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"Coming out" since 2000

Annandale-on-Hudson, NY – 27 October 2005

Volume VII – Issue 3

Millions More March

by lauren kitz

The Millions More March, held last Sunday, October 19th, marked the 10th anniversary of the 1995 Million Man March, continuing a similar tradition in some respects but embracing a more progressive, inclusive attitude than the previous march. The 1995 event allowed only black men to march, and focused on a message of active self-improvement for the black community. In contrast, this march welcomed both women and people of different races to participate. Furthermore,

of officials in reacting and responding to the devastation of New Orleans by Hurricane Katrina. Nation of Islam leader and co-organizer Louis Farrakhan, in his 75-minute address of marchers, accused the Bush administration of "criminal neglect." He did not perpetuate the rumor that the levees surrounding black communities were bombed to deliberately cause flooding, although he had been making such speculations in the past few weeks. He also introduced the concept of

a resemblance to those that resulted from The Million Man March. Following the 1995 march, the National Association of Black Social Workers reported a significant nationwide increase in applications to adopt black children. Furthermore, one and a half million black men registered to vote in the months following the march – analysts believe that both of these factors are demonstrative of the positive impact the march had on morale in the black community and the country as a whole.

One unsettled dispute concerning the '95 march was attendance figures, which are still an issue for Millions More; the attendance at the original March became a contentious topic, with organizers giving figures of around 2 million and the police putting the estimate at around 400,000 – the figure was later definitively placed between 837,000 and 1,004,000. Police as well as organizers refused to comment on attendance figures this year, although it was clear that the crowd was significantly smaller than it had been for the previous protest. The only numbers

that may reveal anything are subway ridership statistics, which suggest that attendance was around 370,000.

Beyond attendance, greater points of controversy

march's executive director, led gay and lesbian activists to organize a protest of the march that made its way down Pennsylvania Avenue towards the podium where



rather than looking inwards, the more recent Millions More March focused on government neglect towards the black community, particularly the slow action

a Katrina Relief Fund and encouraged all participants to donate a dollar each. Although it is too early to gauge the effects of the event, it is hoped that they will bear



surrounded the march, including accusations of racism, homophobia, and anti-Semitism directed towards various speakers and organizers of the march. ADL, the Anti-Defamation League, avidly condemned the march, citing disapproval of speakers like Dr. Leonard Jeffries, a CUNY professor who has claimed that Jews financed the Atlantic Slave trade. The behavior of Rev. Willie F. Wilson, the

Jesse Jackson was addressing the audience at the time. These activists' main contention was that Millions More organizers reneged on a promise to allow Keith Boykin, the gay president of the National Black Justice Coalition, to speak at the march. Gay leaders and activists believe that Wilson's distrust of the gay community as a whole led to his exclusion of Boykin

B+G Healthcare Demands

by daniel terna

It was only a month ago, on Friday, September 30, that Brian Watts led a march towards Kline with a megaphone clutched in his hand. He remarked that he was happy with the student turnout for the day. "It's much better than I thought it'd be," he said. A few minutes earlier, Watts had spoken to a group of students and workers through the megaphone. "There are unfair labor practices at Bard," he said to the crowd of about fifty Bard students, Buildings and Grounds workers, and Aramark employees. "For every one out of ten days, I work to pay for my health insurance," he said.

The first march had been fairly successful. So had the second one, on October 6. Protesters held up picket signs, while some made noise with whistles and banged on pots. Now, after two years of tense meetings between Bard Administrators and B&G Union representatives, Bard College has finally agreed to meet the demands set forth by the B&G Union. In a morning meeting on Friday, October 21, the first day of Parents' Weekend, the health insurance contracts of B&G workers were altered to suit their financial needs. In addition to B&G's success, other Bard employees will benefit financially from the change as well.

The new contract allows for employees who make up to \$40K a year to pay less for healthcare benefits, as opposed to the

previous contract which held the cutoff at \$35K. The revision affects not only B&G workers who make between \$35K-\$40K, but other employees with the same salaries as well. The revision means that Bard employees in this tier will now pay less for family health insurance.

The tension between B&G and the Administration rose significantly this year after protests garnered support from the student body and the issue became better known amongst students.

Much of the workers' animosity had been directed toward Jim Brudvig, Vice President for the Administration, and also the principle person of contact with B&G. It was to his Ludlow office building that protesters marched to on September 30 and October 6.

According to Brudvig, the principle problem was that the workers from B&G hadn't "worked out an agreement of the healthcare coverage from Bard and their contract." Brudvig explained that in May 2004 there was a decision made by the Administrators to cover families at the full cost of healthcare. "Until then Bard had paid 19 percent," he said. "That same month, the Union told us that specific healthcare plan wasn't available." Because the original plan had fallen through, Bard recompensated with Bard's own healthcare plan instead. The B&G workers "had to pick a plan, and we made

the necessary changes, and they enrolled. Then soon after, the B&G workers decided they wanted [the contract] changed, but I told them no," Brudvig said.

In addition to his position as Vice President for the Administration, Jim meets once a week with a group of five students involved with the FLOC (Fair Labor Organizing Community). "This year the FLOC has been working with Jim Brudvig around labor issues on campus as opposed to the subcontractors," said Sari Bilick ('07), a member of the FLOC.

There are about 45 B&G workers at Bard. They are comprised mostly of plumbers, electricians, carpenters, and other tradespeople. Unlike the Bard housekeepers who are subcontracted by Aramark to Bard, B&G workers have no employer between themselves and the college.

Many of the B&G workers have stayed at Bard because of the kind community they find at the college. Many B&G and Aramark workers have continued to work at Bard for over 20 years. "We don't come here every day because of the company and pay—we come for Bard because it's a great place," said Sue LaPierre, an Aramark housekeeper who came to the march to support her fellow B&G workers. "It's not the easiest job," she continued. "We come here because we want to work here."

Aramark housekeeper Joan Wyant has been employed for 19 years, and is still here because of her "love for the school and students."

B&G workers such as Watts and Tom Hoiland rallied much support for their cause. With the help of concerned students and workers from other divisions, a large amount of pressure was placed on the administration. "Leon [Botstein]" needs to hear from the students and their parents because that's where the money's coming from," Watts said to the students who attended the march.

Bing Dickinson ('09) echoed a similar sentiment, remarking during the march that "Bard students show solidarity for the workers, but there's more we can do as students."

In addition to B&G's efforts to have the Bard Administration alter the conditions of their health insurance contract, there has been some concern from other employees, such as Aramark housekeepers and those from the post office, as to their future status as workers at Bard. "Our contract ends in December and we haven't heard anything yet from the administration," said LaPierre. "Subcontracting housekeepers at Bard isn't the way to go," she added strongly. One mail clerk felt the "college should help out our finances; our insurance is shitty."

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Read on for: A whole page interview with Wolf Parade, the future of eco-capitalism, student space update, review of Joan Didion's latest work, vegan pumpkin pie, and more!

“People, Planet, Profit” Conference

capitalism grasps for solutions to a looming ecological catastrophe of its own creation

by jonah adels and jade ujcic-ashcroft

Saratoga Springs, NY - As slightly revived Bard students shuffled back to campus after a rainy fall break, prominent ecologically minded government officials, suited venture capitalists, sweated/bearded environmentalists, and occasional odd visionaries and eccentrics gathered at the Gideon Putnam Hotel in Saratoga Springs Spa State Park for this year's E4 conference: the Empire Environmental & Energy Expo. The conference was sponsored and organized by the Environmental Business Association of the state of New York, a somewhat insulated spattering of small businesses and medium sized corporations devoted to the development and sale of various green technologies to an increasingly environmentally conscious world market.

The conference was divided into two primary fun zones. 1) the exhibitor hall, which smacked of high school science fair, although somewhat better funded and 2) an atrium for presentations by heavy hitters in the field of envirotechnogification. Both zones provided delicious though occasional snacks, including scones, chili and mini pizzas. The coffee was ample, and bestowed both gusto and zeal to the presenters and exhibitors as they described the latest technological development that will simultaneously and miraculously save the planet, create jobs, and reap hefty profits for those fortunate enough to be at the forefront of the emergence of what could best be described as “eco-capitalism”.

This economic reformulation of the old and always popular “regular-capitalism”, was exemplified in the Plug Power Corporation's self professed underlying triple bottom line: “people/planet/profit”. That these three concepts should be so aligned reveals what appears to be a paradigm shift in the functional logic of the business community, while also alluding to the potentially problematic ethical questions raised in the equation of the value of profit-making with the value of humanity and the Earth itself. Although all three of these things do begin

with the letter ‘P’, fulfilling even the most stringent requirements of traditional poetic consonance, this hip-as-fuck catch phrase for the burgeoning prospect of corporate sustainability obscures the reality of humanity's relation to the planet by imbedding it within the logic of our economic system. Classically, *people* and *planet* have been seen as impediments to the *profitable* functioning of the economy and antithetical to business interests. This point can be glimpsed in the historical resistance of free market entities to meet the demands of the labor and environmental movements. Under the new economic

formulation, the interests of people and the environment are subsumed into the basic objectives of the market in that they are now aspects of sustainable profitability. In this way they are no longer hindrances to profit-making, but are integrally bound within its force field.

The concept of sustainability is the key to uncovering what this new triple bottom line signifies. The principal form of sustainability being discussed in the halls of the E4 conference was not that of a long-term ecologically sustainable, socially just human future, but was instead a rational strategy for the continued accumulation of wealth in the face of environmental degradation. What corporate sustainability means then, is how to continue to be profitable as the market begins its shift towards ecological responsibility. This new emphasis on private sector environmental self-management was outlined in a workshop by Dr. Bruce Piasecki, author of such seminal works as *In Search of Environmental Excellence: Moving Beyond Blame*, and *Corporate Environmental Strategy*. Piasecki's main points were that during the previous epoch

by an increased focus on the technical excellence of products, i.e. a more conscious consumer culture arose based on the social prestige of acquiring higher quality goods, to which business tailored its concerns, embodying the so called “quality revolution”. Now what Piasecki sees as the next piece of the consumptio-productive market consideration

is the social/environmental values inscribed within the commodity. Quality and social/environmental responsibility along with price are becoming more and more the driving consumptive locus of our time and the business community must now rise to the occasion and respond to this new trend if it is to remain profitable. The key is anticipating these changes and having the “business courage” (to be distinguished from the admirable humanist quality of “regular-courage”) to stick to your guns when you know your right and just get'r done. He applauded the vision of his audience in their insistence on innovation and excellence and assured them that the “big boys” were taking heed of their ~~concerns~~.

While this vision of the socially and environmentally savvy corporation pretty much pushes the role of government to the margins, an entirely different view was promulgated by representatives of a number of bureaucratic agencies that have come to maturity in the last decade, most notably the New York State Energy Research and Development Authority (NYSERDA) and New York State office of Science, Technology and Academic Research (NYSTAR).

NYSERDA has initiated a number of business incentives and public education campaigns to make New York at least the greenest state, thanks to the vision of Governor Pataki. Two of Bard College's own recent green building

is responsible for the design and implementation of a 42 well closed loop ground source heating and cooling system which meets all LEED guidelines.

The agency also has been instrumental in switching many government vehicles to using natural gas as a fuel source. Although the price of natural gas is expected to triple with

the next year, as an industry it has received unprecedented governmental support and is seen as the spearhead in the push away from foreign oil, on which gradually weaning our dependence remained a major theme throughout much of the conference. NYSERDA

has also run an ad campaign to make sure consumers know the benefits of energySTAR compliant washing machines and fridges and has helped a few schools install photovoltaic cells (solar panels) and development curriculum to educate youngsters about “those funny black things on top of their school.” In a private interview, President Peter R. Smith proclaimed the unilateral success of the agency, derided negative blame-centered environmental thinking, and applauded Bard College for its vision in creating green buildings. The agency has managed to retain its positivity in the face of admitted “major environmental change”, and has faith that highly funded scientific communities will be able to develop high technology solutions that will be able to adequately foresee and address these problems without any major changes required in either lifestyle or quality of

Please turn to page four for the rest of the article...

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of capitalism, price was the sole consideration in the profit-making endeavor, i.e. consumers more or less uniformly sought the cheapest priced commodities and business focused on cost cutting as a means to this end; then, the trend that arose in the 1980s augmented price emphasis

projects, including the New Robbins Dorm, currently under construction, have received partial funding from the state to implement alternative energy technologies, specifically geothermal. Ashokan Architecture and Planning, PLLC, which receives NYSERDA funding,

Congressional Wrap-up

what has Congress been doing besides getting indicted?

by brenden beck

With all the coverage of the Miers nomination and the Plame scandal, it is easy to forget that the federal government never stops working. It might stop working *for you*, but it is still producing. So the Free Press decided to drop below the radar and into Washington to read bills and chat up the gun lobby with this edition of: While You Were Nominating.

Extraordinary Rendition Might Get Extra-easy

Senator Dianne Feinstein (D-CA), never one for old rules (see i before e), introduced legislation last week that would change the Alien Tort Claims Act (ATCA) of 1789.

Foreign aliens have, in recent years, used the ATCA to sue for international human rights violations in U.S. federal courts. Martian aliens have had less success holding multinationals accountable under the ATCA.

Feinstein's bill, the "Alien Tort Statute Reform Act" would not affect this aspect of the ATCA. It would change another part of the Act that has found popularity among critics of "extraordinary rendition."

Extraordinary rendition is the secretive program devised as a means of extraditing terrorism suspects from the United States to another country for interrogation and prosecution. Rendition was originally carried out on a limited basis, but with President Bush's global war on terror, the program has expanded to many an "enemy combatant" since 2001; experts approximate 150 (the CIA isn't telling).

In one example, Maher Arar, a Canadian

engineer, was seized while in transit through JFK Airport and sent to Syria where he was interrogated, tortured, and ultimately released. The most common destinations for rendered suspects are Egypt, Morocco, Syria, and Jordan, all of which have been cited for human-rights violations by the State Department, and are known to torture suspects.

It is this practice that Feinstein's bill would make easier if voted into law. The bill reads, "The district courts shall not have jurisdiction over such civil suits brought by an alien if a foreign state is responsible for committing the tort [offense] in question within its sovereign territory."

U.S. courts will not be allowed to hear suits against governments who torture, as they now are. So aliens like Arar will have no recourse in the United States despite the nation's role in moving him in Syria.

Gun Companies Saved, Country Protected

Though Feinstein's changes are still up for debate, a bill that shields gun companies from lawsuits stemming from their product's use is on the express train to the rulebooks. Last Thursday the House passed a version of the bill that the Senate has already approved, and President Bush, a backer of the bill, has promised to sign it.

The bill is designed to prevent the large jury awards that have been granted to victims of gun-related violence and their families. Twenty lawsuits against gun manufacturers are pending around the country, all filed by

local governments. When the bill becomes law, the courts will dismiss them. Also protected by the new law are gun dealers.

One suit that might be dismissed, citing the new law, is a Massachusetts case in which the family of Danny Guzman, who was killed with a handgun stolen from Kahr Arms, is suing the company, alleging it did not have enough security at its factory.

A gun dealer who sold a rifle used by the Washington DC snipers agreed to pay the families of the victims \$2.5 million before the recent law was passed.

The bill had been a top priority of the National Rifle Association. "We are a safer country today because Congress passed this critical legislation and acted to save American icons like Remington, Ruger, Winchester and Smith & Wesson," said NRA Chief Lobbyist Chris W. Cox.

Former Majority Leader Misses Out, Turns In

Rep. Tom DeLay (R-TX) could not vote on the bill. He was in Houston Thursday being booked in connection with his indictment



in an alleged scheme to violate state election law.

The newly former House Majority Leader turned himself in to the Houston Sheriff's office after a warrant was issued for his arrest. He was freed after posting \$10,000 and having his fingerprints and picture taken (see photo).

DeLay is alleged to have laundered \$190,000 in corporate contributions for use in Republican campaigns in Texas.

And You Thought That Tom Was Your Friend

by peter neely

MySpace is a big part of my life. It gives me the perfect venue to publicize every half-assed music project I have been a part of, with mp3s and everything. For free. I have my page too, of course. It's ridiculous and juvenile and extremely narcissistic, but I continue to update pictures and interests and comment on people's new blogs and announcements. I can look at pictures of my friends puking after a night of drinking, or posing nonchalantly in front of coffee shops, and tell boring stories about them to people in the room. Why am I okay with all of this and not worried about being so connected? Tom. He reassures me that a normal guy is controlling this whole thing, my

buddy, just looking to introduce me to some new people and find my old friends. Unfortunately, Tom's moving out and Rupert is moving in.

On July 18th everyone's favorite media mogul, Rupert Murdoch, owner of News Corp., purchased Intermix media, which owns and operates myspace.com. Now, along with 20th Century Fox and Fox News Network, Murdoch can add the teen-oriented creepy online social network to his list of acquisitions. Murdoch expects the purchase to drive traffic to his Fox TV sites, which will certainly benefit from Intermix Media's 30 marketing and entertainment websites and very successful adware division.

This all comes in the wake of a

lawsuit initially brought by the New York Attorney General, Eliot Spitzer, accusing the company of deceptive business practices. In a statement by Spitzer's office the suit was called, "[the] most sweeping case to date" involving programs that redirect Web addresses, add toolbars and deliver pop-up ads". The lawsuit was settled, with no admission of guilt on the part of Intermix, who agreed to pay \$7.5 million and stop the practice of secretly installing adware on users' computers. Despite the bad press, Intermix successfully sold out to Fox.

The \$580 million cash purchase now puts Murdoch in the internet advertising world, a nascent market surpassing cable, newspapers

and radio, in viewership, with MySpace alone generating 17.7 million visitors this past June. It is not surprising, then, that Intermix's sales jumped 49 percent last year to \$79 million, and as part of News Corp. will manage Fox's entertainment and sports websites. Now all I want to know is where Tom fits in all of this, I mean,

he is my friend and all and I hope he is doing okay. I totally commented on his page once, he is way cute.



a place for friends

Militant Racism in Kingston, NY

KKK, Aryan Nations, and National Alliance plan rally

by adam lundquist-baz

"14 year old white student savagely beaten by Negro ape!" (Hal Turner).

Bear with me for a moment; this is a difficult article to write.

A fight at Kingston High School last Friday resulted in the hospitalization of a 14-year old white student. The two other teenagers involved in the attack, both of whom were identified as black, are still at large, say local police. This incident, which Kingston police determined to have no apparent or immediate "racial overtones," has influenced a New York City talk show host to initiate "a pro-white rally protesting black crime." Hal Turner, the self-proclaimed figurehead of this initiative, has interpreted the school fight as a marked display of anti-white aggression and black "savagery". In response, he

summons militant "pro-white" peoples (as he refers to them) to rally in front of the local high school. "Let's make a militant display of solidarity so the animals in Kingston know we're sick of this bullshit and we're not going to take it anymore," demands Turner.

Having received a slue of emails expressing disgust and opposition to his scheme, Turner has encrypted all further information regarding the times and details of the rally. Tactical information "can only be accessed by people to whom I have personally handed the decryption Diskette key... If you are a member in good standing of a Skinhead Group, Aryan Nations, The Ku Klux Klan, the National Alliance, National Vanguard, White Revolution, the National Socialist Movement or other such group, please

contact your respective leaders to obtain the details."

Furthermore, and more disturbingly, he says: "If need-be, I can tell rally attendees to come to the event HEAVILY ARMED WITH FIREARMS. I can also contact and deploy SNIPERS with .50 Cal. Sniper Rifles to protect rally attendees. I hope none of that will be necessary."

So, what should we do? What can we do? I firmly contend the answer is not "nothing." This issue demands a level of sensitivity and immediacy beyond that which I can express here. Last night, a contingent of Bard student met to discuss possible options for resistance/mediation/mobilization. One idea is to try to send a small Bard delegation—comprised of both

students and faculty—to help facilitate an open dialogue with students about race and inter-racial relations. This, we hope, would offer a constructive atmosphere conducive to discussion, not conflict. It would provide an alternative to the aggressive and terrifying tactics proposed by the aforementioned groups.

If anyone is interested in helping organize such a project, or has suggestions regarding the distressing situation at hand, please contact Adam Baz (al244@bard.edu) or Noah Weston (rememberingrufus@gmail.com). Lastly, please visit Hal Turner's website and read the horrific material yourselves. <<http://halturnershow.com>> Thank you.

“People, Planet, Profit” Conference (continued from page 2)

life for the general public, for whom fun coloring activities will impart the values of green consumerism and we shall all be merry.

While NYSEDA focuses on fostering awareness and development of existent alternative energy technologies, NYSTAR funds hi-tech and often speculative research into technologies that promise economic benefits for the State of New York. “A critical element of NYSTAR’s mission is the recognition that New York’s world-class public and private research universities and academic centers are powerful economic development engines that can create new high-tech jobs and opportunity for New Yorkers.” NYSTAR was started in 1999 by Governor Pataki as part of the JOBS2000 Act. This allocated \$4 million/ year to each new and ominously named Center for Advanced Technology. There are currently 15 such CAT centers in the state; the newest, focused on “future energy sources” joins its brothers and sisters: biotech research facilities in long island, and silicon microchip research centers along the Hudson River.

Executive director of NYSTAR Dr. Russell Bessette, trained as a dentist and plastic surgeon, gave an enthused oration on the role of government in the development of scientific knowledge and expounded on some ethical questions raised. He discussed the biotech question in what might be considered depth commenting on public concern over genetically modified organisms (GMOS) developed with massive state funding. He assured the audience that new genomic research was not being conducted on food at all but that attention was being focused on modifying certain types of bacteria to produce ethanol as a waste product which could be used as an alternative energy fuel. Lesson learned, proceed as usual.

He spoke of a darker time when anyone working with business was ostracized from the academic community, and had much

difficulty getting their papers published. Now through programs such as these, the state can fund companies directly, instead of just universities, where the 20-40% additional “overhead” cost of teaching students and doing the things universities usually do had previously prevented research into the more lucrative field of being an economic engine.

Emphasis is specifically placed research with the potential for economic development as opposed to “basic research” which while contributing to human knowledge offers little in the way of jobs and is not very sexy for companies looking for a state to get into bed with. All the project are peer reviewed and the application process is fairly competitive. The approval board is made up of scientists, entrepreneurs, and venture

to alleviate this problem. He emphasized the need for clear business impact, and while offering a numerical difference of 1.5 billion to 3.5 billion, did not explain what this number represented or how it had been determined. He went on to deride the tendency of scientists to “sit around and contemplate their own navel”.

The agency’s technology transfer Incentive Program (TTIP) gives 300,000 to \$500,000 grants to short time frame (1 to 1.5 yr) projects by businesses working with academic institutions in energy and security related areas. He promoted the value of recruitment practices in incorporating the next generation by giving them access to high technology, encouraging excitement to join the field, as well as producing good, well-trained employees.

According to one habitual conference

humor out of the existence of what has been dubbed the creation of the new working class in the region, which is expected to revitalize what used to be the prominent manufacturing centers of Hudson, Albany and Poughkeepsie. This “partnership” has emerged from the need for highly trained and unquestioning industry technicians. This practice, training and offering lucrative (and often non-transferable) job opportunities to undergraduates has long been occurring in the biotech industries, both agricultural and medical, which has operated primarily out of Long Island, but the model is spreading quickly: the new generation of scientists and technicians are being recruited out of high school, and the amount of technical training is so intense, there is little opportunity to study the history and philosophy of the science

being promoted. The core values at the center of the endeavor are rarely if ever made explicit. The nanotech and biotech industries are often promoted as the saving grace of the planet and civilization and the capstone in human’s utter mastery of matter and the natural world. ()

That the qualities of *people*, *planet* and *profit* should be equated at all betrays the extent to which the logic of the market enterprise compounds itself and dehistoricizes such abstract ideals into universals whose temporality cannot be easily decoded within the established socio-cultural matrix. In other words, we internalize the logic of the expansionary processes of capital as the only way in which problems can be solved and global society can interact

with an increasingly interconnected world system. Individuals such as Paisecki, in telling histories of what we referred to above as the “consumpto-productive market consideration” reinscribe the values at the core of a particular and relatively new conception of economic function (that based on the innovation inherent to the self-regulated market economy) into the dominant historical narrative. This brackets and obfuscates our ability to reasonably identify these concepts as rhetorical inventions deployed in particular ideological contexts. As of yet our command of a critical language to identify these configurations remains undeveloped and thus limits our awareness when they are presented as the normalized modality of being.

While it can generally be agreed upon that for people to have a livable future on this planet what is needed is both a planet and people to live on it. The profit motive however, even when viewed as an essential component of historical change and the driving force of innovation and progress, is categorically and materially distinct from its two supposed organic equivalents. Profit is not necessarily a key component for the continuation of human society on the planet, however it is a key component for the continuation of market-society on the planet. Does the market truly serve the interests of humanity and the earth? If so, then profit is logically linked with the future of people and planet, if not so, then we must further evaluate and critique the supposed necessity of the profit-oriented market system for our common future. People can be on the planet without profit. New sextuple-line: Planet People Psychedelic Power Plants Plan



capitalists, whose job it is to evaluate the return potential of any given project. “Good science and good business = wealth and opportunities for New Yorkers” was given as slogan/summary. “Discovery drives progress” was also offered as an easy to remember mantra. Admitted disadvantages of the programs as described were explained to be “lots of failures” and the habit of companies discovering things, then leaving, but tax breaks were offered

journalist and general technological well-wisher, we now see a “remarkable new partnership between government, businesses and universities,” that is responsible for the professed economic boom currently underway right here in TECH VALLEY. This partnership, formerly known as the military-industrial-academic complex, has been responsible for such successful innovations as the interstate highway system (under President Eisenhower) and the atomic bomb. Many Bard students may not know that they in fact attend school in what has become the largest center of research & development and manufacturing for ultra capital intensive technology since Silicon Valley. Thanks to programs like NYSTAR, and cool PR initiatives like the dubbing of the region TECH VALLEY at another industry conference in 2003, New York State and the Hudson Valley region in particular from Newark to Albany have attracted massive new capital investment from the likes of such mangy ne’er-dowells as Motorola, Intel, GE, and IBM (which has traditionally operated out of Poughkeepsie).

What is unprecedented in the way this process is occurring is the extent to which it has operated in conjunction with centers of higher education: two of the largest nanotechnology research laboratories in the world have recently been completed at SUNY Albany and Cornell University, and many local community colleges have begun to offer degrees as certified technicians to do the work these labs require. A funny joke was made by one person who commented “blue collar to bunny suits” (those colorful shiny things they wear in the Intel commercials). This joke makes



Cats Always Land On Their Feet...Or Do They?

by braden marks

Cats. Some people love 'em, some people hate 'em, some people don't have an opinion on the matter at all, and I've spoken to all three.

"You can fit them into coffee cups," says Arilinaya Smatterskams, 59, of Oklahoma City, OK. "And I don't mean an oversized or fake mug. I'm talking just a plain old coffee cup. This is just when they're kittens, of course, when they get older you can only just put their feet in the mug and you have to hold them up by their two free paws." Arilinaya has been a cat lover for as long as she can remember. As a small child she would frequent her local Dumb Friends League. "We couldn't have a cat," she recalls, "people always assumed it was because I was allergic, but I told them it was because of daddy. Then people would assume that Daddy was allergic to cats, but, no, I'd tell them, it was because of the incident. After they found all those cats he kept in the barn he couldn't be within a five mile radius of any cats in Oklahoma State." Perhaps it is precisely because Arilinaya's was

deprived of her cuddly childhood' cravings that she now houses fourteen pouncing, playful yarn-eaters of her own. "They're my bundles of joy, they are. Ever since they took Hank Jr. away after Little Missy's disappearance, things have been a little lonely around here. These little guys help to fill some of that emptiness. That's what I love about cats, they're real sensitive." Arilinaya then scooped a yellow tabby up into her arms. "This is my favorite little guy, Muffin Fancy. He scratches Momma because he loves her, doesn't he? Doesn't he? Yes, that's right, scratch me, little guy, scratch Momma if you love her." However, not everyone is such a feline fan. Brett Misternads, 11, of New York City, detests them in fact. "Cats aren't at all like Transformers, they're just this one thing, and you can't do anything with them." Brett's parents, however, had Milli Vanilli, their 16 year old calico, before Brett was born. "He's always had a startling adversity to Milli," explains Brett's mother, Mrs. Misternads. "When he was four year old he kept cutting sections of Milli's tale off,

and just as soon as we got back from the vet, he'd be at it again, and boy would Milli be hissing up a bloody storm — literally! Brett was always a s p u n k y kid." Some t h i n g s n e v e r c h a n g e , and I got to witness some of B r e t t ' s s p u n k myself. On my way out Milli limped by, drenched in orange paint and dragging the can behind her on a rope tied to her leg. "I just hate her. Dunno why, but she makes me wanna kill something," said Brett as his mother and I laughed heartily. Bill Cosby wasn't lying—kids *do* say the darndest things!After my



interviews in the households of the Smatterskams and the Misternads, I still didn't feel I had enough information to come to a kitten conclusion. That would all change when I met Georgia Lanahan. "I don't really care." She said when I asked what her cat fancy was. "I kind of feel

like, if someone has a cat, fine. If someone gave me a cat as a gift or something that would also be fine. But if not, not, you know? One time a stray cat started coming to my door and I gave him some milk when he came, then one day, he stopped coming, and I went to work just the same?"

Getting your message across, one car at a time

by brenden beck

In the past week there have been several SUVs around the Bard campus pasted with fliers. Bard Security is mad and baffled about the fliers (that I'm guessing have a climate change theme, though I haven't seen one) being glued to the SUVs. This incident made me think

about the ethics and efficacy of property destruction in the name of a social or environmental cause. Is this ethical?

Since we share one atmosphere, which most scientists agree is being depleted by human created greenhouse gas emissions,

one person's pollution is everyone's problem. So the pasters are acting in their own interest and that of all humans. SUV drivers have no legitimate claim to more

of the atmosphere than non-SUV drivers. However, the pasters have no legitimate claim to the flier sized part of the SUV they are "polluting." So though they are undoubtedly on the right side of the argument, their tactics sink to the ethically dubious position of those they torment. Both groups are ruining that to which they have no claim.

Is the tactic effective?

Irrespective of the ethics of the means, does pasting achieve the desired ends? I think it is safe to assume that the desired ends of the pasters are to diminish greenhouse gas emissions. So will they succeed in cutting down on CO2 and its awful particle cronies?

Will an SUV driver who is pasted drive less or buy a hybrid? Probably not. There might even be some backlash amongst the driver and others who write off the pasters as

"crazy enviro communists." Might they drive more, now having more reason to dismiss the silly, apocalyptic claims of the property destroyers? Also possible.

But where I think this tactic succeeds is in labeling and embarrassing SUV drivers. The pasters make it harder to own an SUV, they create one more hassle. Much as smokers have been pushed outside buildings and heavily taxed, making it harder to smoke, the SUV community must be labeled as detrimental, scoffed at, and taxed. Aesthetic destruction of SUVs is part of the societal shift that will make it uncool, uncomfortable, and uneconomical to own a pollutin' mobile.

I call this pasting "aesthetic destruction" and think that there is an important distinction to be made. Outright property destruction á la exploding the SUV, exacerbates the previously mentioned backlash, and inflicts undue harm to the anonymous owner. Pasting tarnishes and aggravates the owner without causing any economic hardship (because repainting is purely optional). There is a threshold where the public backlash to property destruction, and subsequent dismissal of environmental claims, is too strong and the tactic is no longer effective.



Student Forum Tonight

to discuss the ongoing project of
regaining student autonomous space
Kline Committee Room - 6:30 PM

Interview with Dick Griffiths, Candidate for Red Hook town justice

by owen conlow

FP: So what is your role here at the college?
 DG: [points to sign on door reading "Richard Griffiths, Special Assistant to the President"]
 FP: Right, what does that mean?
 DG: Right now I'm in charge of construction on the new science building. Before that I was the director of the Physical Plant for 42 years.
 FP: How do you feel about the protest that happened in Red Hook last fall after the election and the police action in response to it?
 DG: I don't have all the facts in that case, I can

tell you that if it had come to my court, I would treat Bard students the same as any other citizen of this country. It didn't come to my court because we [the judges] go one month on, one month off; that one came during my month off. I can't legally make a statement without having all of the facts in the case though.
 FP: How about protest in general?
 DG: Oh, that's an American right. We live in the United States; that's protected under the Constitution as long as it is done legally. I engage in written and verbal protest. In fact, I

protested at the New York Motor Vehicle Bureau recently.
 FP: Could you elaborate on that?
 DG: Yeah, I was getting the registrations done for three Bard vehicles and the woman there told me after the first two that I'd have to get back in line for the third, because I could only do two at a time. I said that that was ridiculous and that I wasn't leaving the window until she finished mine.
 FP: And you didn't?
 DG: [laughing] By the time her supervisor came over to handle it I was the only one left so they had to take me.
 FP: What are your feelings on the current president?
 DG: I'm a republican, and I don't believe the current president is all that he should be. I'm not sure he's been upfront with the people of this country and I'm not sure he listens to his advisors.
 FP: What's your opinion of his nominations for the new Supreme Court Justices, Roberts and Miers?
 DG: Roberts seems to be well qualified, both educationally and as far as his legal background. From what I've heard, it sounds like he's going to be sworn in. I don't know that much about Miers, I know she is under review by the Congress. If they find her to be qualified then they should approve her, if she's not then they shouldn't.
 FP: Do you have any predictions or expectations for the 2008 elections?
 DG: I'd pick John McCain; he's very capable.

conservative?
 DG: No, I don't like using those words.
 FP: So why should Bard students vote for you?
 DG: For one thing, it's an American citizen's tradition and responsibility to vote. Secondly, you should vote for the best candidate, the most qualified. If you look for the best, in this case, it's me. I worked for the Sheriff's department, and I've been in the court system as well as a member of the Dutchess County Magistrates Association for 28 years. My opponent is an environmental lawyer, his experience isn't general enough to fill the position. Consider this analogy: there are a lot of engineers at a construction site, like this one [motioning to window overlooking new science building]. Now, you wouldn't hire a structural engineer to do your electrical engineering; it's the same principle.
 FP: It's been my impression that, because of the recent polarization of the political system, there is a sentiment among students that voting for any democrat is better than voting for any republican. Anything you'd like to say to dispel that sentiment?
 DG: If you look at my record, you'll see that I have no prejudices. I don't choose party lines; I'm the judge for everybody. If you don't believe that, ask any Bard student who has been through my court, or ask any member of DOSO or ResLife who has attended. They can tell you, everyone gets fair treatment in my court.
 Sure, I'd like the students to back me, and there's no reason they shouldn't unless they're voting party line, which is ridiculous. I invite any student who has a problem with anything, judicial or in relation to Bard, to come talk to me, or if you don't know me and would like to, come talk to me. I'm for common sense and the middle of the road. I apply the statutes and not the prejudices, and I don't hold grudges.



FP: There have been a

FP: Would you describe yourself as a

Interview with Erin Canaan, Democratic Candidate for Town Board

by owen conlow

FP: So what is your role here at the college?
 EC: I'm the Dean of Students; I oversee 9 departments and a staff of 25. I also act as a liaison to the academic staff. I've been here for 11 years, and I've been the Dean of Students for 7.
 FP: What position are you running for?
 EC: I'm running for Town Board of Red Hook, which oversees the villages of Tivoli and Red Hook as well as the hamlets of Annandale and Barrytown.
 FP: Could you explain the local geographic/political situation a little bit?
 EC: Tivoli and Red Hook are villages, they each have a mayor (Mark Molinaro and David Cohen, respectively). Annandale and Barrytown are hamlets; they are governed under the Town of Red Hook, so they don't have elected officials. [for more on this, don't bother checking www.redhook.org, it is not helpful. If you are really curious, you should probably just ask Erin yourself]
 FP: Excuse my ignorance, how does the Town Board operate?
 EC: There are five elected Council Members, one of whom is the Town Supervisor. Currently, there are three republicans and two democrats serving on the Council, but for the first time ever there are more registered democrats than republicans. There are 45 more democrats.

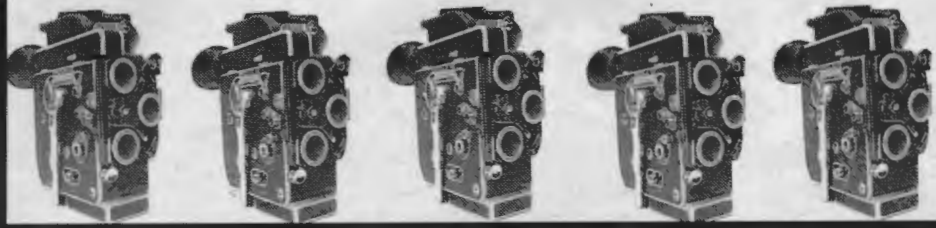
FP: That doesn't sound like a huge margin.
 EC: Well it isn't but in the last Town Board election, the 5th seat was lost by 40 votes. And, out of all the registered voters, 500 are Bard students.
 FP: So it really counts this time around, huh?
 EC: Chuck Schumer [NY Senator, D] recently stated that we are running more democratic candidates in Dutchess County than ever before. In the past, Dutchess County has always been a republican stronghold, so he believes that this will send a clear message to Washington. He also believes that if we build a strong base now, we may be able to win a democratic governor. So I know it sounds cliché, but 'think globally, act locally'.
 FP: So do you think that there will be any conflict of interest if you are elected in Red Hook, either real or perceived, because of your job here?
 EC: No, I really don't. The Council deals with general issues, so decisions that I make there really wouldn't affect the college directly. Other town boards, the Planning Committee for example, deal with specific issues like construction, which may affect the college directly. But I'm not involved in a way here or with Red Hook that would cause a conflict of interest.
 FP: What are your feelings on the current President?
 EC: [long pause/sad look on face]

I have serious disagreements with the overwhelming majority of his decisions. It's part of the reason I got involved; to do my small part, to be involved, and essentially put my money where my mouth is. Realistically, protecting open space in Red Hook won't change things in Washington, but what else are you going to do?
 FP: [I didn't answer that, I'm pretty sure it was a rhetorical question]
 EC: It's a place where I feel like I could make a difference for my family and the community I'm a part of. If we don't start working at it now, things don't look too bright for my son's generation. Thinking about our neighbors and the community is the only way I see to put the control back in our hands and affect change. I know that sounds hokey, but I don't see another option.
 FP: Do you have any predictions or expectations for 2008?
 EC: Honestly, no. There's so much going on between now and then. Democrats have to get a grassroots campaign moving now, like the republicans already have, in order to expect a presidential win. Republicans always have a higher turn-out in local elections, it's just the way it is. Democrats need to pick an issue and really make it resonate with their base. We need to make all the elections count, and we need to get people involved a lot more than we have, the way Howard Dean did. He built

momentum by getting people involved and that's an example that we should follow.
 OC: So why should Bard students vote for you?
 EC: Well, I'm in a unique position. I'm a mother, and I represent young families; I also represent the college. There is so much to be gained from a strong connection to the local community. A connection like

that, a voice at both Bard and in Red Hook, would benefit students and community members alike. There are a lot of opportunities that go untapped because no one knows they are available or organizers don't know who to contact. People could benefit from that kind of formal connection, which would open up opportunities to collaborate and utilize resources.





Film Film Film
Film Film Film
Film Film Film

Film

The Proof Is in the Words, Not the Pictures

by tom houseman

Proof, written by David Auburn, was produced on Broadway in 2000, and won the 2001 Pulitzer Prize. The play is brilliant, a fascinating story with complex characters who are constantly changing. Although on its most basic level the play is about math, anything mathematical only serves as a context in which the characters develop. Of course, as always happens when a play is successful, Hollywood came knocking and Harvey Weinstein, in his last days with Miramax, swept up *Proof* to make it into a movie.

Adapting a play into a film is very tricky, because you could, of course, just stick a camera in the back row and record the play, then stick some credits in the beginning and you've got yourself a movie. This might be an exaggeration, but movies such as *Who's Afraid of Virginia Woolf* and *Closer* have done little more than slapped the plays onto a screen and changed a few locations. Thus the merits of the film are based entirely on the writing of the play and the performances of the actors. It is not surprising then that both of these films were excellent, as they were based on great plays and packed with Hollywood's finest actors. Would John Madden, director of *Shakespeare in Love*, do the same thing? Ignore the power of the medium that is film in exchange for the glory of a superb play?

The short answer is: pretty much, yeah. Madden takes no risks with his film version of *Proof*, even bringing playwright Auburn to co-write the screenplay along with Rebecca Miller. Though some new locations are added, and some dialogue is cut from the play, added to the film or

changed around, really *Proof* is the same thing as the Broadway production.

But is there really a problem with such a decision? Why change the fascinating story of Catherine (Gwyneth Paltrow), a woman whose own mathematical talent is stifled by the need to take care of her mentally ill father (Anthony Hopkins), who was once a brilliant mathematician? The film follows Catherine, who is visited after her father's death by her "normal" sister (Hope Davis), who wants to take her to New York, suspecting that Catherine shares her father's illness. At the same time, her father's former student Hal (Jake Gyllenhall) starts going through Catherine's father's notebooks, looking for any work his idol may have produced in moments of lucidity.

Catherine is a fascinating character, riddled with complexities that are brought out by her sister and any moment of conflict (and there are many in *Proof*). Gwyneth Paltrow is brilliant, having played the role on the stage in London, and gives her best performance



yet, definitely worthy of a second Oscar. Anthony Hopkins, of course, gives a powerful performance, one that he could almost give in his sleep. He has complete control over his mentally ill character, changing emotions wildly at the drop of a dime. Hope Davis, who is not well known despite performances in *About Schmidt* and *American Splendor*, gives a breakout performance as the "straight" character amidst insanity and definitely takes advantage of it. Jake Gyllenhall, who has given a slew of mediocre performances in mediocre films, finally proves himself with a great performance, holding his own against the wild Paltrow.

Proof is not groundbreaking, nor does it stand out on a cinematic

level; the cinematography is good but unspectacular. The only real addition to the film is the score: Stephen Warbeck's music is excellent, never distracting from the story or the drama, but merely augmenting it. The power of *Proof*, though, is in the performances and the script, and it is in these two aspects that Madden's film works very well. Some may claim that much of what makes plays so wonderful is lost in the translation to film, but this doesn't seem to be the case with *Proof*. Madden, Auburn, and Miller knew what to do with their film, giving the source text the respect that it deserves, and making a great play into a very good movie.

Wes Anderson? More like Louie Anderson.

by zachary epcar

Noah Baumbach's semi-autobiographical *The Squid and the Whale* is a film starring Jeff Daniels' beard. Set in the mid-nineteen-eighties in Park Slope, Brooklyn, Bernard (Daniels) and Joan (Laura Linney) Berkman are in the midst of a bitter separation. Caught in the middle are the Berkman kids, Walt (Jesse Eisenberg), the wayward teenaged protagonist, and Frank (Owen Kline), his beer-chugging, ejaculate-smearing pubescent brother. Through their eyes we watch as the family disintegrates under the strain of a messy divorce and the agonies of joint custody. Jeff Daniels and his beard steal the show. From beginning to end, their presence on screen gave me a hard-on in the best way possible. Daniels had the good judgment not to play Bernard as the archetypical washed-up middle-aged intellectual, but as a character who is as appealing as he is loathsome. My own enjoyment of this film depended heavily on the performance of a hateful, scraggly-faced Daniels. The rest of *The Squid and the Whale* is consistently entertaining and often compelling. Fortunately, Baumbach tackles divorce without necessarily trying to say anything new on the subject, making for a stronger emphasis on character and a tendency toward genuine displays of emotion. These achievements are what set *The Squid and the Whale* apart from the current flood of so-



called "independent" films, including the similar yet far inferior *Tadpole* and *Igby Goes Down*. Despite the fact that it was shot on Super 16, Robert Yeoman's cinematography in this film is nothing remarkable, but is tolerable throughout. The soundtrack, however, is excessive and distracting, often used awkwardly to set the pace or to push a scene along.

The humor in this film is surprisingly on-point and includes some funny scenes with the sexiest of the Baldwin brothers, William. It is in the dramatic moments that Baumbach sometimes fails. Does the twelve-year old Frank really need to become an alcoholic and wipe his

semen on the books at his school library for us to understand that he is emotionally disturbed by his feuding parents? Save the ejaculate for someone who knows what to do with it, like Todd Solondz. The final scene, in which the half-assed symbolism of the film's title is revealed, comes off more flat than touching. But despite its flaws, the *The Squid and the Whale* effectively captures the changing relationship between Walt and the father that he idolizes. Carried largely by the talent of Daniels, Baumbach successfully depicts the moment in every boy's life when he realizes that Dad is not a god, he's just a fucking asshole.

In The Kitchen With...

Vegan Pumpkin Cheesecake

- 1 12.3 oz. package Mori Nu firm light silken-style tofu
- 8 oz. Tofutti's Better Than Cream Cheese (found at natural foods stores)
- 1 cup canned pumpkin
- 1 cup sugar
- 3 tbsp. flour
- 1 1/2 tsp. cinnamon
- 1/2 tsp. ginger
- 1/2 tsp. nutmeg
- 1/8 tsp. salt
- 1/4 tsp. baking soda
- 1 oversize (two extra servings) Graham cracker crust (like Keebler)

Puree tofu, tofu cream cheese, and pumpkin in a food processor. Add remaining ingredients and puree until smooth. Pour into prepared Graham cracker crust and bake at 350 degrees for 1 hour, or until center is nearly set (cover edges of pie with foil midway through baking to prevent burning, if necessary). Refrigerate for 5-6 hours or overnight before serving.

Makes 6 to 8 servings.

...Giselle Tolson

Free Press Clip n' Save Recipe #2

thebardfreepress.vol7.issue3

music reviews. music reviews. music reviews.



i want to see movies of my dreams



Calvin Johnson
K Records

Although I think everything Calvin Johnson does, except for playing secret shows in Red Hook that I am not aware of, is amazing, his second solo outing, *Before the Dream Faded*, is a huge improvement over his debut solo album. *What Was Me* felt more like a sketch of something greater, with little more than words and spare acoustic guitar throughout. His latest is still very minimal in keeping with true Calvin style, but the sound is richer, laden with hooks and melodies. The album starts off with a tinkling childlike piano underneath Calvin's signature monotone on "When Hearts

Turn Blue." Mirah lends her voice to this tune, and other guests, like Glass Candy and the Shattered Theatre's Johnny Jewel on "I Am Without" pop up elsewhere. "Rabbit Blood" is a catchy number that Calvin played in Bard Hall last year and raised a few unsuspecting eyebrows with. Its infectious, country-tinged guitar rift is a delight. Then on "The Leaves of Tea" we get some smooth horn playing before a melodica kicks in. Its jazz freak outs sound akin to something by Dub Narcotic Sound System, another of Calvin's many projects.

The high point of the album comes towards the end with "Your Eyes," which would not sound out of place on a Beat Happening album. It is even reminiscent of some lovely, simple Luna tune. The guitar solo is really beautiful and quite different for ol' Cal. *Before the Dream Faded* is very much classic Calvin Johnson, and a nice return to his adolescent, lo-fi pop beginnings. But there is a sense of newness throughout, more ambitious guitar stylings, and other terrific instrumental arrangements. Instead of being

complacent about his place in the music world, he is pushing things forward, which is an impressive task to undertake after two decades of making groundbreaking music.

-camilla aiken

The secret show in Tivoli was done as a favor for the performers, for free. It had nothing to do with Bard other than the students in attendance. No hard feelings. -Tim Donovan



Make Believe
Shock of Being
Flameshovel/Polyvinyl Records

If you caught Make Believe live in Smog last month, you already know what this shit is

like - most of the set was songs off of the new album. *Shock of Being*, the official CD release of which was only about two weeks ago, is the band's first LP as, well, Make Believe. The same four musicians also compose the most recent line up of Chicago's Joan of Arc, recording for nearly ten years and known to have a revolving cast of players. Some may also know half of this group, namely Tim Kinsella and Sam Zurick, as half of Cap'n Jazz, a band highly influential in the "post-punk"/"post-emo"/something-something-whatever scenes, especially considering that they only made records while in high school, over ten years ago. There's a whole family of bands centered around Joan of Arc, and what I'm getting at is that fans of those bands will likely be fans of Make Believe. What distinguishes this project is that the musicians have confined themselves to certain guidelines so as to produce something creatively new and different from prior work. *Shock of Being* isn't much of a creative leap from their self-titled 2004 EP, but

the EP was great, so this is just more of great - probably even improved-great. Make Believe's energy is far more reminiscent of Cap'n Jazz than pretty much anything on the various Joan of Arc records; they've returned to a more generic rock band arrangement and most critics of JOA's "pretentiousness" have found themselves without much to complain about. While still a little abstract and full of sometimes nonsensical wordplay, Make Believe's music is probably the most coherent offering from this camp to date (solo acoustic projects aside): Tim Kinsella howls and rambles as wildly as ever, though with a bit more melody than he used to as a teenager; and the band clearly makes rock music (I'd argue more clearly than as Owls), but in a way that's angular, mathy and complex. They play out their stories with excitement, bursting with the kind of emotion that makes you jump and shake rather than curl up and, uh, shake. I like the whole goddamn album.

-cecca wrobel

RECENT SMOG SHOWS



↑ **EXSTATIC SUNSHINE**



↓ **PONYTAILS**



↑ **OLD TIME RELIJUN**

↓ **WOLF PARADE**

An Evening (and Morning) with Wolf Parade

by karen soskin

Boeckner: *"I don't think they'd like to know anything about us. I dunno, we're not an indie rock band, we're just a bunch of fuckups."*
The Wolf Parade show at Smog on October 21 with Old Time Relijun, Mussels, Creeping Nobodies, and Talibam! extended far beyond the end of their set at 2:30 in the morning. The Montreal boys spent the night on campus drinking whiskey, attacking students with silly string, initiating a heartwarming sing-along, and playing a mean game of existential rock-paper-scissors. Once they had fallen sound asleep at six in the morning cuddling my teddy bear, I had time to reflect upon the charming stories they shared, including those about inter-band wars involving balloons of Canadian moose piss and strapping roman candles to their vans to blast the hell out of each other on the interstate. Lead vocalist Dan Boeckner, keyboardist Spencer Krug, and merch wizard Todd Thompson took twenty minutes out of the busy evening to discuss their latest tour, medieval armor, and the ultimate water mammal.

FP: How's the tour been so far?
DAN: It's been okay - it's been a little rough.

FP: What was the worst show you've played?
DAN: Probably tonight. No, I mean some of the Arcade Fire shows were not pleasant to play at all.

FP: Everyone was just waiting [for the Arcade Fire]?
DAN: No, like people were into it, but it was just a really weird audience, you know, like fuckin' 15 year-old Arcade Fire fans, you know, they'll dance to anything with a drum beat.

FP: Were you guys in any bands previous to Wolf Parade? How was that first gig set up where they called you and asked you to open for Arcade Fire?
DAN: They actually didn't call us up and say open for the Arcade Fire, it's a total misnomer. We had some friends who had a friend who was putting on a show, and Spencer and I had been talking about starting a band for a really long time. Basically, there was this band from Belgium that was headlining and they told the promoter, "Our friend Spencer's in this band, they have to play, it's gonna be awesome," so the promoter called Spencer and was just like, "You guys are playing this show," but we didn't really have any songs or anything - even practiced yet. So we just started the band and started practicing in his apartment with some computer speakers and then hired Arlen like two days or a day before the show, practiced twice before the show. The Arcade Fire happened to be playing the same show. We had no idea who they were, they weren't popular at all then, they didn't even have the same line-up - it was just like three of them. So then that was that.

FP: What's your favorite song to play live nowadays, what's really comfortable?
DAN: I feel like an automaton now after being on tour for so long. I feel comfortable playing almost everything - except for a new song that I hate playing live, 'cause I don't have the lyrics for it and I've been making them up on the spot.

FP: What did you think of the show tonight? How'd you feel about it?
DAN: I really liked - I mean like, we pretty much couldn't hear anything 'cos the equipment and stuff, 'cause the PA - but I had a fucking great time. I think I chipped a tooth on the microphone.

FP: What's the worst injury you've ever suffered on tour?
DAN: On tour? Um, I could go through a list of

the ones I have right now - I took a chunk out of my knuckle on my guitar, my liver hurts, I put a cigarette out on my arm last night and my knee is split open. My worst injury was with my last band - I got a full-on concussion while I was playing. I was riding on the shoulders of my friend Johnny and fell off. Todd was there - TODD: I was there?
DAN: We were playing at the Troubadour and Todd was - TODD: That was a bit of a mess.

FP: Do you guys usually do covers?
DAN: We've been trotting ["Knockin' On Heaven's Door"] out a couple of times, and sometimes it's good. Tonight - I don't know, like it was good, your drumming was good - but I kind of butchered that song.

FP: Well, Avril Lavigne butchered that song...
DAN: Really? She plays that song?

FP: Yeah, it's pretty bad. If you could play with any band - dream situation - which band would it be?
DAN: I'd play with The Fall. I'd love to meet Mark E Smith.

FP: Have you heard their new album ["Fall Heads Roll"]?
DAN: No, do you have it? Jesus fuck, I'd totally love to hear that. I didn't hear the last one, I didn't hear like *Country On The Click* or whatever, but I just bought *Wonderful and Frightening World of The Fall* which has some of my all-time favorites on it, like that song "Bug Day" is amazing - and that "Oh! Brother" song, which is like a pop song but about fuckin' hard-line communists, its - yeah! Yeah, they're good, they're totally good.

FP: We were talking about Huggy Bear and Bratmobile - were they big influences for you?
DAN: Huggy Bear was a huge influence for me - huge, huge, especially the *Weaponry Listens to Love* record, that was amazing.

FP: Could you get to those shows at all?
DAN: Fuck no, no. I had to rely on the record.
TODD: I saw Huggy Bear..10 times.
DAN: You saw them? Really?
TODD: Yeah, I lived in Seattle, they were all over town, yeah - they played with Bikini Kill.

FP: What's the best show you guys have ever seen?
TODD: Oh God, that's hard.
DAN: I got a few. I'd have to say for me, Jesus Lizard at the Starfish Room in Vancouver about seven or eight years ago.
TODD: Jawbreaker.
DAN: You saw fucking Jawbreaker?
TODD: Three times.

FP: What was your favorite band when you were in high school?
DAN: Metallica.
TODD: In high school? Jawbreaker.
DAN: Actually, Metallica in junior high, Jawbreaker and Unwound later on - TODD: Dinosaur Jr?
DAN: Dinosaur Jr, yeah, that was big, that was totally big. Hüsker Du, Replacements - I like a weird mix of punk stuff that was popular, like Unwound, and then punk stuff that was popular in that generation before I was - like all the SST bands. I got all my music from this weird skate shop, so they would buy SST's cassette back catalog and that was my introduction to music. And Minor Threat.

FP: What are you listening to lately?
DAN: Fleetwood Mac - *Tusk*. I just got the reissue with the demos on it - which I may have lost last night - but it's fucking amazing, it's my favorite record. I'm not speaking for anyone else in the band, but that's

my favorite record.
FP: Are there any special road trip mixes you listen to? Pre-show mixes?
DAN: We listen to a lot of hip hop on tour, just like commercial hip-hop - Dre and Snoop and Tupac and stuff like that.

FP: Are you guys dressing up for Halloween?
TODD & DAN: YES.
DAN: Todd can field this one...
TODD: Me and Dan have a mutual costume.
DAN: Yeah, it's a complementary costume.
TODD: I'm gonna go ahead and wear tie-dye with a watermelon - "Good Vibes" AKA "Mellow Down Easy".
DAN: And I'm gluing probably a couple hundred cigarette butts to a pair of pants - TODD: Syringes -
DAN: And some syringes, and will be known as "Bad Vibes", yeah and then we'll battle. [pause] I'll bet I could fit this entire microphone into my mouth.

FP: You know, fuck these questions. If you were a knight of the round table, would you be so excited that you'd wear your armor to bed?
DAN AND TODD: No.

FP: Would you wear it to the round table?
DAN AND TODD: No.
TODD: I'd probably sell it.
DAN: I'd sell it, I'd sell it too. I'd sell it for mead. Mead and maybe wenchies.

FP: What's your favorite food?
DAN: Um, I like Vietnamese. What's your favorite food?

FP: My favorite food is probably buffalo wings, those are pretty good. What about your favorite drink?
DAN: Jagermeister and Tonic.

FP: What's your favorite season?
DAN: [laughs] This is - awesome. Sum-ter. Spring-mn. September is my favorite month. For sure. Or Decembruary. Decembruary is fucking huge.

FP: When you guys learned about history in elementary and middle and high school, was there a favorite war you had?
DAN: Yeah! The war of 1841 where Canada actually invaded the United States and burned the White House down and then went home.
TODD: My favorite would be the Pig War! I learned about this war, well it wasn't really a war, on San Juan Island. There was like this island and there was a pig, and it was owned by America, and then some Canadians came there and they killed the pig and ate it and they brought the American

troops - they brought a bunch of soldiers there 'cause they were upset about the pig being killed and it almost created a national war in like 1812.

FP: Do you have a favorite water mammal?
DAN: Otters. Water mammal, that's pretty specific. I'd say otters for sure. They're very intelligent.

FP: Do you like to draw? Do you have any artistic inclinations other than playing?
DAN: No. That's all I'm good at. I pretend like I write, but I'm not very good at it at all. Spencer likes to draw, he's good at drawing. He does lots of stuff.
SPENCER: I sometimes pretend I can write fiction. I hate music. That's my contribution.
DAN: I hate Spencer. We hate each other.

FP: Do you have a favorite visual artist?
DAN: I think visual art is kind of a waste of time.
SPENCER: Marcel Dzama...
DAN: You can quote me on that. Visual art - waste of time [this comment was later retracted].

FP: What's the most insane celebrity death you've ever heard of, where you were just like, "Oh fuck!"
DAN: When Fabio got hit in the face with a seagull and it went entirely through his brain pan and he died. Oh - Stephen Jesse Bernstein cut his own throat...
TODD: Yeah. that's kind of brutal.
DAN: With a broken piece of mirror.

FP: Who's that?
DAN: Stephen Jesse Bernstein was a poet and a writer who put one record out on Sub Pop, he had like this amazing body of work. But yeah, he put out this record called *Prison* and then shortly after he totally went off the deep end and just like cut his own throat with a mirror. That was crazy, that was fucking crazy.

FP: Since we're in the middle of a rock'n'roll sleepover here, I guess I should close by asking your favorite movies?
SPENCER: *Groundhog Day*.
DAN: I'd have to say *Armageddon*, for sure.
SPENCER: *Perfect Storm. War of the Worlds. War of the Worlds* with Tom Hanks. Does it have to be a movie that's actually been made?
DAN: Actually, no I got it - it's a toss up between Ozu's *Tokyo Story* and *Baby Geniuses*. And if anybody ever combined Ozu and *Baby Geniuses*...
SPENCER: I like *Karate Kid* Parts 1 and 2 in succession...to make one epic film.
TODD: I'm gonna go smoke.
DAN: Case closed!



Karen drums for Wolf Parade when they're on tour [at Bard College]

Progress Along the Long Path Towards New Student Space

by owen conlow

Matt Wing, secretary of the student Central Committee, recently submitted to President Botstein a proposal for a new student space for review prior to a meeting of the Board of Trustees. He, along with Johanna Klotz (Chair of EPC), Adriane Raff-Corwin (Treasurer of Student Government), and Sam Kraft (Chair of SJB) met with the President to discuss the proposal. According to Wing, President Botstein's response was overwhelmingly positive. He said that he was impressed with the proposal and that the students had clearly made their case. He gave his approval and said that he would present it to the Board of Trustees as well as the Board of Governors of the Alumni for approval as a priority to begin fundraising for. The trustee meeting was held on the following Wednesday and attended by students Ran Tao and Matt Wing.

President Botstein told the board that students had overcome his skepticism and voiced his support for the project. It was also Wing's impression that the completion of this project and the science building will mark the end of the massive expansion the college has seen in the past decade. Whether or not this is the last large project to grace this lovely campus is yet to be seen, but Wing assures me that Botstein is on-board for the new student space project. Of course we, as a student body, should not sit back and expect to be enjoying an autonomous space in the near future; we must hold the administration to this guarantee and do everything we can to assist in the process from fundraising to assisting with the actual labor. So here's what Botstein has promised us:

1) An architect and a conceptual design by the end of next semester. An ad hoc student committee in conjunction with Jim

Brudvig, Vice President for Administration, will choose the architect.

2) The college will assist in raising the money; however, building won't begin until the estimated 2.6 million has been raised. Unlike the science building, which is under construction in anticipation of completing fundraising. Interested parties should attend a student forum Thursday, October 27 in the Kline Committee room to discuss what's been done so far, how we the students will fundraise alongside the school, and the setting up of the committee to choose an architect. Student Government has done a lot to further this project and it behooves students to continue to support it if we really expect it to happen. Wing calls this a "big victory for students," but also says he is not willing to sit back yet and plans to pursue every possible avenue in pushing this project forward.



With the return of student space, why not bring back Adirondack machines?

Millions More March *continued from front page)*

from the program. Boykin was under the impression that he had been guaranteed a slot at a meeting with Wilson and Farrakhan earlier in the week, while Wilson denies ever having come to such an agreement. At the preparatory meeting, Wilson lashed out against gay leaders and activists, who he claimed had been harassing him constantly for homophobic remarks he had delivered in a sermon at his church. Wilson showed meeting attendees a copy of "The New Joy of Gay Sex," which he claimed had been sent to him by gay leaders. Much to the shock of those

present, he also pulled out a bottle of sleeping pills and a G-string made of Pez, which he said were the tools black girls use to turn other girls into lesbians. Although by the end of the meeting Boykin and his associates believed that differences had been settled and a conclusion reached, clearly Farrakhan and Wilson were under a different impression entirely - illustrating that although Millions More was a more inclusive march than its forerunner, much contention still exists between not only the Black community and other groups, but within the black community itself.



Joan Didion's Latest Opus

by alice gregory

Death, and grief by association, has become an abstraction. The success of modern medicine and advanced technology has eliminated this basic and cyclical event, intrinsic to the human condition. Even in old age, death takes us by surprise, pragmatically confounds us. Death, once a part of life, is now a punctuator, something worth examining. In Joan Didion's latest opus, "The Year of Magical Thinking," she toils with the compounding of her daughter's hospitalization and her husband's deadly heart attack. The book while tear-inducing, resonates not because of its emotional elements, but due to its logos - one of the triads typically devoid in times of grief. With the rise of American Fundamentalism, it is comforting and refreshing to read a secular account of notions and emotions particularly susceptible to religious interpretation. The metaphors that Didon employs are academic, not to be confused with biological. She draws medical and scientific comparisons, but they do not diminish the emotions that are obviously connected with death. Her metaphors are not literary; she draws them for herself, as a way of delineating the insanity that begins to shroud her notoriously lucid and analytic thoughts. She is determined to receive the results of her husband's autopsy, proof of telos. She illustrates both the order and entropy of life with geologic tableaux: Richter scales and sedimentary strata. She develops a mantra, and while oxymoronic with the cogent, distinctly anti-trance advice, it is repeated in her head, and by extension in the book: "Read, learn, work it up, go to thebardfreepress.vol7.issue3

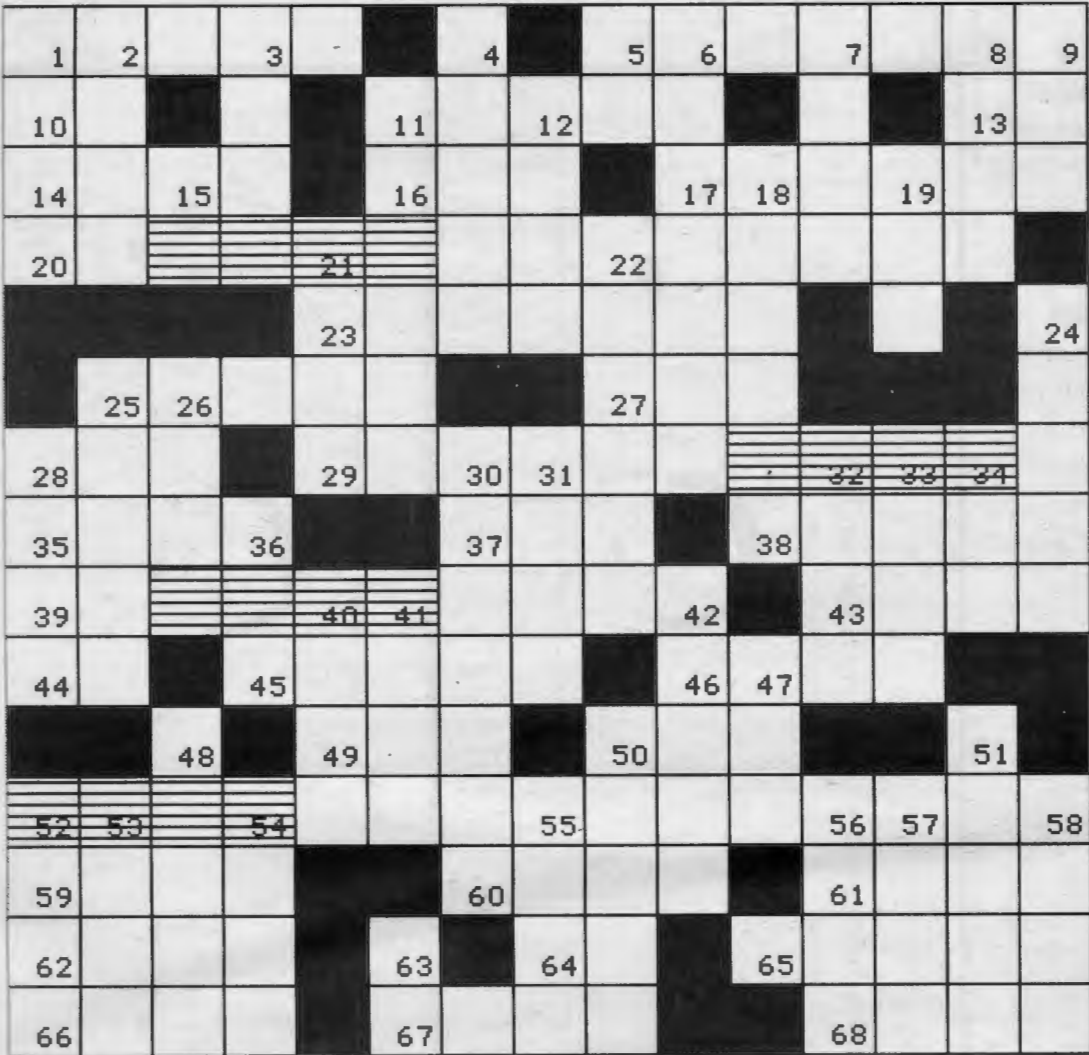
the literature. Information is control." Joan Didion was married to John Gregory Dunne, also a writer, for forty years. They both worked at home and seldom spent more than a few days apart. His death left her alone. Even in a time so distinctly different from the duality she had grown accustomed to, her cinematic writing style, endemic to Didion only, is manifest: "I had been trying to substitute an alternate reel. Now I was trying only to reconstruct the collision, the collapse of the dead star." Poetic without being vague, she renders the period with imagery. She describes the waning of life with, "Leis go brown, Tectonic plates shift, deep currents move, islands vanish, rooms get forgotten." For the first time in her writing, Didion's impenetrable detachment and intimidating intelligence is stripped away, and, appropriately considering the circumstances, she is left bruised, or, as she describes the feeling "raw". She can't trust herself and refers to "the shallowness of sanity." She recounts thoughts that, in retrospect, she labels as daft: keeping his shoes in case he returned, rejoicing in Julia Child's death because it would mean they could dine together - thoughts incongruous with her typical practicality. Didion always establishes authority in her writing. Since her essays are always personal, we need not be wary of the fallacy of association, we can be sure that Didon herself is the narrator. The hero has been humbled. She doubted her lifetime of work; in comparison to death it all seemed petty. But in fact,

what is extraordinary about the book is her ability to apply her rational, and almost masculine, thought patterns to a situation so devoid of logic. It proves that bathos is not the best method for drawing sympathy - instead, Didion succeeded in gravitating empathy. We respect her mind, we respect her grievance, we respect her interpretation, and especially in the

absence of a husband, we respect her. The only point of criticism is how the book makes the reader feel: catatonic, numb, and devoid of introspection. Joan Didion's literary, as well as personal reverence, was always warranted in the past and can only swell to new levels. In comparison to her year of magical and often delusional thinking, we must begin to wonder if we were thinking at all.



Crossword: No Shit Sherlock



- ACROSS
1. What to do when offered drugs

5. _____ International

10. Ryan, Marissa and Seth show

11. Star Wars Weapon

13. Broadcasting, abbrev.

14. School home to the Bruins

16. Who to call for a tow

17. Green eggs and ham lover

20. Salt and Pepper lyric

23. Either Bar or Bat

25. East Side Ave. in NYC

27. Actress Gardner

28. Number 1

29. Contents of the album "1"

35. Forearm bone

37. Mexican wrestling assoc.

38. Sounds following ticks

39. Faulty ball-to-bat contact

43. Brightly colored float

44. _____ Murderer

45. Lil' Jon's form of birth control

46. Healthcare org's

49. Sound receptor

50. Gab

52. Edible fungus

59. Has been called purple _____

60. Waste disposal locale

61. Competent

62. Haiti or Cuba to a Frenchman

64. Morning, abbrev.

65. Device with 2 electrodes

66. Pea containers

67. Pale

68. "_____ we forget"
- DOWN
1. What the little boy didn't know contained chicken

2. With "Weather" forecast title

3. Man with many animals

4. Popular HIV/AIDS therapy

5. Abbrev. clothing line with bird reference

6. South Park's Mr. Garrison's

- companion
7. Fuzzy Sesame Street character

8. Friend of Frog, of children's book fame

9. Often candied root

11. *Airplane*, in relation to other action flicks

12. Musician Joan

15. Woman without the diamonds, abbrev.

18. Shocked

19. Letters that mean money

21. Where to look up an actor on the web

22. Paradise where Arthur rests

24. Hip Hop star Elliot

25. Cartoon cat

26. Opium locales

28. Sneaker label

30. Changed, as a dress

31. Roald Dahl character

32. Vagabond

33. Places to find post-ops

34. Rendered helpless, in boxing

35. Sounds like "Wizard of _____"

36. Sounds of satisfaction.

40. Furniture co. featured in Fight Club

41. Hardwood commonly used for furniture

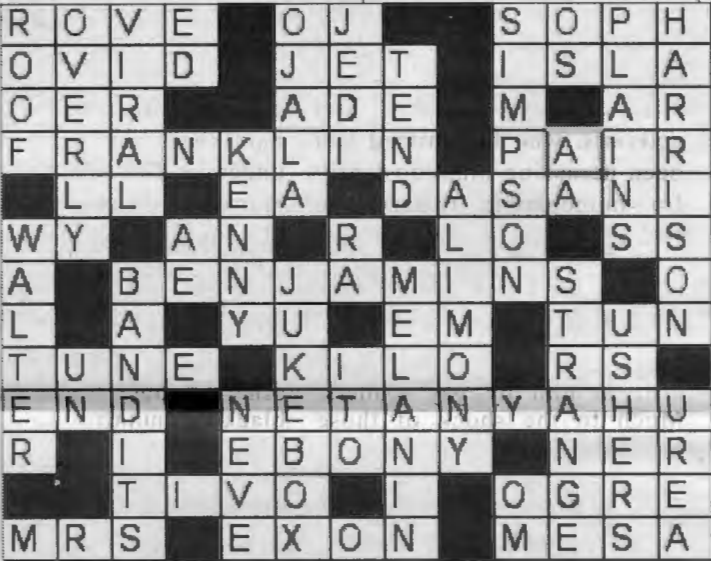
42. Sound of surprise

47. Speed, abbrev.

48. With "up," checked out

send responses and articles to freepress@bard.edu. If you feel like we could be better, make us better; we'll publish what you send us.

Crossword Solutions for Last Issue



Tossing Disc with Mike Dudczak

by tim donovan part one in a series

I recently had the opportunity to interview printmaker, ex-Noodle, creator of Loog, and enthusiastic disc-tosser Mike Dudczak. In pt. 2, we'll tackle tough issues about disc golf itself. For more Mike-related work, go see his art hanging in Fisher.

FP: Could you introduce yourself?
MD: Sure, I'm Michael Dudczak, that's about it

FP: What year is this for you here at Bard?
MD: It's my fifth year. Why do you need to ask that, you just want to rub that in my face?

FP: What's your major?
MD: I'm a studio art major.

FP: What do you think of the choice of Harriet Miers as a choice for Supreme Court Justice? Do you think Bush is setting up his next choice to appear more moderate by comparison?
MD: I would not disagree with that.

FP: How do you see the Valerie Plame case resolving itself, if at all?
MD: I thought this was an interview about disc golf.

FP: If you could pick one person to be president, who would it be?
MD: Krist Novoselic (check spelling)

FP: What's the state of disc golf?
MD: What's the state of disc golf? It's a sport that was formed about 40 years ago and

has been growing since. It's not quite at the level of being on ESPN2, but its started to get some news coverage. It's growing.

FP: Is it at its most popular point?
MD: It's been on a continual rise since its creation. There hasn't been a point in the past when it's been popular, and is still growing.

FP: Is it expensive?
MD: It only costs you as much money to buy a disc or two, and each can cost as cheap as 8 bucks.

FP: You recently purchased the world's best disc, can you tell me about that?
MD: The world's best disc. I actually have several discs that claim to be the worlds' best disc. Since there are several different companies, each pushes their own disc as the best. Generally the flight characteristics are pretty intuitive, the claim is that they fly further.

FP: Are the discs vegan?
MD: That's a good question.
FP: Thanks.
MD: I'm pretty sure they are. I'm pretty sure there are no animal products used in their creation.

FP: Recently in other sports such as baseball, there has been a lot of talk about performance enhancing dugs used by players. Is there any legitimacy to the claim that there is drug use in disc golf?
MD: I'd say that there is drug use in lots of things - disc golf is no exception.

FP: You were recently at a competition, what was that like?
MD: The most recent one I went to was at a course that's about 10 miles from my house outside of Syracuse. It was a pretty crappy day weather-wise, pretty cold and damp. Unless there is danger of injury they usually don't cancel tournaments. I played pretty poorly but so did everyone else.

FP: How did you do?
MD: I ended up taking 7 of 122 in the intermediate division. Although tournaments are broken up into pro, advanced, intermediate, and beginning, and there are often separations between men's and women's divisions.

FP: Is a warm day better for disc?
MD: Depends on how warm you're talking about. My ideal weather is somewhere around 60-65 with a little wind

FP: Can you tell us about the Dudes' Cup?
MD: It's a tournament, that is by no means official, that's held between myself and a bunch of my friends that play disc golf back home. I played it first last year, three months after I started taking disc golf more seriously. I won it that year beating a guy who had won it for several years before that. And I won it again this year. There's not a whole lot of focus on who ends up taking the cup, its more a responsibility that you have to round up everybody next year and hold the next Dudes' Cup.

TD: Where do you see yourself in a year?
MD: In one year, I don't really have a clue. Maybe on my sister's couch in Boston, Massachusetts. Other than that, I don't have a lot of other thoughts.



Scallops in Cream Sauce

(I made this one up so the measurements aren't precise. If you need exact measurements, pull out a Julia Childs cookbook, or just use 1 or 2 Tb. butter and 6 Tbs. oil, if it is about a dozen scallops. Just add more butter and oil if it doesn't look like enough)

Scallops: When you buy scallops, smell them. Julia Child says they should have sweet, mild fresh odor. Don't buy if strong smelling. Refrigerate them. Keep in mind that the scallop is a luxury item and should be enjoyed on special occasions in order to maintain a humble existence. Rinse the scallops, pull the "hard little nubbin fastened to the side" off, if it is attached. (Julia Childs says that little piece is tough when cooked, but you can use it to add to a fish stock).

- Ingredients:
- Scallops (guh)

Flour

Salt

Pepper

Butter

Olive oil

Heavy Cream (or cream fraiche)

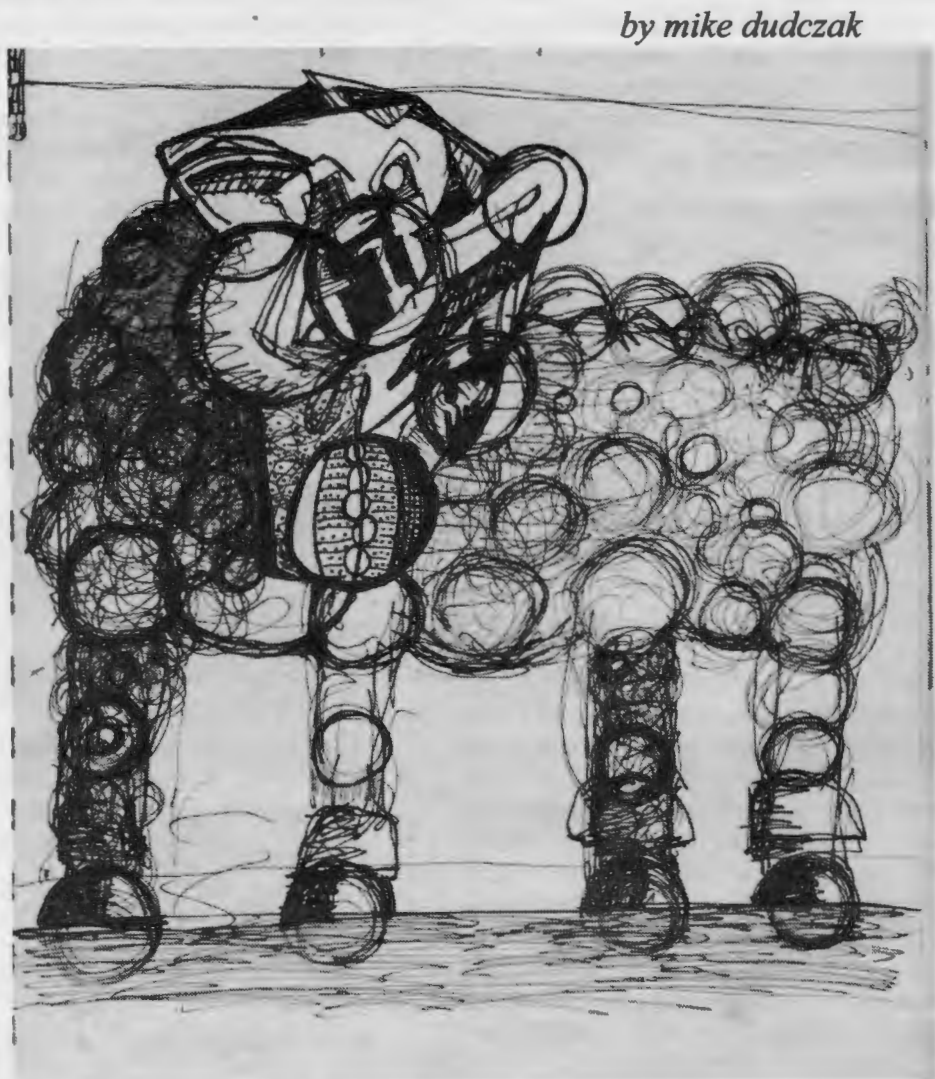
Lime

Dry Vermouth or White Wine (you can probably get a senior or older junior to buy for you)

Rinse, drain and lightly pat dry with paper towels. Keep refrigerated until ready to cook. Sprinkle dry scallops with salt and pepper. Right before cooking dredge scallops in flour. Gently shake off excess flour. Heat frying pan over med. high heat. Melt butter with oil. Add scallops when hot. (Don't let them touch.). Cook about 60 seconds on each side. Then, toss again and cook another 60 seconds or so. (Takes about 2 or 3 minutes.) They should feel lightly springy to the touch.) Remove cooked scallops from pan. Add vermouth to pan, scraping sides and bottom (with wooden spoon, preferably). Add one-half lime juice. Heat. Add cream until boiling. Whisk. Serve.

Free Press Clip n' Save Recipe #3

...Michael Knight



by mike dudczak



by zak kitnick