toward Scott Heim's novel *Mysterious Skin*, a poignant and insightful coming-of-age story that follows two victims of child abuse as they grow up and begin to understand their troubled pasts. Packed with cinematic imagery, Heim's novel was ripe for the taking, and Araki takes it in spades. The story follows two boys, Brian (Brady Corbet, *Thunderbirds*) and Neil (Joseph Gordon-Levitt, "Third Rock from the Sun"), from a small town in Nebraska where both experienced sexual abuse at a young age. Heim smartly presents us with two common archetypes of sexual abuse victims. Neil becomes a homosexual prostitute, bragging to his best friend Wendy (Michelle Trachtenburg, *Ice Princess*) about his sexual exploits while dreaming of getting out of his small town and moving on to a bigger city and a bigger life. Brian, on the other hand, has blocked out the events of the abuse and is only left with memories of a time when he thinks he was abducted by aliens. Slowly but surely, their paths collide as they grow older and the reality of the past begins to set in.

The early, cringe-worthy sequences are reminiscent of Todd Solondz's *Happiness*. Knowing that he couldn't approach the audience as he does the characters, as young children with no understanding of what is going on, Araki instead plays the scenes for dark humor, keeping us at a safe distance from the dreadful events. As the characters gain maturity, so does the filmmaking, and with the greatest ease Araki seeps into a more and more realistic view of the world. The shift is so subtle that one can barely detect it, and when the characters must come to terms with what has actually happened to them, the audience feels the same level of realization. The emotional impact hits you like a jackhammer to the heart. Possibly the most powerful film to come out of the independent scene this year, *Skin* resonates way beyond it's final image. We may have not heard the last of Gregg Araki.



Henri Langois: The Phantom of Cinemateque

A long winded but often entertaining documentary covering all points and stories regarding Henri Langois, the pioneer of film preservation who ran the Paris Cinemateque for the better part of his life. Documenting friendships with a host of filmmakers from Godard to Hitchcock, Langois' biography includes testimonials from some of the most prominent figures in film history. Langois collected everything, from friends in the film industry - Truffaut and Varda being among the most notable - to props to set pieces to script pages and, most importantly, every film he could get his hands on. It is because of this all-encompassing quality to his work that the film's three and a half hour running time seems appropriate. Ultimately, it remains a collection of interviews and stories about a collector who spent countless hours discussing film and telling stories. However, it is also because of this that it will truly find its place on the History Channel as opposed to any kind of theatrical release.

lbs.

This uneven, occasionally entertaining hit from Sundance tells a classic addiction story with a new subject: overeating. Surrounded by his indulgent Italian family in New York City, Anthony can't get his eating under control. After a massive heart attack that disrupts his sister's wedding plans, Anthony decides to move upstate to get away from the temptations of his mother's cooking and his comfortable lifestyle. He rents a trailer in the middle of the woods and convinces his best friend, a cocaine addict, to join him in going cold turkey and kicking their respective addictions.

The real problem is the inexperience of the filmmakers. They clearly know which relationships hold the story together and concentrate on beefing up the writing of those pieces but (forgive the pun) treat the rest of the script as padding, and it shows. The movie toggles back and forth between insightful and amateurish and we are left with a lukewarm after-taste in our mouths.



Smashed and Juiced: The Equilibrium of Life

Jose Canseco and Koren Zalickas write starkly different memoirs detailing their experiences abusing drugs

by steve kristian

In the words of Fritz Kunkel "To be mature means to face, and not evade, every fresh crisis that comes." When people are faced with adversity, their character is prodded and exposed through their behavior and their reaction. For Koren Zalickas and Jose Canseco, authors of *Smashed and Juiced* respectively, insecurity plagued their adolescence. Both were incredibly shy and awkward in school. Both preferred taking a failing grade rather than having to speak in front of the room when required by a class. They, like many adolescents, were uncomfortable with themselves and generally insecure. As a result they found courage and reassurance in chemicals and the effects of those chemicals on their bodies.

Koren Zalickas had her first taste of alcohol when she was fourteen. Her friend Natalie was the first to expose her to drinking as well as shoplifting. Natalie was the perfect friend for Koren - she was aggressive and outgoing, all the things Koren wish she was but wasn't. Koren was able to veil herself in the shadows of Natalie's extroverted nature. Natalie would come and go, the only common thread between them both being alcohol. Alcohol artificially bestowed upon Koren security and a sense of empowerment. It blanketed her lack of self-confidence and she could always take cover in its warmth.

Jose Canseco was similarly reserved; he did not believe in himself as a baseball player and more importantly as a person. Unlike Koren, he rarely drank alcohol, after being made the butt of a joke

by some of the veteran minor leaguers who supplied him with copious amounts of alcohol. As he remembers the night, "I almost died of alcohol poisoning."

Jose remembers being terrified of his first injection of steroids, wary of how the unfamiliar liquid would affect his body. But as time and injections went on, plunging syringes into his underside became "so easy, it's incredible. Steroids become like a friend." And what a friend they were to Jose; in under a month he started seeing results and steroids really were the "performance enhancing drugs" all those people claimed they would be. With the assistance of steroids Jose found himself with a Major League contract playing for the Oakland A's, where he paired up with future "Bash-Brother" Mark McGwire. Like any friend would, Jose assisted Mark in the technique and science of steroid use.

Koren successfully drank her way through Syracuse University, refraining from facing the intricacies of a sober life and instead accepted the blacking out, profuse vomiting and regret that

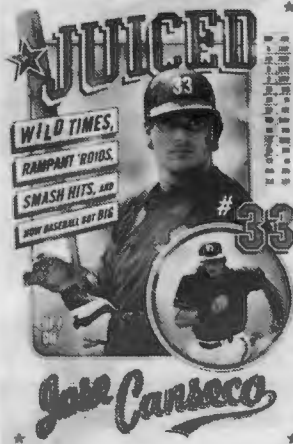
plagues any binge drinker. She quickly became a regular at all of the bars and managed to embarrass herself a number of times at frat houses, narrowly escaping being taken advantage of sexually multiple times. Lo and behold Koren graduated, with a degree, and found work in New York City, the best place in the world to shift into a sober existence. She and her friends had always told themselves the normal, adolescent justifications in their denial of any sort of problem. "We're in college, drinking is what you do," or "We'll stop drinking when we graduate." A job in the real world did little to hinder Koren's drinking habits - if anything, her new location and life accelerated them. She was constantly pressured by co-workers to go out for drinks and felt she needed to be involved in the "drinking culture" in order to achieve any social or financial mobility. As the haze of her life only grew thicker, she new something needed to change.

Jose Canseco is a major advocate of the positive possibilities of steroids. He predicts that one day "steroid use will be more common than Botox is now. We will live longer and better. And maybe we'll love longer and better, too." How can anyone argue with that? Arguably, since the human awareness of death, attempts have been made to achieve immortality, so what is so crazy about using steroids to enhance our lives both in their quality and longevity? "[The use of steroids] is called evolution, and there is no

stopping it. People who see the future earlier than others are always feared and misunderstood."

Both books follow the course of two individuals struggling with adjustment to life and themselves. In *Koren and Jose I* see two insecure people who were able to overcome their problems with alcohol and steroids. The only difference is that Koren, though it took her many an embarrassing and forgotten evening. She worked through the denial and insecurity to eventually stop drinking. She even found love. Jose, however, loves steroid. Not only does he not want to suspend his use of them, he wants everyone to do them. He feels everyone could benefit from their effects on some level when done "safely" and under "medical supervision."

Koren worked through her problem and would tell you that she finds herself much better off today than she was when she was lying on a hospital bed getting her stomach pumped; Jose would tell you the right concoction of steroids and growth hormone to maximize the results of your pumping iron. Koren worked through her problems, which was no easy task, and found love; Jose proposes that if he stick needles in his butt he might be able to "love longer too." If I have learned nothing more from the journeys of these two insecure and still very adolescent individuals it is that there might be a perfect balance of alcohol and steroid use. That balance lies in the overcoming of alcohol addiction, finding love, and using steroids to prolong the life of that love.



Munley Rides Into Sunset, Slows Down to Offer Ride, Continues

by tim donovan

"It's all positive, it's sunshine all day"

Paul Munley, everyone's favorite shuttle driver, has left Bard this past week. Mr. Munley will now be working as a bus driver with Trailways, which can better suit his economic needs. Paul was one of the kindest, most genuine people at Bard. Although this is a great loss to the Bard community, we wish him a fond farewell. Paul won over students on and off campus by going out of his way to help the students first and foremost. Paul was always ready to help students, going so far as to print up business cards with his cell phone number on them. Paul was known to drop people off at their doors late at night, as well as simply engaging everyone with a calm and caring presence.

Paul Munley: Give me an easy one first.

Free Press: How long have you worked here?

PM: A little over a year, about year and a half.

FP: What did you do before coming to Bard?

PM: Well I was sick, I was sick for about three years. I had mercury poisoning. You know, that's what's nice about this job. They took me without a work history, and I really appreciated that, because I couldn't find work. No one would hire me. When you don't have a work history, they figure, well maybe he was in prison, or the guy's sick and they don't want a sick guy. But I had a physical and the doctor OK'd me to work, so I'm very appreciative of the school.

FP: How did you get mercury poisoning?

PM: Dental fillings. If you have dental fillings, they may not be silver, they may be mercury. If you're interested in learning about this, go on a search engine and enter "mercury poisoning." So anyway, they hired me here and I really appreciate it.

FP: We appreciate it too, Paul. You've made a lot of people happy.

PM: Well you know, when I came here I told my boss, I said, "If you hire me, I will do the best I can for you." So it was an agreement between me and him. So when I took this job I decided I'd do the best I could do. You guys got everything I got, cause the first thing I say is yes, and then I work my way down from there. I've done the best job I could do.

FP: You drop people off and pick people up very far out of your route, whether it's past Tivoli on 9G, or your usual Hirsh or PAC runs. I've even heard people talk about how you drove them to Red Hook on your break hours.

PM: Well you know what? It's an advantage. If you're chasing the clock, the time goes by really quick. It's an advantage to help students out.

FP: Can you tell me about your hobbies?

PM: Well I'm a stargazer, not an astronomer. I'm a stargazer. I also fool around on the computer; here, i'm going to give this to a student today, [Paul takes an embroidered robin on a piece of cloth out of his pocket] Me and my wife, we make embroideries. She makes, uh, what do you call them, that's one of the problems with mercury poisoning...you can't remember things. She makes quilts. And she makes a lot of my clothes, so I help her with the computer. And I work out at the gym, I like to work out. I'm not in great shape, but I wasn't able to do anything for a long time. So those are my hobbies.

hobbies.

FP: What do you think of the current political climate?

PM: I don't know if you can write it, but I think it sucks. And I think the economy sucks. And I'm not sure what it is they're trying to do, but it kind of looks like they're going to enslave everybody and the rich are going to take everything. And we're just going to be servants to them, I guess that's what they'd want.

FP: When people were getting arrested on 9G in the fall, you were trying to lure the cops away from students by zooming past them during the end of the protest. You seem to be in favor of protest in politics?



FP: Having worked here, how do you feel about Bard?

PM: It's all positive, it's sunshine all day. It's probably the best experience I've had in my life to tell you the truth (stops, give the embroidery to the student with great reception). See what I'm talking about? I'm having a great time. This isn't work, this is a day off. This is the best job I've ever had in my life. I worked in the jail with the cons for most of my life, now every day is Christmas. I wish these other guys would lighten up. You students are not out to hurt us.

FP: What do you think of Bard students?

PM: What a diversity, from all over the world! You know what I've learned about the students? They're all the same. Whether from Ghana, or Russia, or France, no matter where they're from, they're all very nice, first of all. Everybody is so polite and friendly, and that's the whole world. You see young people and you realize it's a political problem, not a people problem. It was never Russians against Americans, it was democracy versus communism. There was no real difference, it was a purely political conflict. They're the same people. That's why I don't know how people can go to war. How do you talk a twenty year old kid into going to war? He doesn't even know the person he's shooting at. That's really weird. The problems in this world are due to religion or politics, not the people. You can see this at Bard. I don't know if there's another place like it. I've never worked anywhere like this.

FP: It's given you hope?

PM: If the kids can straighten it out, 'cause it's not up to the adults, they've already screwed it up. And that's college students. In

PM: I'm very in favor of protests, but I think that the students at Bard need to remember that protest is a legal right, but you also have an obligation to notify people that you are coming. Especially today, when protest is so important, because we're being so abused. They're doing things we don't want done. This war, the economy, social security. I hope the students realize that social security will not be around for them when they retire. Pensions are going to be real hard to come by. I don't envy the students coming out of school, because it is going to be tough.

FP: We've often talked about the Hudson valley's ecosystem. What do you think of the condition of the environment around here?

PM: Well I'll tell you what, I think Bard does a good

job not getting carried away cleaning everything off. I think the school takes a lot of pride in their place on the earth. As far as the environment is concerned, this country is extremely wasteful. When I talk to students from other countries, they don't have this massive transit we do. They get up and walk once in a while. I hope students realize that when they drive around, they are taking, not giving back. We're the only animal on the earth that only takes. We're the only ones that don't give back. We destroy, we don't renew anything. The smallest animals will plant trees, like a squirrel moving nuts around. All we do is plant a few shrubs in the yard. People don't think farther than their kids. They think that if we have fifty years left, that's fine. The future we have is only a blink of an eye compared to time on earth. We just have to play it out.

five years there's no telling what you could be doing. If you ask enough questions, you might be a senator. You think it's that easy? It is.

FP: Do want to say goodbye to Bard?

PM: I do. I want to thank everyone for being nice to me, that's number one. This is really difficult. I really appreciated everyone I've met. I just want to say one thing to all the students, as far as advice. Keep your lives simple, because they're complicated enough as it is. Drugs, drinking, these things complicate your life. Running your credit cards up, that complicates your life. Drink water, not Pepsi. Keep your lives simple and thanks for treating me so good.

Caribou: The Milk of Human Kindness

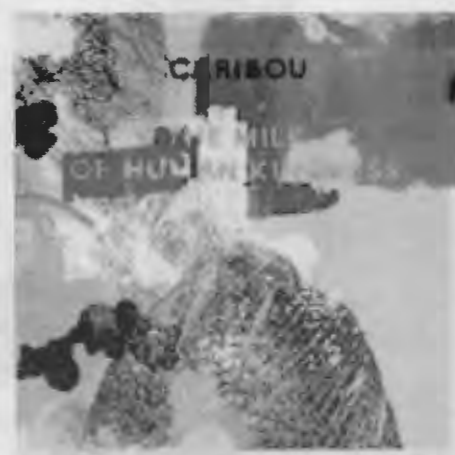
by matt garklavs

Last year's *In Flames* gained Dan Snaith the reputation of being one of the most innovative artists in experimental rock. One can also see this album as being a paradox. Snaith was ultimately able to surpass the bounds of his experimentations by adopting a more traditional sound. On his debut *Start Breaking my Heart*, his music was more within the vein of other IDM acts like Boards of Canada. However, for *In Flames* he essentially emulated the aesthetics of 60's psychedelic pop by exchanging the intricate laptop programming of his previous work for an ensemble of acoustic instruments. A decade ago this might have been premature, but the fact that Snaith was able gain such appeal for *In Flames* seems to suggest that the genre of electronic

music is beginning to become less of a novelty. Other popular groups like The Books and Animal Collective also serve as proof that the use of traditional acoustic instruments has become a new direction for experimental music. However, the annoying result of this shift for music critics and fans is a genre that is either too esoteric or capricious to deserve its own name (and thus I will refrain using any invented terms in this review).

But lately fans of this music have been wondering what was in store for Dan Snaith. I mean what direction will he go in now that his music underwent such a drastic transformation? I'm sure that many people had hoped that his new LP, *The Milk of Human Kindness*, would sweep them off their feet with the same animate

undertow that gave *In Flames* its widespread appeal. Unfortunately, Dan Snaith is no Thom Yorke. Although fans of "Formerly Dan Snaiths" Manitoba were astonished by *In Flames* in the same way that fans of Radiohead were with *OK Computer*, the same analogy cannot be drawn between *Human Kindness* and *Kid A*. But the bottom-line is that this album does have its merits. It may not have the immediate accessibility of *In Flames*, but the album is certainly more cohesive and finer in its delivery. *Human Kindness* is executed with the finesse and craftsmanship of an experienced musician. Unlike *In Flames*, which firmly embellished the euphoric nature of psychedelic pop by blending optimistic melodies with colorful impressions of



nostalgia and transcendence (which was also characteristics of his earlier IDM records), on *Human Kindness* the music tends to resonate with a lamenting sobriety that is also reflective of Snaith's maturity as a musician.

SUNY Purchase Culture Shock

by peter neely

SUNY Purchase makes the annual attempt to lure students out of their drug hazed winter states and bring them out into the sunlight with the promise of bands, rides, and fried food. This yearly event, known as Culture Shock, brings together an eclectic mix of live musical acts and runs for two full days. The large outdoor stage sets a nice atmosphere as the bands go one by one in front of the throngs of students and non-students alike. This year undoubtedly lived up to the hype and drew the masses out of their cinderblock rooms for last weekends' show.

The lineup for this year's show was incredible and included a nice selection of indie, folk, hip-hop, and everything in between. The most impressive part of the show was without a doubt the amazing lineup of underground hip-hop artists who, despite the hippie-esque atmosphere, made a tremendously strong showing. The acts who performed, in order of appearance, were C-Rayz Walz, Cage, DIPLO, RJD2, and GZA and Inspectah Deck of the Wu-Tang Clan.

The first day was the day of Definitive Jux, the underground hip-hop label whose founders split from Mos Def and Talib Kweli's label, Rawkus records. Definitive Jux Records, which is based out of Brooklyn, is known for their raw talent and no-frills performances. The DefJux crew hits the stage with power and kills it each

and every time. The Bronx native C-Rayz was the first of the Jukies to perform. He did a good job, drawing a crowd with his intensity and keeping them for the duration of the set. His new album, *Year of the Beast*, is available now for pre-order on the DefJux website, and in June he will appear on the MTV reality show, *Made*, in which he will help an aspiring emcee enter the world of hip-hop.

Cage was the next Jux artist to perform. His newest album, *Hells Winter*, comes out in September and looks promising with production by EL-P, DJ Shadow, RJD2, Camu Tao, and Blockhead. Diplo put on a distinctive performance which seemed misplaced among the other Jux artists' sets. It was a disjointed display with Diplo at the corner of the stage with girls dancing everywhere else. People really had no reason to look at the stage



C-Rayz



GZA



Inspectah Deck

with the exception of the large projected visuals in the back and the dancing girls. It seems that as a tour mate of RJD2 one could learn a bit more about stage presence along the way. RJD2 went on to roused crowd cheering for songs. He jumped into his set smoothly and played some of the favorites off of his 2002 album, *Dead Ringer*, including, "Smoke a n d Mirrors" and "The Horror." He mixed up the sections of his previously released tracks with some new samples and sounds. At one point in his set he played melody on a sampler with his left hand and scratched with his right. Later in the set, after a few slips and record skips, he apologized and offered to

give the crowd something new. He proceeded to take out an acoustic guitar and perform "Making Days Longer" with a very distinctive new approach. With the last note strummed his set was over and he walked offstage. The next day had a good mix of performances and finished with a bang when the GZA and Inspectah Deck got on stage. The crowd was twice as large as it was for RJD2 the night before, and you could see the enthusiasm on the part of everyone present. They

performed a number of classic Wu-Tang tracks including, "Bring Da Ruckus", "Clan in Da Front" and "Da Mystery of Chessboxin." After a short moment of silence for the late ODB they energetically played his hit single, "Shimmy Shimmy Ya." They played a long set, including a few freestyles, and finished strong to a continually impressed crowd. Overall the enthusiastic performances, energetic crowd, and amazing lineup made living out of a car for two days well worth the trouble. The Purchase kids came out to support the show and students from other colleges were everywhere and not at all out of place. In the end everyone seemed to have had a good time, making the hangovers, trashed rooms and papers due Monday a little less of an aggravation.

THURSDAY, APRIL 28
the books
(MPP)
SUNDAY, MAY 1
caribou
russian futurists
junior boys (AVERY AMPHITHEATRE)

Send articles, reviews, opinions and other papery things to the electronic mail address freepress@bard.edu

the BUNNYBRAINS
SLINK MOSS
METALUX
HUDSON RIVER THEATER HUDSON, NY \$5
FRIDAY, APRIL 29/9PM

Annandale Bike Co-Op
Free Bike Repair, Parts, and Knowledge
Feitler Co-op Garage

red hook natural foods
bard student discount!
at the main intersection in redhook
across from the golden wok
845-758-9230



Michael Dudczak

Sorry
much work

no Loog

here is my
mickey

SATURDAY APRIL 30 CAMPUS CENTER LAWN
BARDSTOCK

YIKES the LUNGS the PACK
DUCKDUCK BLOOD JARED BOENRIG
CHRISTINE DOMINGUEZ MATT WELINS
ANDREW JACKSON 5 BPM PRESS
DAXAPHONE FICTION SARAHGLIA GANG
CHARLES CHRISTIAN JOSH TYLER SUGAR
TRAUMAN KILEY BENJAMIN SHAEFER
L-BOMB ANITA KEN (WILL MAKE YOU DANCE)
KATZ MYERS & SHAN PATRIK YOU BOUGHT ME
& still room for one more!
talk to Tavit!

WHY RAY, THE VITAMAN,
RECOMMENDED RAYS, THE
SOLAR KIND, TO HIS
HOMIE S:

VITAMINI-
MART

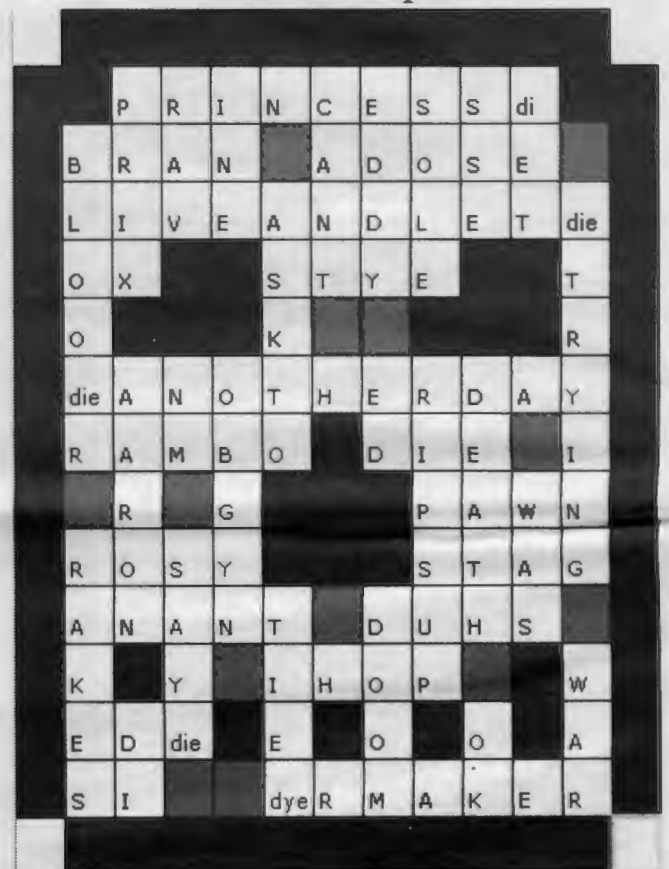
☐☐☐☐☐ DYHNA
☐☐☐☐☐ GNAFS
☐☐☐☐☐ TODENC

NO KIDDING,
THE BAKER
WAS BROKE:

☐☐☐☐☐ EGDHED
☐☐☐☐☐ SKANPS
☐☐☐☐☐ NUDER
☐☐☐☐☐ DROLE

HE ☐☐☐☐☐☐☐☐ ☐☐☐☐☐

the solution to last issue's puzzle



"Oh oh it's magic!" A crossword by Simone



ACROSS

1. It makes waste
6. Ship name antecedent (ie, Minnow)
7. Des Moines state
11. Got up
12. One to respect
13. College meal
16. ELE International stock symbol
17. "Cottonmouth," on a first name basis
19. To speak pompously
22. To die from drugs, (slangily)
24. First vowels
25. Rich Duck
27. Suffix for "meth"
28. More honest
29. Song about baked goods and spelling
33. With "sports," a video game co.
35. Reason to take Viagra, briefly
37. Pretzel variations
40. Austen novel
43. Elf portrayer
46. Lennon lover
47. Place for a cut
48. Major or minor vaginal component
49. Reversal prefix
50. Eliot of the Untouchables

DOWN

1. Polygynous group
2. Dying sea
3. "I get the feeling ___ watching!"
4. When repeated, disease transmitting fly
5. Evening, in poetry

6. Fireside treats

7. Not well
8. Lyrics poems
9. Rushmore director, informally
10. Pref: resembling
12. Tyler Durden
14. Post-it
15. Type of Malt Liquor, for short
18. Fortune teller
20. Cola co.
21. Additionally
23. Dweeb
24. A Death in the Family author
25. Prefix for "com"
26. Yes, in Paris
27. Teenage trouble
30. Underwear brand, briefly
31. Queen, en español
32. ___ Camera
34. Condemns
36. Dame, to a Brazilian
38. Sound in a comedy club
39. Herpes sign
40. Ski brand
41. Spy
42. Sounds on a farm
44. To rip off
45. A damn lie, slangily
46. Word frequently found between "ye" and "shoppe"