

2-28-2006

## Bard Free Press, Vol. 7, No. 7 (February 28, 2006)

Bard College

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### Recommended Citation

Bard College, "Bard Free Press, Vol. 7, No. 7 (February 28, 2006)" (2006). *Bard Free Press - All Issues (2000-2018)*. 55.

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## Here Today, Gone Tomorrow

*the saga of transferring*

by leah finnegan and daniel terna

According to a recent article in the Philadelphia Enquirer, the numbers of college freshman transfers have been increasing. Allyson Mitchell, "a June graduate of Palisades High School in Kintersville, [who] transferred to Bethlehem's Moravian College after one semester at Bard College. 'I never thought of myself as a conservative person until I went to Bard,'" said Mitchell, 19, who was put off by coed bathrooms, student protests, and drinking on campus. 'I'm not much of a partier,' she said.

According to Mary Backlund, Director of Admissions, student's transferring from place to place during the four-year undergraduate experience is a national trend. Sixty percent of college students attend more than one college before achieving an undergraduate degree, while 35% of college students attend more than two schools.

At Bard, this year alone there have been 28 first-year requests to transfer. "But that's an average," says Bethany Nohlgren, Director of First Year Students, "and I have to emphasize that not all are definitely leaving."

Nicole Nummelin '09 "really wanted to go to Brown, but I didn't get accepted." After spending a semester at Bard, Nummelin has decided to reapply "because I did well during my first semester here...I thought I might still get into [Brown]. It's not that I don't like Bard, I just really liked Brown." At this point Nummelin is not even sure if she will transfer depending on the outcome. "I really like it here now—I even applied as

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### Special Reports:



In-Depth Coverage:  
World Social Forum



Perspectives on Haiti: A student's adventure



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photo by owen conlow

## The State of AIDS

*still unsafe to have random sex; where to get tested*

by peter neely

AIDS (Acquired Immunodeficiency Syndrome) was first identified in the United States in 1981. Currently it is estimated that there are more than one million people domestically living with HIV. From 2000 to 2004 the number of new AIDS cases increased in all racial demographics, although black and Hispanic communities have been disproportionately affected by the virus. This period was marked by a 10% increase in new AIDS diagnoses among women and 7% among men. The Center for Disease Control estimates that the number due to heterosexual contact increased by 20% and that caused by homosexual contact grew by 15%.

As testing is the only way to know one's status, many college students are tackling the increase in infection by promoting campus awareness and pushing for free HIV testing on campuses. For instance, the Gay Health Advocacy Project at Columbia University began offering HIV tests on campus in 1985. This group recently facilitated the incorporation of a new quick test at the university's student Health Services. The quick method does not affect the accuracy of the results, and just as with the traditional tests, a positive result is always followed by a second laboratory test. Results can be obtained in person within a day, rather than in two weeks as with the traditional laboratory blood test. Other technologies exist as well, and students at Duke University have brought the alternative, OraQuick Advance rapid test, to their campus.

The OraQuick Advance rapid test is

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## Community Blotter: Fire, Vandalism, Theft, Trees

by owen conlow

This article includes updates from the Dean of Students Office, the Office of Safety and Security, and other offices that make decisions that affect the community. The goal is to cover news that will benefit students but may not warrant an entire article. Most of the information presented here is given in the form in which it was received from the administration.

There was a small fire in Cruger recently that resulted from someone—or something—setting a poster on fire; an investigation is pending. As a result, the fire marshal will meet with peer counselors to review fire safety and evacuation procedures. Although PCs are required to undergo safety training during the summer and winter breaks, this will be in addition to that. The administration is taking this incident seriously and met Friday to discuss fire protocols.

There are two signs up around campus offering rewards for information on separate crimes. The first is in reference to three computers that were stolen from the Campus Center computer lab. The computers went missing over a month ago. Ken Cooper says that what troubles him about this incident is that the crime was premeditated: a sign was left behind in the lab claiming that the computers had gone out for repairs, and it seems as though the thieves waited until the monitor stepped out of the lab. Cooper says that computer theft campus-wide is down from past years, but this is not the first time this year that a lab

monitor stepping out or leaving without securing a lab has resulted in missing equipment.

The second sign offers a \$2,500 reward for information leading to the apprehension of those responsible for vandalism to the large glass sign at the Fisher Performing Arts Center (PAC). Sometime on Thursday, February 16th, it is believed that someone threw a glass bottle from a moving car that shattered one panel of the sign. Cooper also reported that the light fixtures around the sign were vandalized the following day. The damage has been estimated at somewhere around \$10,000. I mentioned to him that this was the second incident of serious vandalism that had happened to that particular sign, and passed on the sentiments of a fellow student who asked, "...why are students expected to narc on people for a facility which the majority of us don't use?" Cooper replied, "the sign should be seen as representation of the college. Some students are involved in music, acting, and dance, some aren't, but the PAC is a great vehicle for achievement and it deserves respect. It is new, and it needs to earn a place here, certainly, but it creates opportunities for students. The sign is part of that facility and disrespect to the sign is disrespect to the community. As Director of Security, the thing that bothers me most is disrespect to this community." Cooper went on to explain that the reward posters are intended to appeal to anyone with information, not just students, and have been put up in Red

Hook, Tivoli, and the surrounding area.

The late night study lounge in the Kline Commons Faculty Dining Room will reopen on Wednesday, March 1st. The study lounge will provide a quiet space with coffee and internet access for students to work from 9pm until 3am. It will be open every night of the week except during events that happen in the main dining room of Kline.

The Horticulture Department has overseen the trimming and removal of a number of trees around campus in recent weeks. Amy Foster, Horticulture Supervisor, has assured me that the trees being removed are diseased and the campaign is on behalf of campus safety, but that none of the project is intended as beautification. Foster added that almost 100 trees had been planted this year to compensate for the project. The Lorax was unavailable for comment. According to Ken Cooper, Director of Security, two cars on campus were damaged by falling trees in last week's windstorm, which was also blamed for one death near New York City in which a falling tree hit a man's car. Dutchess County also saw a number of downed trees, something that the tree removal intends to avert.

Spring Fling will be held on April 28th, 29th, and 30th. Activities will include a lot of the usual: a kick-off concert hosted by the Entertainment Committee on Thursday, Bardstock on Saturday, and vendors, bands, and inflatables on Sunday. Additionally,

continued on page fifteen

Read on for: Analysis of the legal battle over religious hallucinogens, a kraggy maze, a review of the cessation of bitching in the MPR, a CCS preview, Metro Mall Art and Science Fair, Love and Basketball, and more

# Bard Student Travels to Haiti for Senior Project Research, Prestige

by peter haffner

When someone hears the word, "Haiti," they usually think of the most oft-cited facts about the country: it is the western hemisphere's poorest nation, and it mounted the successful slave uprisings that led to its independence in 1804, thereby becoming the first independent black nation in the world. More recently, one may have read about the successful election that occurred two weeks ago in which Rene Preval was elected with huge popular support. Preval served as president between 1996-2001, and as the only person to serve a full, uninterrupted term, stands a chance to truly make progress in Haiti. Unfortunately, most people's knowledge of Haiti does not extend much beyond these facts.

What is the last thing that people think of when they hear "Haiti?" The answer is beer! Beer, you say? I thought they only drank fruity rum drinks in the Caribbean! Well, prepare to have your preconceptions shattered my friends, because out of the land of toil and struggle comes a great tasty brew, now available in the U.S.! The name is Prestige and as

the weather gets warmer, you'll find that this beer is perfect after a hot and sweaty day of work at some crappy summer job that your Dad made you get.

I had the pleasure of visiting Haiti over intersession and visiting the factory where the stuff is made. As you may know, Haiti doesn't have many industries - in fact, the best business in town (other than ransoming kidnapes) is at the brewery where Prestige is made, called Brasserie Nationale D'Haiti, or Brana. I went to see this brewery during my visit, and rest assured, Prestige is here to stay. In order for any business to be successful in Haiti, it must be well protected. Ever since President Jean-Bertrand Aristide was ousted in 2004, the capital of Port-au-Prince has seen its fair share of robberies, kidnappings, and gang violence, so it was no surprise to see well-armed guards at the entrances to many homes and businesses. But the security at Brana topped all of that. Not only did they have several guards with hefty shotguns, they also had a watchtower. In addition to top-notch security,

Brana also brags on their website (www.prestigebeer.com) about having "the most technically advanced brewery in the Caribbean, including Jamaica."

Unfortunately, the company has recently decided to emulate American beer companies with its sexist advertising campaign. On the website and on billboards throughout the capital, the spokesmodel for Prestige is a woman in a thong bikini holding Prestige beer. The model cannot be identified because only her ass is shown. Brana has also released a calendar, à la the Swedish Bikini Team of the late eighties advertisements, featuring a nude Haitian beauty for every month of the year. I have a copy of said calendar on my bathroom wall for

any interested parties.

Despite the trashy way in which the beer is presented to the public, it is quite tasty. I recommend it for fans of Yuengling or Red

of the only successful businesses in the poorest country in the western hemisphere. It's the perfect way to reconcile your love of alcohol with that gnawing guilt that's telling



Stripe. So far, the beer is only available in New York City and Miami, but if you happen to buy it, know that you are supporting one

you to think of someone besides yourself. It's not fair trade coffee from the Campus Center, but it's a good start.



UN Peacekeepers in Haiti driving by some pro-UN advertising photos by peter haffner

## The Bard Free Press

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

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S M O G

## Prison Activist Coalition Party Raises Funds

by peter neeley

The Prison Activist Coalition (PAC) is a student organization that seeks to spread awareness of the prison system as an institution of oppression, responsible for atrocious human rights violations. The group pushes for the creation of alternatives to this institutionally racist, sexist and classist system. This semester, in choosing causes, the group decided to help inmates at Woodbourne and Eastern Correctional facilities publish a literary magazine.

PAC members became aware of the issue when three

editors of the magazine contacted the Bard Prison Initiative (BPI) and the PAC in hopes that funds could be raised to facilitate the publication of their magazine, "Rough Draft." It will feature the writing of Bard students enrolled in the BPI higher education program.

Bard students and professors involved in BPI help incarcerated students of Woodbourne and Eastern get an Associates of Arts degree. After recently receiving a sizeable grant, expanded, the program was expanded to include the

Bachelors of Arts degree. The first class graduated last year and their success reflects the importance of the program. Now the students will have the opportunity to publish their work.

Max Forman-Mullin, co-founder of PAC and a BPI volunteer said, "Bard students should know that there are many brilliant, driven, artistic women and men locked up in the many prisons around us, and that many of them are actually their peers." Forman-Mullin and the PAC decided that fellow members of the Bard

community deserved financial backing for their project; so they had a bomb party in Manor.

All the funds collected from the manor party, held two weeks ago, will go to the publication of the magazine. PAC extends their gratitude to all those who attended. Over \$600 dollars in student donations were raised by the event. Forman-Mullin said further, "all people need access to outlets of artistic expression... these help people survive during and after their incarceration." So, with help from students on campus, publishing of this literary

magazine is now a possibility.

The PAC has many other events planned for this semester, which include: a Thursday March 16<sup>th</sup> Critical Resistance led workshop on the criminalization of people after Hurricane Katrina, a film festival March 17-19, and other events yet to be announced. Look out for flyers with times and locations, and if you want to help out and get informed come to a meeting: Every Monday at 8:30 in the Campus Center Meeting Room, or contact [prisonact@bard.edu](mailto:prisonact@bard.edu).

## Bard's BARD Quietly Tames Cats

by brennden beck

They dart across Kappa path, they climb out of dumpsters, and now the Bard Animal Rescue Department (B.A.R.D.) is taking their reproductive organs. Feral cats have long been a presence on Bard's campus and the surrounding towns, but a population explosion four years ago prompted concerned students and faculty

to start an organization to combat the problem. "They were multiplying at a great rate," says Ann Gabler, a volunteer for the organization. B.A.R.D. captures the cats in humane traps and spays or neuters them with cooperation of area veterinarians and humane societies. If the cats are not adoptable, and most aren't,

then B.A.R.D. re-releases them on campus. Often the cats "establish colonies and keep interlopers out," says Gabler.

B.A.R.D. has trapped over 40 cats in the last 4 years, none of which have been sick or needed to be put down. Apparently feral cat life is easier and less disease ridden than this reporter thought.

The feral population most likely started with abandoned domesticated cats. If you have a cat or dog, you can get them spayed or neutered at the Ulster County ASPCA. If you spot a feral cat or a B.A.R.D. trap with a cat in it, call 758-7138 or visit [inside.bard.edu/animalrescue](http://inside.bard.edu/animalrescue).

## Israel Attacks Balata Refugee Camp in the West Bank

by kate crockford

The Israeli army, backed with Apache attack helicopters, tanks and jeeps, invaded the Balata refugee camp at 1:00 am on February 19, 2006. The invasion was the largest and most serious the dense refugee camp has endured in the past two years. The attack began with Israeli soldiers announcing a curfew. In the occupied West Bank, 'curfew' means that no one can leave their home at all, not simply that they must stay inside after a given hour. Curfew is constant, and makes emergency medical work and other vital services, as well as simply living, difficult to impossible.

All entrances to Balata were immediately blocked by the army, on some streets by tanks or jeeps and on others by hastily constructed roadblocks, or mounds of earth and trash. One ambulance was trapped inside the camp, and it was able to bring wounded only to the edge of the camp, where people on stretchers were moved to another ambulance. The medical workers did not drive the ambulance out of the camp for fear that the army would prevent them from returning. According to an international volunteer press release, "normal ambulance traffic came to a complete halt."

International volunteers worked with Palestinian medical personnel to get wounded civilians to an emergency field clinic set up inside the camp and to hospitals in Nablus and nearby cities. The following incidents were witnessed and reported by international volunteers working with the International Women's Peace Service (IWPS) and confirmed by the Union of Palestinian Medical Relief Committees (UPMRC) and the Palestinian Red Crescent Society (PRCS). These incidents took place during the first day of the invasion; that first day, over 80 people were injured and four killed, most of them civilians and many of them youths.

Two young men were shot dead and over thirty injured in the first hours of the invasion. A group of young men and boys was gathered at the entrance to the camp, attempting to fight off the Israeli attack with rocks. Their rocks were opposing guns, tanks and helicopters. Medical

volunteers were called to the site where Mohammed Ahmad Natur and Ibrahim Ahmad Sheikh Khalil had been shot. One had been shot in the neck and the other in the chest. They were later declared dead. The Israeli occupation forces later declared that the two had been planting bombs on Market street. The volunteers who witnessed the murders witnessed no explosions or bomb squads in the area, and the army continued to use the road in question throughout the day. It is thus highly unlikely that there was an actual bomb threat.

The morning of the nineteenth also brought tragedy to a Palestinian family-to-be when an ambulance carrying a woman in complicated labor was attacked by two Israeli army jeeps. The jeeps drove into both sides of the ambulance, preventing it from moving, and then shot at it. The soldiers forced the ambulance to stand still for half an hour, using it as a shield against youth throwing stones. Using ambulances as human shields contravenes numerous international laws.

At 11:15 am, the military attempted to close the UN medical clinic by shooting warning shots and percussion grenades at it. They also prevented patients from entering the clinic. The army also closed the UN girls school in the camp, turning it into a temporary military base and bringing in generators and large quantities of water and food.

According to the IWPS press release, at 1:00 pm, "two ambulances were held up by several jeeps. According to the ambulance team they were detained for 30 minutes and someone with a bullet wound in the shoulder was beaten inside one of the ambulance.

The soldiers forced the ambulance personnel to undress his wound, which had just stopped bleeding. The ambulance was held until the family, with the help of the ambulance team and the IWPS volunteers, brought his ID card. After his ID was checked, the ambulance continued its way, only to be stopped by the next jeep on the road."

The Israeli army's official spokespeople did not publicly explain

the terror inflicted on the people of Balata camp. The army website does not contain any information or even a press release about the invasion, and it has been completely absent from the international media. The invasion would be bad press for Israel were anyone to pay attention. Though one high level al-Aqsa Martyr's Brigade activist was arrested during the operation, and three low-level fighters were killed, the most serious impact it had was to remind Balata residents of

States. Israel's renewed arrogance and fearlessness may be a result of the media spotlight on the recent Hamas electoral victory, and the resulting obfuscation of Israel's acts on the ground in occupied territory.

What emerges in the shadows of this media spotlight is horrifying. A Dutch medical volunteer was one of four injured volunteers, two Palestinian and two international, who were attacked by Israeli soldiers as they stood trapped



who has the upper hand in the conflict when it comes to brute violence.

Intimidation and humiliation constitute a large part of Israeli strategy in this regard. The IWPS report further states that "in several instances, soldiers drove through the camps cursing the residents' mothers and sisters in Arabic in what seemed to be an attempt to provoke the youth to throw stones. The volunteers have witnessed no armed resistance, only youth throwing stones and building barricades."

It seems, too, as if Israel has gotten over its fear of wounding or murdering international peace volunteers. The murders of American activist Rachel Corrie and British photographer Tom Hurdall in 2003 braced the Israeli state and garnered the army significant negative media attention throughout Europe and other parts of the world outside of the United

States. The press release describes the scene: "At 2:00 without any warning shots [the medical volunteers] were fired at and a grenade was thrown at them from around the corner. According to the volunteers the shooting came from the direction of the alleyway where the Israeli soldiers were. A twenty two year old American student was wounded by shrapnel in the hand a twenty nine year old Dutch volunteer was wounded by shrapnel in the

thigh and shoulder, Jirar Candola an ambulance driver with the UPMRC was shot in the arm and leg and Ihab Mansour, a medical volunteer working with the Palestinian scientific society, was shot in the head and taken away by the Israeli soldiers."

"We were standing in the alley way, everything was quite when suddenly without warning we heard a big explosion and heard gun shots. I then saw Jarar and Ihab lying on the floor. Ihab wasn't moving," said the wounded Dutch volunteer.

The rest of the day witnessed the deaths of more innocents. "19 year-old Ibrahim Saadi was shot dead while throwing a stone at the Israeli armored jeeps. 20 year-old Naim Abu Sarif was shot dead by a sniper while standing on the roof of his house." Five camp residents were wounded on the 23rd, including a 36 year-old taxi driver who nearly died due to bullet wounds to his head and shoulder.

After blowing up the house that they had lit aflame, Israeli soldiers withdrew from the camp in the early evening, leaving behind them a trail of destruction, trash, damaged water and electricity infrastructure and indescribable human suffering.

An International Solidarity Movement (ISM) volunteer wrote of the funeral of two of the young men who were shot dead by Israeli forces, "That morning we watched the funeral procession of Ibrahim and Naim from a roof and when I saw those kid's faces it was time for a long overdue cry. They were so young, so beautiful and I can't get their faces out of my head."

In the hours following the invasion, a local Palestinian ISM coordinator was kidnapped by the Israeli secret service. He was tortured in his three hour interrogation, during which he was accused of having connections to 'terrorists'. The ISM is committed to non-violence in word and deed. For more information on the Balata invasion, see [www.balatacamp.net](http://www.balatacamp.net).

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## Special Feature: World Social Forum 2006 Coverage

### What Does the WSF Accomplish?

by jade ujcic-ashcroft and jonah adels

The World Social Forum has grown tremendously since its inception in Brazil in 2001. In its original manifestation, the event emerged as a protest directed against the World Economic Forum, which hosts an annual meeting of the world's most elite businesspeople, economists and politicians at the Swiss ski resort of Davos. During the WSF's period of growth, it has shifted its emphasis from a protest or counter-event to a space for formulating and constructing alternatives to neo-liberal development models, as well as capitalist economics in general. The sharing of ideas and experiences blossomed under the banner of the WSF.

However, when Jade was at last year's WSF he noted much debate about whether evaluating the current state of affairs, sharing experiences and promoting alternatives was enough. Similar issues haunted our thoughts while in Caracas, especially when confronted with the functioning alternatives presented by certain aspects of Venezuela's Bolivarian Revolution. Many people representing various social movements involved in the WSF are calling for the solidification of strategic proposals aimed at building mass mobilizations to undertake actions of resistance against imperialism and the project of neoliberalism.

Ramesh Singh, chief executive of ActionAid International said the "WSF started as protest; it is now a search for alternatives. The next logical step is action - without losing that space. Whether the WSF itself takes action is a different issue." There are many, including President Hugo Chavez, who are critical of the Forum for its lack of orientation toward cultivating truly effective sociopolitical change by any means necessary. The President, in a speech at the WSF, made the proclamation that the World Social Forum must commit itself in some way to reaching agreements and conclusions on how to build an effective movement for a genuine socialism, while formulating solid strategies to implement actions. His clarity on this point came in the disappointment he would have "if this forum continued to be held, and the world just went on as if it did not even exist." He also expressed his concern that the Forum was in many respects some form of revolutionary or activist tourism saying with emphasis that "it must not become a tourist activity."

Indeed it certainly seems when returning from Caracas, the Bolivarian Revolution, and the WSF, and reentering the smoothly functioning USA machine that we were just on some sort of surreal vacation with a radical orientation. The world continues on as if the Forum doesn't exist and the longer we remain here in comfort, reveling in the privilege afforded us by the machine, the more estranged we become from the reality of the WSF and the Bolivarian Revolution. In fact, the more we reflect on the whole event the more we wonder "what was actually accomplished there?" And I suspect the same sense of detachment could be found for a great many of the revolutionary tourists in Caracas last

month who have returned victorious to their respective homelands.

So what is the WSF actually accomplishing? First, it is altering and radicalizing many subjectivities, who are then able to use their sense of empowerment to become transformative forces in their communities. Second, it is a functional space for networking, sharing experiences and giving people ideas on how to construct healthy alternatives to capitalism within their



local context. But they don't address the criticisms that call for the event to focus on action and revolutionary strategies. This stance was featured prominently in Porto Alegre, in 2005, by two of the Forum's founders, Emir Sader of Brazil and Samir Amin of Egypt, "who urged participating intellectuals to adopt a manifesto calling for concrete actions and a more clear-cut political stance."

So what form would a WSF-sponsored strategy take? It is hard to imagine. Perhaps, each year a specific issue would be the thematic focus of the Forum and an action plan could be drawn up to deal with that issue. Such a proposition, as some have made, is obviously quite logistically problematic and even if doable, may not be enough either. How would that issue be chosen and what kind of 'action' are we talking about? And what good is dealing with one concrete issue when the root causes of that issue remain unaddressed? The idea of taking revolutionary action in the context of the WSF just seems like a functional impossibility. Given our firsthand experience with the revolutionary Bolivarian project, sweeping and permanent social change is something that emerges more slowly than most people are prepared for, and is mostly directed by a radical

change in consciousness.

The stress on the difference between action and talking is a misleading dichotomy. All crucially intertwined are the critique of the present sociopolitical situation, the development and discussion of alternatives, and organizing for specific strategies for change. The World Social Forum offers a new and potentially devastating engine for change. Regional forums are

**THIS IS HAPPENING NOW.** If the World Social Forum does not provide a rapid/realistic enough avenues for social change, it is our responsibility to come up with better alternatives, for the world. Far too much energy is spent critiquing those who, in many respects, agree with each other. Lets work out the details later, in the very process of toppling the vestigial tentacles of power and ushering in a just and essential world. It can start now. As a new form of social organization, the WSF provides an unprecedented opportunity for turning the achievements of the 1990's into an ever-compounding and self-generating positive feedback loop for the creation of whatever kind of life we want to create.

The project of the WSF is to experientially link the struggles of Andean llama herders with open source software, generic AIDS drugs, Canadian strip mining, anarcho-primitivism, the landless peasants of Brazil, 2012 and the psychedelic movement, global warming and climatological destabilization, etc. It is the logic of capital that demands that we respond only to what we can separate out into sections of the newspaper, only ratify those portions of reality which can be conveniently assigned a 4-minute Fox spot or a 2-page Z magazine editorial. The ideas we are dealing with here are covertly metaphysical and do not require the attendance of poorly organized lectures (of which there are literally hundreds at the Forum) but the energy generated when people stop practicing *chillonismo* (being crybabies) and start sending sparks out between them. The greatest lesson learned in Caracas: talk to everyone. Awareness is a revolution in itself, all else follows directly.



## Special Feature: World Social Forum 2006 Coverage

### Ecuadorian Politics – Toppling the Government

by bhav tibrewal and freya powell

This article is based on a workshop that we went to at the World Social Forum, called Ecuadorian Government Toppling. The facilitator of the workshop was a Brazilian psychologist named Dr. Gregori. A woman named Maria told us her personal account of the revolution in 2005. It was really amazing to hear her speak because she was a huge part of the organization that toppled the Ecuadorian government.

The norm recently in Ecuadorian party politics is that a left-wing party leader gets elected into office: usually with a strong liberal agenda, then after a certain amount of time this leader moves right. This is due to the strong influence of the right within the country and pressure from global trade organizations such as the IMF. A common form of resistance to such corrupt moves by elected parties is the expulsion of these parties from office by the people of Ecuador. It happens time and again. Usually it is the black and indigenous grassroots organizations empowering these actions. Democracy in Ecuador is essentially unsafe because this happens repeatedly.

In 2005, the indigenous people rose up. There is a strong hierarchical system within their communities so their uprising was very well-orchestrated. They stormed the palace. Lower officers in the military joined the struggle after being confronted by the protesters. Together, they overthrew the government.

Lucio Gutiérrez, the most recently elected president of Ecuador, has a military background. He was one of the military officials that cooperated and let the indigenous

protesters into the palace during the uprising. He connected with them, and then with their support ran for president with a leftist agenda, and won.

Every time that a government is overthrown by the people of Ecuador the party that replaces it is even worse. In Brasil and Venezuela, and now in Bolivia, a new party has overthrown the government through the system. In this fashion, Gutiérrez was elected by the people and then he too changed his agenda and shifted right.

Once Lucio Gutiérrez was in power, the right tried to influence his program. Unfortunately they succeeded and alliances were made.

The new government under Gutiérrez used indigenous people and exploited them worse than before by tricking them and making them believe that they were protected under this new regime.

Congress was divided and so was the local government. Three right wing ministers resigned and it was then clear that Gutiérrez was a corrupt traitor. He was able to show his true face. As an example of this corruption oil went from \$18 to \$50 a barrel, and Gutiérrez was the one keeping the profit.

His politics stayed right, but he gave concessions to the left. In doing this he managed to maintain support of the people, while behind their backs he was improperly handling the country's budget.

Lucio Gutiérrez began to be friendly with the Christian right, who controlled the courts. He was forced to go completely right with these new alliances. He then got rid of the existing judicial system and appointed a new court that was run by the old party, which had just been

overthrown. This is exactly what Lula did in Brasil.

Students at the local university rose up and demanded that the new court be dissolved and that the old court be reinstated. As corrupt as the old court was, it paled in comparison to the new system. The movement against the new court grew and more people joined the fight alongside the students from the university.

Women played a crucial role in this whole revolutionary process, acting as the primary protesters. After work each day the women made food and took to the streets, inviting their neighbors and comrades to join them in protest. These women carried the weight of the resistance. The slogan that was chanted from the streets changed from "out with the court" to "out with everybody" as no one was truly representing the people.

In order to keep up good relations with the indigenous people, the government took food from children's programs and gave it to them in rations. This was a trick to assuage the people's anger from all the corrupt policies and deals that were taking place. The indigenous people were divided and this trick was employed to try and

win back some of the lost votes.

A strong leftist, socialist radio station, La Luna (the only one of its kind in Ecuador), pointed this out publicly in an attempt to hold the government accountable for its actions. The radio station was responsible for the mobilization of the people of Ecuador, calling for daily community meetings. At these meetings the people were able to organize and strategize a way to stop the government. In response to this organizing and the ongoing protests, the government reinstated the Supreme Court they had created.

With cell phone

that there were swarms of supporters coming into the city to defend Lucio. Though this created confusion, it was not successful.

The president was transported out of the palace by helicopter, planning to leave the country by plane. Thanks to text messages the people mobilized and got to the plane before Lucio and stopped him from getting on. He was then taken to Brazil to take refuge. Had Lula not given him sanctuary he would have been killed.

Initially, the police and military forces were on the side of the government, but as soon as all this



technology, protests grew in power and number. The participants were a lot more organized and able to coordinate through text messages. With this new power they decided to march on the capital, Quito.

The local people of Quito were furious. They felt like prisoners in their own home. Instead of siding with the protesters they ignored them, and even threatened them with violence.

In Quito the protesters chanted, "Lucio out!" They marched on the palace. The government, as means of changing the atmosphere in their favor, brought in a performer to make the protest look like a party. The people were so furious for being mocked that the protest grew increasingly angry.

During this time the government drove indigenous people into the city, with the intent of starting a civil war. This made it seem

happened the police chief renounced his position. He was for the people. Eventually the military did as well, aiding in the complete overthrow of Gutiérrez.

Never in Ecuadorian history has so much money been wasted by a government. Sadly, the majority of that money was spent on bombs.

Right now the vice president is in charge of Ecuador and the people are awaiting elections. In the last 3 months the government has written a constitution, but nothing has improved. The only thing that has changed is that Ecuador is no longer bending over backwards for the United States.

Currently, people have no control of the political system in Ecuador. The judicial system and government don't work at all. There needs to be a new model for South America. This form of electoral democracy has proven to be non-functional. The people are well organized at the bottom, and in the streets, but keep the elite in power through party politics.

Gregori, the facilitator of this workshop, and some other scholars from South America have written a manifesto for the future of Latin American politics. Hugo Chávez strongly supported this project and during the World Social Forum paid for copies of this manifesto to be printed and handed out to any that wanted it. Unfortunately our luck did not let us get a hold of this vitally important document. However, we are in contact with Gregori, and he is in the process of getting us a copy.

Photos by Bhav Tibrewal, Adam Baz, and Tim Donovan



## Special Feature: World Social Forum 2006 Coverage

# The Solidarity Economy & Cooperative Production Chains

by adam lundquist-baz

Two questions continually resurfaced for me as I drifted through the experiential haze that was the World Social Forum. 1) If some kind of revolutionary accomplishment is the objective, is it enough to merely topple and reconstruct the institutions that comprise the status quo? Or must there be a fundamental change—that is, a transformation of psychology and mode of thought? To successfully realize a revolutionary agenda, mustn't we revolutionize both the politico-economic substructures and the cultural mindsets that prevail? I think that the answer is yes, but the real question is how. 2) Moreover, what are the most effective means of undermining the current capitalist production model? Is it better to simply provide a viable, alternative framework—one that functions outside-the-grid of capitalist production—or to develop one that actually confronts the status quo, rather than evading it altogether? Here, I think that the answer is both. Again, the real question is how.

Well, one workshop in Venezuela stood out to me as providing the most feasible and inspiring response to this frustrating question of How? The answer lies in what is known as a "solidarity economy," a mode of social and economic interaction that emphasizes solidaristic cooperation and mutualism between businesses, rather than the relentless competition and individualism encouraged by the modern capitalist mode of production. In what has been termed a "horizontal economy," small businesses (in various industries) would form mutual agreements and allegiances with one another, in order to keep collective, community-based industries self-sufficient and sustainable. By cooperating with other related businesses—ones depended upon for the production/distribution/advertisement of a given product—each business would benefit economically and ethically.

One such mutual relationship, for instance, might be the exchange of resources which would otherwise go to waste. Take, let's say, a local steel producer, who makes hollow steel tubing for flagpoles or basic plumbing. Instead of paying a special waste company to dispose of their scrap tubes, they sell them at minimal cost to a bicycle frame manufacturer down the street. The

better products from a better world.

frame builder then relies not on over-priced tubing from afar, but on the constant surpluses of his/her neighbor. In turn, the frame builder is able to sell his/her bicycles to a local bike shop for a cheaper wholesale price. The bike shop, another member of this complex consensual agreement, then agrees to offer the aforementioned bicycles at a cheaper price with, say, unlimited free mechanical service, back to the families of those working at the steel production facility. This is what is known as a cooperative "production chain"—a series of mutual pacts between otherwise disenfranchised businesses in a community.

Another manifestation of this solidarity might take the form of a more traditional barter, but one that is made without the imposition of money or any universal 'monetary' equivalent. For example, a chair manufacturer might be commissioned by a local school to make all the chairs for the classrooms. This would be done "free of cost," in exchange for the free education of the chair manufacturer's children. This example is much more basic, but one which allows for the solidification of a cooperative agreement between two actors of a community. Dependence on the products or services of an external corporation is evaded.

The idea of a solidarity economy, I would contend, provides a viable and inspiring answer to the two questions put forth at the beginning of this article. Firstly, regarding the necessity of a revolutionary attitude or mentality (not just the replacement of certain economic or political institutions), the solidarity economy functions to effectively create and encourage a dynamic local community. This community, which by way of its newfound mutualism has become largely self-sufficient and sustainable, has also come to adopt a cooperative mentality. Its priorities now lie in the preservation and prosperity of its inhabitants, and are not tied up elsewhere in binding contracts with foreign companies who are in no way invested in the community itself. Thus, the institutions of the current capitalist mode are undermined, at the same time as a philosophy of communalism and collaboration is developed.

Secondly, on the question of whether a confrontational or oppositional alternative to the

status quo is more effective in its toppling than is an evasive or substitutional one, the solidarity economy provides both. On the one hand, it proposes an alternative model of economic and social exchange, one that functions outside the realm of exploitative capitalist production. Mutual agreements and cooperative policies are proposed instead of the cutthroat competition that currently prevails. Hence the solidarity

Granted, the basic idea put forth in the solidarity economy has a long way to go in its realization, and faces substantial barriers. For one, it challenges the monolithic, all-encompassing force of globalized capitalism that has engulfed much of the world today (needless to say, a difficult enemy to defeat). Yet its fundamental proposals are also quite specific in the requirements for their success, thus making it somewhat tough to implement.



economy's substitutional quality. On the other hand, however—and as a logical consequence of the former—in the implementation of its alternative model the solidarity economy also directly confronts that which it proposes to substitute. Through the establishment of this alternative economy, the current production model is undermined. Consumers are presented with alternate products—ones made within the cooperative solidarity economy—while producers themselves enjoy an atmosphere of collective decision-making and mutual respect. Thus, the postmodern capitalist mode is threatened and directly confronted by emerging solidarity economies. The open markets, which capitalism fought so hard to establish, become its very downfall as new products emerge. "Capitalism," said Karl Marx, "produces its own gravediggers."

Most notably, the solidarity economy offers to function only on a relatively small-scale. It proposes a scaled-down economic model, instead of a global capitalist framework. The solidarity economy is somewhat limited in this regard. It requires a considerable change-of-thought, with a subsequent change-of-lifestyle—one no longer dependent on a global economy. Nonetheless, its proposition of a small-scale exchange economy is essential, I think, to the solidification of a thriving local community. Cooperativism in the means of production is intricately and infinitely tied to a cooperative social relationship, particularly on a local scale. The execution of one will demand the realization of the other. Herein lies the real revolutionary potential of the solidarity economy, and the source of hope for its success.

## Bolivarian Misiones: Decentralized Social Programs Rockin' the 'burbs

by tim dohovan

Some of the most tangible and impressive examples of the Bolivarian process are initiatives called Misiones. The Bolivarian Process is the summation of the social changes leading to a new socialism in Venezuela, with an eye towards a continent-wide change. The Misiones are state-funded social programs whose impacts are widespread, but are targeted mostly at the poor and historically underprivileged. I had the chance to interview four Communist Party education organizers who explained in detail many of the programs. The audio recording of this interview will be available at the World Social Forum Report Back on March 9th, and is always free by contacting me through email (td766@bard.edu). Here are a few examples of the many Bolivarian social programs.

### Education

The most internationally lauded Mision would likely be Mision Robinson. This literacy program enlists thousands upon thousands of volunteers to teach reading, writing, and basic math to illiterate people throughout the country. Illiteracy has been significantly reduced in Venezuela due to this program. All four of the above mentioned organizers were enrolled in either Mision Ribas or

Mission Sucre, which provide free high school education for former dropouts and adults who never attended high school. The organizers ages range from 25 to 50, and each of them had been enrolled in the Misiones for over two years.

### Food

While walking around Caracas, we were immediately and continually impressed with the prevalence of community gardens amidst the smog and commotion of the city. These volunteer-run, organic plots are part of Mision Mercal. Mercal attempts to make widespread more nutritious, locally grown and organic meats, dairy, grains, and produce, at discounted prices. Farmers throughout the country have collaborated with Argentinian cattle farmers to increase the quality of their meats through education on selective breeding and husbandry, and with organic farmers from Cuba and South America to assist in the conversion to permaculture practices. There is also a great imperative placed on the country's self dependence for food production. The organizers told me that the country was nearly free from such imports as tuna and chicken, due to the bolstering of the domestic supply of these foods.

### Socio-economic Transformation

The most ambitious program undertaken is arguably Mision Vuelvan Caras (Turn Faces). This plan is an effort to rework the Venezuelan economy into one that has social rather than strictly fiscal objectives. This is a tall order, but after experiencing the transformed community of el Barrio 23 Enero, it seems entirely possible for a more widespread conversion. Vuelvan Caras seeks to empower the citizenry via participation in sustainable social development. The informal economy (street vendors, etc) is particularly concentrated on, alongside other groups historically marginalized in economic and social spheres.

### Healthcare

Throughout el Barrio 23 Enero, newly constructed two-story hexagonal houses (not dissimilar from the gatehouse across Annandale Road from Sands House) spot the cityscape every few blocks. Each of these buildings house a Cuban doctor on the second floor, and his or her practice on the first floor. These medical practices are the result of Mision Barrio Adentro (Inside the Neighborhood), a comprehensive health care initiative. This mision

provides free, quality community health care which includes dental, orthodontal, and vision care. There is also an aspect of the mision focused entirely on preventative medicine, aimed at the poorest neighborhoods and regions. While not technically under the aegis of this mision, there is also a Mision Miracle, which is really more of a collaborative effort between Venezuela and Cuba. Miracle will provide surgery, treatment, and corrective glasses for over six million people throughout the country who have until now lacked modern medical treatment for curable blindness.

### Housing and Land Reform

One of the common critiques about the Bolivarian process is the lack of improvement in the area of land reform. Mision Habitat was instated over six years ago, but the gains it has made have been only a fraction of its intended success. Habitat was created to build new houses for the poor in "integrated zones" that facilitate access to healthcare and education, but in six years, only 10,000 houses have been built. Mision Zamora is an attempt to redistribute and expropriate land among poor Venezuelans, but it has been met with the same criticism as Mision Habitat.



# Special Feature: World Social Forum 2006 Coverage

## The Struggle of Indigenous Venezuelan People

by rj skypala

The indigenous peoples of Latin America have arguably been the most historically abused and politically disenfranchised group in the region's tumultuous history. For almost six centuries they have been subject to insurmountable levels of abuse and pillaging that currently leaves them—as with most other tribal peoples—malignantly neglected by the developed world. They have already been thoroughly marginalized as political entities and have continually been forced to move off their land to make way for the grand achievements of human progress. The older methods of colonialism that have killed, raped, and enslaved Latin American Indians have been exchanged for new ones that allow liberal minds to assume a clean conscience and serve to facilitate the expansion of the global capitalist order.

Estado Zulia is one of Venezuela's 23 states. It is located in the western corner of the country and shares a border with Colombia. The indigenous peoples who occupy the Guasare-Socuy river area in Zulia are currently faced with the threat of having to leave their land once again because the Venezuelan government plans to expand coal extraction in the region from 8 million to 36 million metric tons per year. The Venezuelan Ministry of Development created a coal mining development agency to work with foreign energy companies in order to create three more mining facilities along the river as well as a railroad, and a National Guard Garrison to protect the facilities.

There are two existing mines along the river that have already displaced thousands of people and left a mark of irreversible ecological devastation. The metallic wastes that the mines produce have been linked to pneumoconiosis, a respiratory disease that causes lung cancer.

Additionally, contamination by these metals has directly affected the lives of the Wayuu, Bari, and Yupka tribes who depend on the river for water and food. A study conducted by the Simon Bolivar University found contamination in the river water and the fish that are eaten by the peasants. Even if the companies do not succeed in securing the last fragments of land from the Indians, they may still make the land uninhabitable.

These facts raise questions about the lack of popular opposition to the creation of more mining facilities. A possible reason for this issue's absence from the public arena is that the Venezuelan government has created a vigorous propaganda campaign that falsely depicts these coal-mining operations as a benefit to the people and the region. While some propaganda is funded by multi-national corporations, it is all carried out by Venezuela through state-run television and radio. In fact, a new television station was created for the specific purpose of dealing with the extraction of hydrocarbons, its implications, and expansions.

The Wayuu, Bari, and Yupka refuse to be forced off their land and are willing to use physical resistance to protect it. The legal implications are extremely convoluted: although the tribes were given the land, their deeds are not honored by the Venezuelan state. There is also a tricky

stipulation regarding the sub-soil land. Since the mining takes place below surface, it is not considered to be part of the land that the indigenous peoples actually own. Ultimately, legal or extralegal forces will find some way to de-legitimize the indigenous ownership of the land. On the Colombian side, paramilitary organizations have already been used to put down guerilla resistance. The government of Venezuela will not be

Hugo Chavez of the consequences resulting from the current mines and they have advised against the expansion of coal extraction. However, Chavez and his cohorts are in full support of the expansion of coal extraction. It is likely that he realizes the importance of energy production not only for the Venezuelan economy but also as a necessary aspect of Venezuela's political and economic



so quick to resort to such tactics, but it is not without precedent that private military forces would be used to appropriate the land desired by these companies. The intermarriage of capital and technology will make it difficult for the Bari, Yupka, and Wayuu to fight this enemy, but there are no certainties. They have survived centuries of brutal European colonialism and now they must persist in fighting off the menace of the free market.

The Venezuelan Ministry of Environment and Natural Resources has informed President

strength. Chavez professes a resistance to neo-liberal economic policies and, to a certain extent, the invasion of private capital into Venezuela. Many multinational corporations—such as Chevron—have interests in this region and Chavez's support of these interests brings to the surface what seem to be inconsistencies in his policy. Despite his rhetoric, which focuses on aiding the poor and giving less advantages to business—and some of his reforms clearly indicate that he is in some ways doing this—it is apparent that he has embraced the traditional neglect of indigenous peoples that seems to be





## Selections from the Bard Anti-Racist Dialogue

*Belle Zalin – Class of 2009*

For some people the Hal Turner issue in Kingston is over and pushed onto a crumpled page of the Observer in some trash can somewhere. But for some it did more than just take up an hour on a Saturday. In the days leading up to the counter protest, I sat on the floor of the Old Gym, and looked around the room, pleased by the turnout. But now, I look back on that day and ask: Why weren't more people there? I joked with friends that every ethnic person was in attendance, and it was only afterwards that I realized how sad the thought that our school's entire non-white population couldn't even fill a room. After that weekend I started noticing people's desire to ignore racism as if that would make it go away or prevent it from existing. What I also noticed was that the people who ignored it, for the most part, were the people who could afford to; the people who didn't come face to face with alienation, people who did not have stigmas attached to the color of their skin, or who didn't feel their difference everywhere they went. I would love to say that Bard is a safe haven, a place to go when the world isn't treating us right, and in some ways, it is. Unfortunately, this is not true for everyone. For some, myself included at times, the idea of escaping Bard into New York City is what pulls them through the week. What will it take to change the atmosphere of where we live? What will it take to make people realize that some jokes just aren't funny? While making Bard a more diverse campus would be nice, it is not going to solve the attitudes of the student body that already exists. Sometimes, a little can go a long way. You're not going to solve the issue of racism single-handedly, but you could admit it exists and work to eradicate it on campus. Who knows, maybe those of us more "ethnic?"

*Freya Powell – Class of 2006*

I identify as a white female who comes from an upper middle class background. Everyday I notice the lack of diversity in skin color amongst students, faculty and administration. Walking around school, in my classes, and at parties I am surrounded by other white folks. I am in the majority. The way I experience race at Bard is through privilege and knowing that wherever I go, whatever event I attend, I can be sure that there will be people with my skin color present. The only discrimination I encounter on a daily basis is due to being a woman.

*Thomas Arudi – Class of 2007*

I feel that I need a disclaimer (doesn't a race dialogue always need one?) Or, a race dialogue coming from a white person? I am scared of talking about race. I am afraid of being horribly offensive without meaning to be. But I need to be honest or else... well... or else I can't fix myself is where I am going with that thought. Let me tell you what I am recognizing that is really at work within me. I don't believe this is the "right way" but here is what I honestly and openly, deep down, desire for myself from race dialogue—I want to talk about race and unintentionally say offensive things. And then I want people of color to challenge me, yell at me, and then take me by the hand—me in tears, now aware of my sins—and teach me the right way to be. Looking within me, that is honestly what this discomfort, guilt, and fear is asking for. I know that I probably just said offensive things. See—I'm doing it: the fear of saying something wrong. What I "proposed" above is clearly not the right way to go about race dialogue—therapy sessions for guilty-feeling white folk. But what I am more and more aware of is this *fear of talking*. We need to talk openly and honestly. In the A.R.D. we talk about creating a comfortable place to be uncomfortable. I walk into that room and feel different, feel nervous—feel uncomfortable. But everyone there, though coming with all sorts of different needs and expectations, is there for the same essential reason—the recognition that racism is very alive and very dangerous. I have few friends of color. Most social groups that I see on campus are fairly racially segregated. I have noticed these things about myself and about the social groups that I hang out in. But how do I remedy this situation that I find problematic? I have actually thought, when enjoying the odd conversation with someone of color, "Hey, we could be friends, this could be a way in..." It's an ugly thought. This way of thinking objectifies and commodifies those people. But the mindset is there. I see it in myself and do not doubt that others feel it too. Being aware of a need for interracial dialogue and also seeing people very much in terms of their color (I definitely am very aware of people's color. Well, that's not entirely true—I am aware of someone's color when they are *non-white*), how can I interact with non-white people in a way that is not seen (by me) as "an opportunity" or "a chance for contact?" How do I see this person, not as a representative of their color (indeed, as a representative of ALL people of color!), but as... what? "Just a human being?" Am I advocating "color-blindness?" Race, though socially constructed, is extremely important in that it is very powerful. Whether or not race "really exists," the concept is here and is not going away by us *deciding that it doesn't*. Though race itself does not exist, RACISM certainly does. As long as we see in terms of race, as long as we have race-consciousness (or, more fitting to the institutionalized racism of the U.S., race *subconsciousness*) we need to address these issues.

## Here today, gone tomorrow (continued from front page)

options open."

Bard experiences an interesting phenomenon where many students transfer out, but many of those students end up transferring back to Bard. In regard to returning Bard transfers, Nohlgren states, "I think they return because it's their perspective, not Bard... although I've only been here for three years I've never heard someone say 'I'm terribly disappointed with the academics at Bard.' People usually say they're so motivated by a professor or a passion that they need to go somewhere else to pursue it... Usually though it seems like people are looking for a different social scene. In those cases they transfer to the extreme—like a different big university."

Even though many Bard students transfer out due to the social and academic

environment, many students from other schools, mainly larger universities, are attracted to Bard's academic nature and bucolic atmosphere. One sophomore who transferred to Bard in January for his second semester came from a SUNY college upstate, looking for a smaller, more cerebral atmosphere. "I applied to much smaller schools, like Union, Vassar, and the New School." Bard was this transfer's first choice, and he ultimately joined a group of about one dozen transfers to Bard this January. "We had a three-day Learning and Thinking, which was more of an orientation. They just threw all of us transfers together, and we spoke with a bunch of administrators. In my dorm there's about five transfers, and we all had similar reasons for transferring."

"It's hard to do transferring," says

Backlund. "The admission committee is conservative on behalf of the student... there's usually a half dozen places for transfers." She claims that the largest amount of transfer students accepted in one year was forty. Because of Bard's structure of curriculum, transfers who come in are expected to stay at least one extra year in order to moderate properly. Also, transfers suffer from not being able to attend the L&T program and going through First Year Seminar. Backlund states, "There's nothing thoughtful and reflective about transferring at other institutions... [declaring a major] is just a slipping-paper-under-the-door type of thing." At Bard, that is not the case. "We're discouraging [to potential transfers] from the very beginning, but Bard wants beds to be full. So while we're less inclined to admit transfers, if

students leave, we might want to fill in their places with incoming transfers. "Bard usually receives several hundred transfer applications per year."

In the end, Nohlgren believes that the problem is that many students come to college with preconceived notions about what a specific college is going to be like for them. "It's interesting to think of the way media images might have influenced their ideas of college. They think of the ideal place to sit under an oak tree and read Kant. Bard's like that, but it's different." While most students transfer out of Bard for seemingly trite social reasons, this does not include students who leave due to family, personal relationships, academic, and financial reasons. "There's usually a combination with a leaning towards one aspect," Nohlgren said.

## AIDS and HIV (continued from front page)

a simple cheek swab that produces results within 20 minutes and without the use of needles. The test determines if there are HIV-1 antibodies present in the sample. It is highly accurate, producing 99.3% accuracy in people HIV positive and 99.9% accuracy in those not infected with HIV-1. The Duke Red Cross "Know Your Status" campaign brought this test to campus in September. The campaign offered free and confidential HIV testing to students on campus for free. This program increased the number of students getting tested on the Duke campus by

making testing easily accessible and promoting awareness.

Both Duke and Columbia have made testing more appealing, as the tests are administered confidentially and at no cost to students. With many other colleges following this trend one wonders why Bard does not have free HIV testing on campus.

According to Marsha Davis, director of health services, HIV tests were available on campus eight years ago. "There used to be an HIV/AIDS committee which offered on campus tests for HIV briefly, but there was

a breach," and testing services were discontinued. This unfortunate occurrence resulted in a positive test result being sent to the wrong student. It was decided that confidentiality is paramount and students would be better off going to Planned Parenthood (although the clinic in nearby Red Hook will only test women). There is a small fee, but the cost may be waived if it is prohibitively expensive.

In Red Hook, an HIV test costs \$15 and results are returned within two weeks. The Red Hook Planned Parenthood will also be offering the

OraQuick test in early April, returning results in 30 minutes. In addition, the Kingston Planned Parenthood offers full STI and HIV testing for both men and women at a cost of \$30.

Nationally, 1 in 1000 college students are HIV positive. While referring to her time at Bard, Davis said, "Students who have chosen to tell me... from my experience [at Bard]... the 1 in 1000 statistic seems accurate." Although those infected with any STI (sexually transmitted infection) are at a higher risk. Tests for STIs are available at Health Services.

Beyond the immediate benefit of knowing one's status, getting tested promotes awareness. "You can get tested, but it is behavior that ultimately protects you, not the test," Davis says. Thus behavior and awareness are key in controlling the spread of HIV/AIDS, and as informed students, changing behavior on campus will undoubtedly add to a better campus climate and work towards fostering support for millions of people worldwide infected with HIV and AIDS.

## So Hot Right Now!

**The Bell Tower** – For whom does this shit toll? Daaaaammmmm!

**Aspirinwall** – Sheltering scholars in style since 1865. And apparently only the elite of the bunch get a desk here. Faculty, if you don't have your office in this building, and you are NOT Chimua Achebe, you are probably going to be "Associate" forever. Academia's a bitch like that.

**Stem Cell Research** – Fetus-size abortions! Yeah!

**Boxed Wine** – Drunk-in-a-box. Bonus points for extracting the bag and swilling it, udder-style, as did the yeoman animal-flask swillers of yore.

**Backpacks** – Apparently, these are mad convenient ways to carry books and other academic paraphernalia. Backpacks are hott!

**Stand-up Night** – Are you telling me that there's brand new stand-up every Wednesday night at 9 in the café? Is that what you're trying to say? It's just that I've been listening to a lot of pge-co... I have this constant ringing so... I'm sorry, what was that?

**Weed** – Listen, let's all stop smoking, get off the couch and go skiing. Skiing down a mountain of blow.

**Ukuleles** – It needed to be said. Even the glorified wind-chimes they've got over at the Gamelan Ensemble aren't as annoying as these Lilliputian pseudo-instruments. Unless you are an obese Hawaiian man or Adam Sandler, please do not play a "Uke." Or a "Didge," for that matter. Really, just don't.

**Jewish Buddhists** – Excuse me? Why don't you go join a book club, you New Age Jew-Bhu Gurus. They really do call themselves Jew-Bhus, we are not making that up. Jew-Bhus. I mean, is this a religion or a sneaker for tween girls?

**Michelle Kwan's Groin** – Damn, that shit is cold.

**Winter Olympics** – Frigid. Ever since Michelle and her pelvis hung it up, it's all been downhill. And not in an exciting, sliding-fast-downhill kind of way. I mean, is "Turin" Italian for "one embarrassing wipeout after another?" Bode's got the drunk excuse, but everyone else seems to have wrecked their ass due to everyday choke-artistry. But that one black guy won a gold metal. So that's one thing.

**Meth Labs** – It sounds like fun, but trust me, these bitches'll blow up in your face. Shit has killed more Amish than rickets, scarlet fever, and buggy accidents combined. Also, the feds are cracking down. You can't even get yourself a bottle of Robitussin without a background check these days. It's not worth ruining your pretty, pretty smile.

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## Not so Hot!



by jon  
dame  
and leah  
finnegan

# Native American Hallucinogenic Ritual Under Fire: Ayahuasca vs. AG Gonzo

by jesse malméd

Supreme court ruling on Alberto Gonzalez vs. O Centro Espirita Beneficente Uniao do Vegetal rules in favor of religion/hallucinations.

Last Tuesday, in a decision many have called "awesome," the Supreme Court issued a ruling that allows for and legitimizes the possible use (for religious purposes) of the South American psychedelic tea Ayahuasca (a Quechuan transliteration, so this is just one of several spellings) by a New Mexican Christo-digenous sect whose roots are in Brazil.

For a little context, lets head back to 1999, when O Centro Espirita Beneficente Uniao do Vegetal's leader Jeffrey Bronfman (who looks like a bald, less psychopathic version of Willem Defoe and used to sometimes give me rides home from middle school) had 30 gallons of the tea, the chief psychoactive of which is DMT, seized from his office in Santa Fe by the feds (who were posed as the fuzz, following an inability to find their pig costumes - but all jollity aside were in fact customs agents).

Quickly thereafter, Bronfman struck back with a team of fancy lawyers, a stock of family money (he is related to the family behind Seagrams, though legend has it that his side of the family broke away during prohibition so as not incur the wrath of some distant god and some closer authority but had made enough money that even now, several generations since, no one in the family holds what could be termed a "job") and the confidence of disparate groups like religious activists, First Amendment activists, devil-stick free-drone heads, ethnobotanists and erowid-stalkers and sued the Department of Justice for violating the 1993 Religious Freedom Restoration Act. Essentially, they were "busted" (-head speak) for the importation and use of a "schedule 1" drug banned by the Controlled Substances Act which they claimed was "way bogus" because not only is the experience of ayahuasca far beyond what most would term "recreational" (it involves a great deal of vomiting and bears the type of spiritual intensity that would seem incongruent with the lifestyle of a disingenuous seeker) but that it is used within strictly religious confines with guides and a number of psychological and corpeo-healthical checks in place.

In stark contrast to the great majority of legalese-infused statements and this article, everybody's favorite John Roberts (the chief justice one, not the Caltech chemistry legend) spoke with great concision and eloquence on the matter: "the Government's argument echoes the classic rejoinder of bureaucrats throughout history: 'If I make an exception for you, I'll have to make one for everybody, so no exceptions.'" If such use is permitted... for hundreds of thousands of Native Americans practicing their faith," this too seems legit. Further, he seemed skeptical about the "zero tolerance approach" the Bush administration touts.

So, here's a little sampling of my own brand of brevity: ayahuasca, a don't-fuck-with-me-unless-you're-real type of hallucinogen *a la* peyote, *iboga*, etc. was used for religious purposes in my hometown by adults I know (disclosure, not swagger) until g-men busted down an adobe door and stoled it all up, but now it looks like those nouveau-con seersuckaz who'd like phrases like "mind-blowing" to be limited to literality (slamma-jam!) have failed in their attempts to harsh on the freedoms guaranteed by the Constitution.



ACRO CLUB!

MEETS TUESDAY  
AND FRIDAY  
AT 5PM

E-MAIL  
JD386  
FOR INFO

A.K.A.  
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Did you know that the Free Press accepts any non-fiction submission? The Free Press operates as a loosely-coordinated collective, where anyone can take on any role, including layout, editing, writing, administration, peanut gallerist, comics artist, or anything else. So, for next semester, consider the Free Press, Bard's only independent newspaper

# Joining a Cult 101, or, How to Make Money off Stupid People

by claryn spies

Two Mondays ago, Bard College was honored by a visit from four young adults from Zendik farm, creators of that infamous slogan, "Stop Bitching! Start a Revolution!" found on T-shirts from here to Montana. About twenty Bard students showed up to see what all the fuss was about.

I didn't learn much from the talk. Basically, their philosophy is this: the world's pretty screwed up, we spend our lives being sold slogans (you'll understand the irony in a minute), and we don't pay enough attention to other human beings and how they're feeling. Other than that, the presentation had no content. A few years ago, the Zendiks started making and selling bumper stickers saying "Stop Bitching! Start a Revolution!" In a shining moment, one of the Zendiks explained their campaign. "We stopped and said, 'What does that even mean?' and we didn't know, so we decided to stop making them." In months following, though, they heard from a number of people asking where they could buy the bumper stickers . . . "so we started making them again, and now we have T-shirts, too!" If that isn't some solid logic, I don't know what is.

The four kids with huge Z-shaped medallions around their necks were excellent question-dodgers, each repeating what the others had said and laughing together (to the confusion of the audience) to the point that it was almost eerie. When asked what they meant by "revolution," they replied, "All of you are the revolution!" and when asked what they were doing to assist the revolution, they responded, "This!" I'm still unsure what "this" was, and when pressed on the issue, they didn't have much to say. Look, it's great that they're angry. I'm glad there are people out there who understand that American culture is pretty ridiculously messed up. But I got the feeling that the Zendiks are doing a whole lot of bitching and not too much revolting.

Zendik farm was founded by Wulf Zendik and his life partner Arol in the Sixties, two Beatniks looking for a way to avoid the "Death Culture." The website, full of their rants about socially-cultivated fear (also ironic considering their fear-inspiring rhetoric), also hosts profiles of many of the fifty members of Zendik Farm. Most of them seem to have been picked up in their late teens or early twenties, at difficult times in their lives, along with a smattering of drug problems and mental disorders. Highlights include Jana, who "likes horses and skinny, artistic, neurotic guys" and "used to play the accordion but we don't talk about that much." Then there's Brett, also known as "Mr. Morbid," and Erim, who is prone to "profane outbursts when encountering anything that might scare, startle, or otherwise surprise him."

The repetitive catch words

used by the speakers that visited Bard (including "psychopaths" and excessive use of "fuck" as a descriptor) all made sense once I started reading the Zendik website, which is almost entirely comprised of Wulf's teachings. Wulf and Arol use these words excessively, and the language and demeanor of the speakers seems to have been modeled precisely after Wulf's.

His biography elaborates on his charisma and avid sex life. After his death, his widow Arol took over as leader. A statue of their daughter stands in the courtyard of the pristine-looking

organic farm.

Still hoping to figure out what in hell the Zendiks were talking about, I decided to do a little research on everyone's favorite reliable news source, Google.

Searching for the terms "Zendik" and "cult" came up with five hundred results. Everyone seems to be a little confused about whether or not the Zendiks are a bonafide cult. "Cult" is defined as "a religion or religious sect generally considered to be extremist or false, with its followers often living in an unconventional manner under the guidance of an authoritarian, charismatic leader," all of which the Zendiks seem to embody. While their name appears on a couple of Cult Watch sites, it's pretty generally agreed that they're not dangerous. As far as brainwashing goes, being brainwashed into being an angry but apathetic über-hippie probably isn't the worst thing that could happen.

The clincher was finding a blog entry from a person who claimed to have spent a week on Zendik farm (yes, I know, everything you read on the Internet is true). He claims that after five years, he is finally ready to talk about how the

Zendiks messed with his head in one short week. To join, you must cut off contact with all outsiders (friends and family included). True to their golden rule of "honesty," "group humiliation" and "public shaming" are part of the Zendik diet. Couples are not allowed to be together if the group disapproves, and often get together on group recommendation. On their North Carolina farm, they had a shack where potential couples were sent for Date Night, consisting of nothing but a mattress, where they were told to get to work.

I don't think I have to explain what's wrong with Zendik Farm. They're so ridiculous that I can't believe their existence would tarnish the name of revolutionaries anywhere. Don't get me wrong: cult or no cult, I didn't disagree with almost anything the Zendiks said, as that was exceedingly little. They were very nice, and it seems like their hearts are in the right place. And really, I just think it's kind of funny that they're making their entire income ripping

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# ...and then there was Budget Forum

by owen conlow

Let's talk, very briefly, about Budget Forum. First I will give an abridged description of the normal proceedings, as it was called to my attention that not everyone knows how it works. The budget allotments are posted a day or two before the forum, and clubs are required to submit their requests for money or other amendments before the forum begins. On the day of, Kline fills up around 8 pm, and the forum usually gets underway within fifteen minutes of its scheduled start time--not bad for Bard. It begins with necessary announcements pertaining to the budget, other club and government concerns, and policy changes. The various committees of our government then take their roll calls and, barring ridiculous outbursts, the beer gets distributed. The amendments are then announced; those clubs wishing to take money, and those who are being attacked for money, send two speakers each to the floor to argue for or against the exchange of funds. Students in attendance may choose to make "points of inquiry," "points of information," or if they become impatient with the fighting that tends to consume the room, a "motion to vote." Any student in attendance may or may not make any one of these demands, and any member of the Central Committee may or may not choose to recognize the request and get said ball rollin'.

This year's Budget Forum began as the most successful and productive that I have ever witnessed. Student government and students alike should be congratulated for this accomplishment; such order and respect was unprecedented. Although there was no headcount this semester, I know for a fact that roughly 500 people attended last semester's forum. Based on that number, and how crowded the room was then compared to this one, I would say that this semester's kicked off with somewhere around 250 students: a considerable drop, but not impossibly small.

Although I first marveled at how much more manageable this number was, I later realized the problem with such a low starting attendance is the midway exodus. All of a sudden, I could see almost everyone in the room without moving from my seat, which meant there were not many people at all. I should have foreseen this problem when there was not a mad scramble for beer upon distribution. Adam Baz, Chair of the Planning Committee, remarked that this was the first time that too much beer had been purchased -- in fact, this was one of the least attended Budget Forums in recent memory.

Aside from low attendance, other factors contributed to the smooth kick-off this year. Foremost is the new amendment policy, which requires clubs to submit budget amendments the day before Budget Forum at 5pm. The new policy serves multiple purposes: it gives the Planning Committee time to review the amendments beforehand, speeding the forum up, it cuts down on spur-of-the-moment (or drunken) amendments which are poorly planned and waste time, and it ensures that clubs put some thought and effort into the process, presumably allowing them time to prepare a good defense for the following evening. I think most of us can agree that the Planning Committee did a good thing by instituting that policy. Aside from that major policy change, it was clear that the governing bodies had put a good deal of planning into this forum and certainly followed through with it. In particular, I would like to commend them on a much better vote-counting procedure than recent forums. (On the subject of Student Government, I should mention that hardly any members of the Educational Policy Committee and Student Judiciary Board were in attendance during roll call, but I [thebardfreepress.vol7.issue7](http://thebardfreepress.vol7.issue7)

should also mention that it's fine with me if it's OK with you.)

So if we can agree that Student Government did its best to make this forum a quicker and more effective one, we then *have* to ask why it still took almost three hours. I've got a few ideas, but honestly I'm running out. Budget Forum has been the subject of numerous Observer and Free Press articles, as well as several smaller forums specifically intended to make it work better. It's safe to say that anyone who is interested in the process has obtained, or had access to, all the necessary information to evaluate and contribute to the process. And after all that, it still seems as though the best thing that happened to Budget Forum is that a lot of people *didn't* come to it. Is that OK? Should we be happy that our implementation of direct democracy is most manageable when it is least effective? Maybe I'm being obtuse for thinking that's a bad thing, but I really can't get my head around it.

Last semester, I wrote a post-forum article imploring people to go to this Budget Forum, listen to what people had to say, and vote for things they believed were worthwhile. In the most recent issue, Jon Dame wrote an article modestly proposing that "nobody go to Budget Forum," because people who go, looking for a good time, muck up the process. Upon re-reading these articles, I'd have to say that I don't agree with either of us and admit that I am at a loss for ideas. I think Jon made some good points about letting the past go, however I think that he is guilty of idealizing Budget Forums of the past. I should also point out that he proposed no ways to make the system better. Of course, anyone is entitled to criticize how we do things, and no one is obligated to do anything about it, and I'm guilty of both, but I sure as hell hope that somebody thinks of something creative and different in the future. While I do believe that we are clinging to a flawed system, I believe that we are doing so out of a lack of options, not a lack of trying.

One thing that I think could have been done to make this forum a better one would have been to alter the order in which amendments come to floor. I believe the question of amendment order is a very difficult one, but if one club presents three hostile amendments in a row, it tends to cause tension, mixed with exhaustion, throughout the room. Anyone who has attended a forum knows the feeling to which I'm referring. It seems as if no matter how well-intentioned a club is, after they are shot down once, they tend to fail the follow-ups as well. I'm not faulting anyone for multiple amendments, but there are certain times that forums all but die from one or two club's repeated failures, plunging the entire room into a state of unrest.

I think it's safe to say that no one enjoyed sitting through numerous amendments that involved yelling and fighting between two groups of people, lasting around twenty minutes, and ending in no monetary exchange. If we take that as a given, then logic points to the idea that we should break up multiple amendments by one club and distribute them throughout the night so that no one interest group dominates any length of time and therefore (hopefully) avoid animosity that builds when the same people are under constant attack. It has been brought to my attention that this logic is flawed as well, because although attendance may remain higher for longer,

it will eventually drop off and those groups that can bolster the highest attendance later into the night will dominate funding requests.

money from the Emergency Fund. While I appreciate the overwhelming amount of good things that were said about the Free



Although attendance is an important factor for any club, it becomes more important later in the night when the ratios are easier to tip. So perhaps it would work to limit the number of requests a club can make in one forum. I don't really believe that that is a good answer, but I don't know at this point; it seems as though every year we try something new and every year it's a little better, but not markedly so.

In summary, this forum was roughly as long as most in the past, wrapping up somewhere around the three-hour mark. Somewhere in the middle of the second hour, things seemed to spiral into the usual pattern of nonsensical, popularity-based rants with little or no mention of anything that might convince someone to vote at all, let alone pick a side for which to vote. Although I give Student Government a lot of credit for working to make the forum more manageable, I believe that the order in which the amendments are presented is something that they overlooked in importance. Very few hostile amendments passed, but among those that did were requests from the Emergency Fund by the Old Gym and the Root Cellar. My notes are pretty illegible, but it looks like the Art Co-op also took \$50 from the Film Committee. Many friendly amendments (requests for money from other clubs which do not get voted on) were honored.

In closing, I would like to talk about something that is loosely related. Many hostile amendments failed at this most recent Budget Forum; among them was one from the Observer, requesting

Press in the dialogue that ensued, I was saddened to hear them said in the context of berating the Observer. Whether or not the Observer should have gotten the money is not the issue. In the past, there was animosity between the two papers, and I can remember some very heated attacks during a 2003 Budget Forum. But those days are gone. I would urge students to recognize the heightened standards of journalism that result from separate publications.

Bard Theater  
Presents

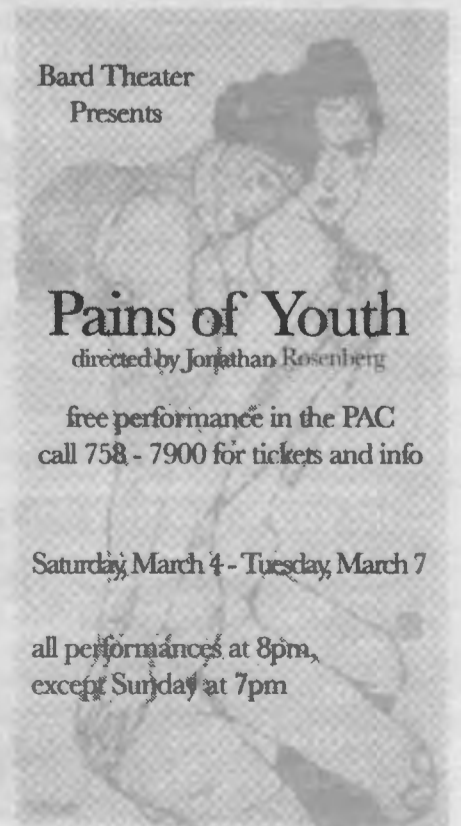
## Pains of Youth

directed by Jonathan Rosenberg

free performance in the PAC  
call 758-7900 for tickets and info

Saturday, March 4 - Tuesday, March 7

all performances at 8pm,  
except Sunday at 7pm



## Making the band: Artist/Musicians Spotlighted in Curatorial Center Show

by geir Haraldseth

There's a hell of a lot of art bands out there, especially if you consider the utter vagueness of the term "art band." Thousands of bands are formed in art schools, like here at Bard, and a lot of artists are in bands, and most groups have some sort of artistic intention to their work. Even pop songs can be smart and self-reflexive these days. *Making the Band*, an exhibition at the Center for Curatorial Studies, presents the work of two bands, Black Leotard Front and My Barbarian. The two groups work within the art world, using the band as their media, and the concert as their performance, all the while releasing records, touring, and hiring and firing bandmembers.

Art/music has a long history, from movements and groupings such as Futurism, Dada, Surrealism, and Fluxus, to artists actually trying to make sound visible through synaesthesia, working with scores, doing art work for album covers, or set designs for tours. In addition, there's

a move on the part of museums and galleries to ask bands to perform at openings or at club nights, but seldom are the performances given the chance to last beyond their one night engagement. The problem with artistic practices that are of a musical nature lies in the format of the concert. How can one exhibit a concert? How can one think about entertainment and ass shaking in an art context? Performance art has attempted to deal with the problems that arise when it comes to representing the performance through documentation, to the extent where the two have become inseparable or interwoven. Performance art also has a history, a specific discourse and topics that reinforce some kind of solidity in a genre that is, by nature, all over the place.

*Making the Band* will present two concerts in an exhibition, focusing on footage that wasn't really meant for screening in an art context, but intended as simple documentation of an event. The two bands in the exhibition operate within two different economies even though both groups play music, perform, and

so on. The Black Leotard Front has gallery representation which means that props, costumes and promotional photographs can easily end up as commodities, while My Barbarian's choice not to have an official representative in the art market has led them

produce a map too large for any show and cover more genres than just art and music. The selection should, however, highlight a relationship between commercial music and art.



Black Leotard Front, "Come On" (Sportscar Version ("We are Standing at the Gates of Eternity...")) performance still, 2003

to work within a structure of commissions and residencies. One is not necessarily better than another, but both trajectories will be presented in the exhibition.

The hallway at CCS connecting the two galleries contains material that points to a shared history existing inside and outside of art history. The Futurist manifesto by Filippo Marinetti indicates the artistic license that has been the backbone for artists and musicians experimenting with instruments and sound. A poster for Andy Warhol and the Velvet Underground is a reminder of one form of collaboration between art and music of a commercial nature that has become etched into our cultural history. Laurie Anderson's 12" "Oh Superman" placed itself at number two in the British singles chart in 1981. Critic and author Susan Sontag's lyrics for Fischerspooner's song We Need a War from 2005 was featured on their second album, *Odyssey*. These are just a few examples of many. An exhaustive list of precedents and points of reference for these two bands would

### Black Leotard Front

Black Leotard Front formed in 2000 after Delia Gonzalez, Christian Holstad, and Gavin Russom took part in a loosely knit performance group called Fancypantz. All three members have individual artistic practices. Delia and Gavin have worked together since the late 1990s, mostly in sculpture, film and video, but also releasing albums and singles on DFA records, touring the world both as Delia and Gavin, musicians, and Delia and Gavin, artists. Christian Holstad's work has been exhibited all over the world and he is known for his complex installations and sexually charged collages. The group appeared publicly for the first time at Gavin Brown's Enterprise in 2002 and toured Europe in 2004 on their "Eurotard Live Tour '04." The two years between their formation and their first official outing was apparently spent in the woods, performing for an audience of only themselves.

"Casual Friday," the performance

shown in *Making the Band*, was released as a single on DFA records in 2005 and received rave reviews in music magazines. The 15-minute krautrock disco thumper was made for and performed in Tokyo in 2004, and Hamburg in 2005, and is shown in the exhibition. "Causal Friday" is set in an office environment where the workers are taken by the urge to welcome their hedonist instincts in the board room, perhaps due to their S&M-style plastic office wear or the repetitious flow of everyday activities such as typing, talking on the phone, and handing out memos.

### My Barbarian

My Barbarian formed in 2000 after the three core members of the band had been working on different theater and music projects in Los Angeles. The band played its first concert opening for Imperial Teen, a rock band that was famously name-checked in Bret Easton Ellis' novel *Glamorama*. My Barbarian continued to play venues as diverse as the Knitting Factory, Passerby at Gavin Brown's Enterprise, and Redcat, while taking part in group exhibitions and collaborating with artists such as Glenn Ligon, Candice Breitz, Jeff Ono, and Lara Schmitz. The members of My Barbarian all have very different backgrounds. Jade Gordon is a professional actress, Malik Gaines is a curator, critic, lecturer, and a play-write, Alex Segade is a video-artist and performer, and together with artist/musicians Scott Martin and Andy Ouchi the band has played shows in clubs, caroled, and danced their way through the art world. My Barbarian has been offered a number of residencies and commissions over the last six years, resulting in work that is sometimes specific to that brief, and that has not been performed as a whole since.

"Gods of Canada", a performance presented three times during Canada day weekend in Toronto, is good example of this. The band took on superhero identities that celebrate the virtues of Canada. Universal Healthcare, Decriminalized Marijuana, Gay Marriage, and the Group of Seven, a selection of Canadian landscape painters, are among the things that the LA group envied about the Canucks. The group pulled information from a number of different sources, fictional and real, including comic books, TV shows, history, politics and a first grade teacher. The result is a riveting performance that might say more about the state of affairs in the USA than about the state of Canada's health care system.

## Being an artist/musician: A view From the Inside

by zak kitnick, lead singer of alcoholocaust

The artist/musician, whether working as an individual or in collective, has broad associations and a long history. Perhaps because of this broadness the artist/musician is a tricky thing to define. Art bands have been sidelined, existing as a more "collective" alternative to the art world, but accepted and welcomed as entertainment for gallery openings<sup>1</sup> and, to a much lesser extent, onto the walls of those same institutions in some manifestation.

In many ways, art bands have emerged as a distinct genre of the performative arts, i.e. performance art, and must deal with many of the same problems. The musician/artist has an advantage in an additional and frighteningly perfect new medium: the music video. Live musical performance, like those early performances from artists such as Abramovic, Beuys, Burden, and Acconci, suffers from the translation and dilution of documentation. The ephemeral nature of these performances, and the seemingly eternal life of the representations of

these performances in photography or video point to the imperfections of both, and I look with optimism towards the music video as a solution to this problem. Aside from live performance, or music on tape, the artist can work within the existing vocabulary of the commercial music video to create something that is whole, performative, musical, lasting, and, by this definition, saleable and showable.

Although growing out of performative roots, the vocabulary of the music video, usually differentiated from video documentation by more rapid editing and additional imagery, might resemble video art more closely than work by the grandparents of performance. Without attempting to capture or translate one event, art bands are free to slice imagery, create narratives, and utilize video technology to make a more potent video experience.

Still, many artists have taken a low-tech approach to music videos. To the best of my knowledge, while Joseph Beuys was capturing

his live performances in a few iconic photographs (essentially prohibiting video documentation), he recorded what seems to be a German political pop song in the early '80s. In this video Beuys shouts out the words and swings the microphone alongside three female back-up singers, a few guys on guitar and a drummer. While it seems odd and out of touch with his other work, the political and performative are both present. I would not, however call Beuys a member of an art band.

One contemporary example of an artist/musician who seems to define the pairing of these two words is Cory Archangel. Making work on both sides of the "I", in art and music, most of Cory's work seems to exist somewhere in the middle area. Perhaps his primary tool, the computer, acts as the unifying element. Speaking about BEIGE, the "umbrella" under which he and three friends release everything they do, Cory says, "we do not really see any difference between audio and visual work."<sup>2</sup> For all his versatility, Cory

is everywhere. He makes movies, DJ's at openings, and produces an enormous amount of what he might describe as "internet garbage."

The artist/musician tends not to be taken seriously, in part because of the inherently jovial nature of music and its sometimes lighter subject matter; the enigmatic artist/musician can only be recognized as a "serious" artist when the dated modernist lens is discarded. This artist/musician cultivates a sense of celebrity by showing his or her creativity while stimulating multiple sensory receivers. Sound, music, performance, this is multimedia. (Footnotes)

<sup>1</sup> The versatility of the commercial gallery, usually characterized by open space, makes it easily transformable into a space for music. In addition, art bands also 'utilize' the gallery space and draw crowds in the off hours when the space would otherwise be empty.

<sup>2</sup> <http://www.turbulence.org/curators/salvaggio/arcangel.html>

check out  
this and other  
shows at  
Bard's Center  
for Curatorial  
Studies when  
it reopens  
this month

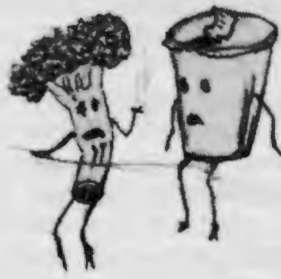
also check out  
the curator's radio  
shows on WXBC:

Wednesday, March  
15 10pm-midnight

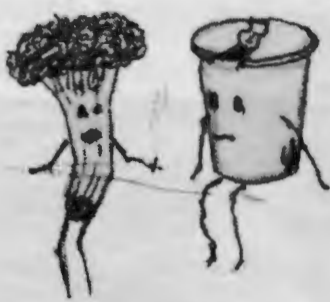
Monday, March 20  
10am-noon

Did you say Battles played in the MPR?

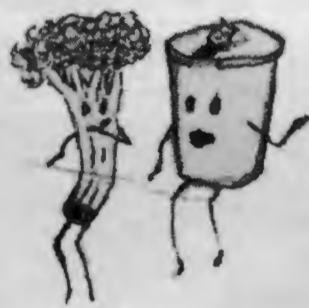
Yeah, why?



I mean, what's so 'multi-purposeful' about it?



I guess it's equally suited for any occasion...



You mean it sucks no matter what happens there?



Yeah...

by owen conlow

## SANDS



## SANDS CO-OP!



\* ALANA BUONAGURO \*

Looky like you  
gots da Bard  
Flu. by M.C.'s  
"Rise"  
The Salavada  
Shower

## Eumblj

by jesse malmel

SOME THING ABOUT ○○○○ AND ○○○○

WHY THE DUDE WENT TO THE PUNJABI TAXIDERMIST:

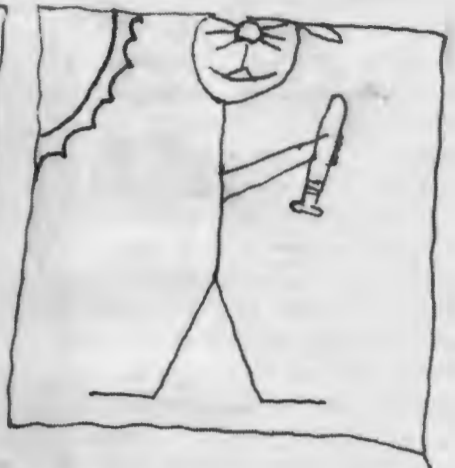
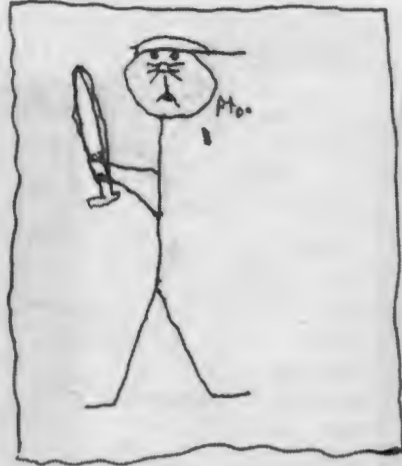
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 ED D I D ○○○○  
 K H I E R N ○○○○  
 R E V I E W ○○○○

# FROM PERS

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 email submissions to:  
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 Bard Papers

# Baseball Kat

by michael knight



Sandwich made of hair?  
Whatever, man.

I got a buddy in Roche  
and a guy running Eli Lilly.  
It's serious!

Donkey Punch Country  
tested well with males  
age 18-35...

I watched a 17 year old  
gang leader walk into the  
African Sunset wearing a  
necklace of human hands

# Meblju

by jesse malmel

WHAT THE ANTI-  
JEWELRY CRUSADER  
WISHED FRIENDS +  
FOES ALIKE:



○ ○ □ ○ □  
N U R N Y

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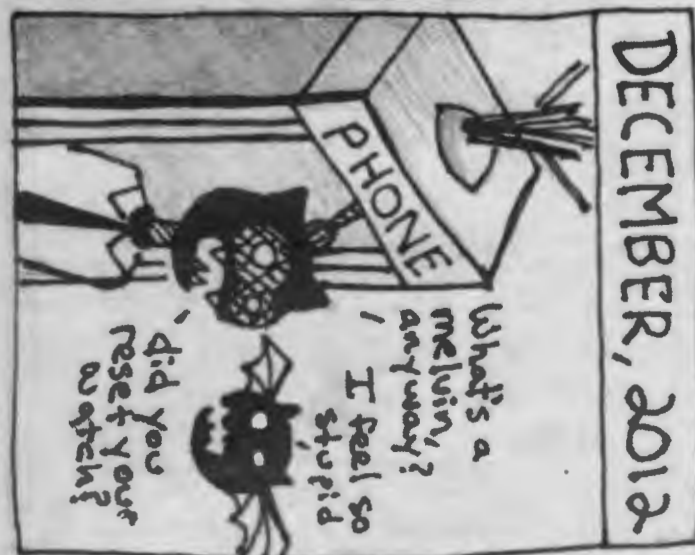
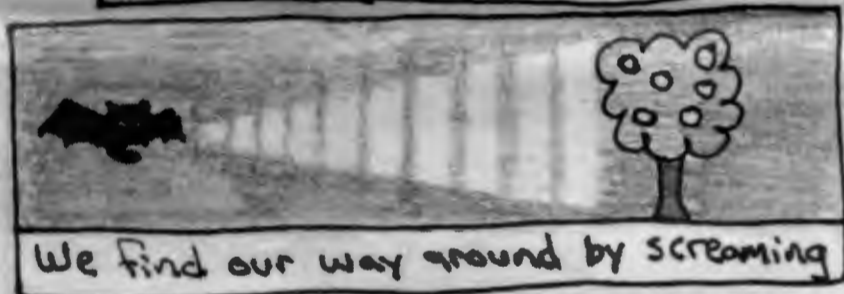
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Loog

#15

"HAPPY 0000 000!"



# Just WHO is Metro Mall Art And Science Fair?

by maude standish

Metro Mall isn't a who, it is a mall located in Queens. To be specific, a dingy indoor mall, a relic in itself of grandiose consumer expectations. A mall of no slight proportions located at the end of the M line, settled into a neighborhood where two-thirds of its residents are dead (it is surrounded by graveyards). Metro Mall shares the same voodoo powers as its dead neighbor: Harry Houdini is buried in a graveyard adjacent to the mall. To walk around Metro Mall is to experience all of the special anxiety that a marvel of man creates (will I ever be as large as this thing?). To enter Metro Mall is to enter the confusing decline of commercial space, an atmosphere as claustrophobic as one Houdini's box of tricks. It had a Radio shack but that closed. It has a Subway that just moved in. It has a photo booth.

It had an Ooba Dooba play room; now it has a Funtopia. It has a business card machine. It has a BJ's and a Kmart too. At night it is also a Police academy training center. And now it will be the location for the Metro Mall Art and Science Fair!

The fair is a competition (without

winner or losers), divided into two categories: Double sided posters (aka Art

Jacques Vidal - Air Filter (spinning and huffing) 2003



like a puppy), "This event provides the first ever opportunity for the worlds of art and science to truly merge, and serves as an experiment in the social engagement with art and hobby science. By culling from the cultural memory of events like science fairs and poster contests, this exhibition hopes to form a bridge between what was known to be publicly appropriate and what has never before been publicly available. Using the established parameters for each field (posters for art, tri-folds for science) both ends of the societal strata will be explored and altered."

and Tri-fold presentations/experiments (aka Science). The organizer, Jacques Vidal, is a Queens artist and the president of the Queens Artists Trust Alliance for Communally Aligned Artists. He breathily exclaimed, in the form of a press release to me (picture an email panting

and the fervor of the organizers is cumulating. Soon the erection of great pillars in the lacuna between art and

Jacques Vidal - Air Filter (spinning and huffing) 2003



The fair itself will be held on Saturday, April 1st (the end of Spring Break) in the food court. Your attendance while not required is welcomed! So far many inventors and artists from across the country have submitted works,

science will commence! Fortunately for you aspiring (and inspiring) artists and concealed scientists the fair is still open to submissions. For more information visit [www.metroall2000.com](http://www.metroall2000.com) or contact Jacques Vidal at [Jacques1015@yahoo.com](mailto:Jacques1015@yahoo.com).



Duck Duck Blood Battles



Bradford Reed Architectuthis



Man Man

Recent Smog Shows

Palimpsest



when you dance you're more fluid / than a bedsheet in the breeze



**Black Lips**  
**Let It Bloom**  
In The Red Records

Generally speaking, those gay for rock n' roll tend to abandon fundamental human necessity in search of a record with a cool cover and a cluster of dependably catchy songs that get special at maximum volume; it creates the illusion of purpose in a humdrum world. No one's pretending that this is aiming high, but it's a way of life. It soon becomes obvious, usually when face to face with an old-timer, that no matter how many of these solid slabs of wax sit in your crate, there remains the void of that classic, generation-defining rock n' roll record that serves as reasonable defense as to why you haven't killed yourself yet. My tongue is out, for In The Red records just mailed me that very gem.

In a sorry Strokes era, where some have been led to believe that shameless revival is hip and new, Black Lips are the cigarette boat in a sea of blasphemy. On the one hand, you could trace their new record, *Let It Bloom* to early Stones, Troggs, Love, or Kinks in all of its flowery 60's fucking grooviness. But after three spins, a black-light bulb goes off in your head and it's clear that this is something brand new: it's a time warp at first feel, it's grossly wholesome, and it seems to defy category, but it's called flower punk. This AIL quartet of drunks don't claim any brains, but they've got psych-blues-punk down pat. The purity of the 1960's, and its associated guitar fuzz, narrative lyrics, and tape hiss often feels forgotten in this strange and lame Willenium, but like they say at the Red Hook meth

lab, this shit is pure.

Dare I say that Black Lips' *Let It Bloom* contains everything that is great about rock n' roll? For starters, they are punk as shit; on stage they are commonly naked, setting off fireworks, guitar soloing with their penises, and on occasion pissing in their own mouths. Not one of them has real pipes, but all four of them sing at once. Loud and clear, these guys don't give a fuck. They are damn versatile; the record shells out sweet soul ballads of the drunk-sway variety, danceable garage pop numbers, classic punk fist shakers, and some psych vibrations so heavy you can't help feeling gay. It will both light your fire and mellow your mind, as all flower punk should. Not to mention they are persistently hilarious beginning to end. Scope the verse of "Dirty Hands": "Me and Bobby went to the beach this summer/ We built castles in the sand and smoked dope by the water/ Then I got a tattoo of a dolphin on my belly button and Bobby got a tattoo that said 'Panama City Beach 3003.'"

The message and the medium go hand in hand, cooking up 16 dirty delights, each one a hit, punk slime all the time. One day, amidst your first divorce, you will want to remember 2006 as a year of dope and leather, you will want to remember *Let It Bloom*.

-Christian Blunda



**Toxic Narcotic**  
**21<sup>st</sup> Century Discography**

This is sweet, 23 pre-released tracks from Boston's thraziest DIY punk band. 21<sup>st</sup> Century Discography spans the past five years of the group's work and is comprised of most of their

more popular live songs. If you haven't heard Toxic Narcotic (TN) before this is a great collection of the group's best recent work. TN's thrashy mid-tempo breakdowns and deep throaty vocals set them apart from other sloppier, whinier modern crust/DIY punk bands and their tight guitar and drum parts make their sound the perfect marriage of punk and hardcore. This album is self-released and in limited print so be wary.

Will and Bill of TN are currently involved in an additional side project called Mouth Sewn Shut (MSS), a group that has taken priority over TN in recent months. MSS has yet to release recordings, but live shows have revealed a sound similar to that of TN. They plan to release a full length on Rodent Popsicle Records soon.

If you already like TN, 21<sup>st</sup> Century Discography is not going to surprise you with any rare or live recordings: all the songs are re-recorded and re-mastered but none of the songs are changed from their original recordings in structure and I really couldn't hear any differences in sound quality. If you like this album I would recommend checking out their EP, *Shoot People Not Dope*, or their much older discography 89-99.

-Eliot Pride



**Boris**  
**Pink**  
Southern Lord Records

Starting with delayed guitars, drone feedback, and equally washed out vocals, Pink, the new record from Japanese doom-punks Boris, opens an album of stoner punk madness. Boris records are sweet to listen to because they constantly shift between

the straightforward and the dreamy, never stopping to ask the listener if they're ready to jump or collapse. This record is a step in a different direction for Boris though. Pink, a vague title from a band who previously titled one of their records "Amplifier Worship", is more progressive than their last effort "Akuma No Uta." Starting with the slow and psychedelic seven and a half minute "Parting", Boris seem to be softening up a little. But without fail, or track break, Boris slice through the delayed guitar and shoe-gaze feedback with two critical low end garage freak-outs, "Pink" and "Women of Screen." From then on, Boris call in the army. The music gets dirty - I mean "EyeHateGod" dirty. Vocals piece through the speakers like some Japanese demon trying to rip its claws through the sub woofer. And if you thought Boris had forgotten the doom, then they surely reclaim their throne on the aptly titled "Blackout." Generally putting everything into this performance, drummer Atsuo drives his Melvin's style into the dirtiest part of Olympia. On tunes such as "Electric" Atsuo shifts with the bands grinding pace as if the E-brake was part of his kick. Pink isn't going to convert any Sigur Ros fans, but if yr copy of Ace of Spades has got you fiending for something more, like Lemmy two days deep in a K-Hole, Boris has got yr fix...Just make sure the tab is pink. These fuckers are from Japan.

-Will Roan



**Islands**  
**Return to the Sea.**  
Rough Trade

Some bands change their sound between albums. Smarmy rock critics call this "growth"

and die-hard fans call this "using too much slide guitar." Islands, two-thirds of the now defunct Unicorns, have made an album so similar to their old band that if released under the previous name it would be called either "growth" or "using too much steel drum."

On *Return to the Sea* they have largely replaced the hyper guitar and driving beat of old with an acoustic sound and mellow Jimmy Buffet pace. Some tracks still deliver the familiar dancy, keyboard driven tunes you've come to know, and the voice and subject matter are unmistakably Unicorns: fictitious creatures, bestiality, body parts, animals dying.

The album's many styles and melodies make it a varied ride. The flutes, strings, and horns add a big-production feel without the cheesy side effects, but several ill-advised turns with Little Mermaid style steel drum and rapping keep this from becoming a stellar album. The album shares its name with the straight-to-video sequel of *The Little Mermaid*, and the band has no qualms copying the tackier and cheaper elements of the movie's storyline and soundtrack on "Jogging Gorgeous Summer." Standout tracks "Rough Gem" and "Swans" can spar with the best of them. Though "Volcanoes" shows promise, every time it gets good Islands time changes into an awful Howdy Dooey style country tune. "Where There's A Will There's A Whalebone" starts with beautiful determination, but soon after the fist pumping beat kicks in, the song devolves into the worst white guy rapping this side of BPM.

Islands have thrown away their blood stained bridal gowns for dirty golf shirts. Though this makes several tracks groan worthy, there's enough good stuff here that I'm still signing up for a tee time. Just lay off the steel drum.

Islands will play Webster Hall on March 10<sup>th</sup>.  
-Brenden Beck

## Community Blotter (continued from front page)

Christine Dominguez will have her senior concert and CD release party on Friday night.

No one has been suspended or expelled so far this semester—good work gang. The only pending disciplinary issue with the SJB are two drug-related infractions and two theft-related cases.

A new committee, the Programming Committee, has been organized by Student Services to streamline and coordinate programming on campus. The committee is composed of representatives of different departments including, but not limited to: Student Activities, Stevenson Gym, and the Dean of Students Office. They will meet weekly to discuss activities, events, and facilitate academic discussions on campus. Two things have already come out of this committee: Rethinking Difference Outside the Classroom, which will highlight faculty research, and the Race Matters discussion which will be a

discussion among faculty, students, and staff about race issues in the Campus Center Fishbowl from 12 - 1 on Tuesdays. Additionally, the committee will be hosting a Power and Gender Leadership Conference later in the semester.

A new website geared towards seniors has been launched to assist them in what could be a harrowing time in their lives. The site, [inside.bard.edu/doso/senioryear/](http://inside.bard.edu/doso/senioryear/), is intended to provide help with senior project as well as life after Bard. The site appears useful and contains contact information for senior resources, Senior Salon, and the Alumni Association, as well as guides for various aspects of senior life. When asked, students seemed skeptical of the site, which may or may not reflect a general feeling of skepticism among Bard students about anything.

Last semester saw the inception of the Alcohol Information Campaign, a handful of students and staff that

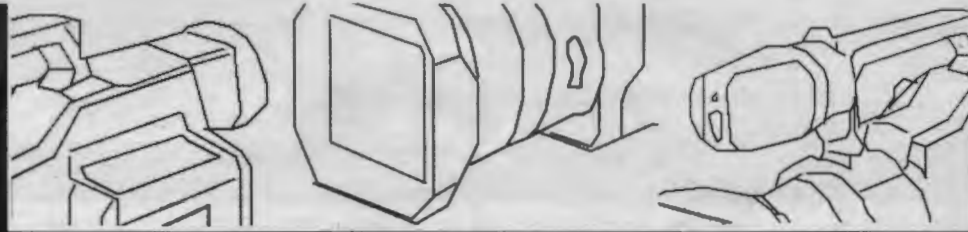
seek to address the issues surrounding excessive drinking and the problems it can cause here at Bard. They made it clear that their intention is not to make the campus a dry one, simply to promote responsibility. The group ran a flyer campaign last semester, which although hilarious, went almost entirely unnoticed. They plan to branch out this semester by hosting a cooking demonstration in the near future.

Last weekend Larry Benson, a Bard security guard, came across a group of men in their early 20's, one of whom was peeing on the path behind Ludlow. Upon informing them that they would have to zip it up and sign trespassing notices, the men took off running, at which point security contacted the county sheriff's department. Other guards, realizing that the men were headed for a car behind the Campus Center, attempted to intercept them. However, upon seeing

guard Bob Bathrick was blocking their path, they attempted to evade him and narrowly avoided hitting his vehicle in the process. Dutchess County Sheriffs were able to catch the car on Annandale Road and found that all passengers, including the driver, were drunk. They will be charged with a DWI, but not trespassing.

Security briefly detained a student after several reports came in of a man carrying a gun around campus. The call came in late at night and guards rushed to the specified area. After contacting the owner of the car that the person was seen in, security was able to determine where he had gone. Upon locating him, the guards were relieved to find that it was a BB Gun that was not being used in any violent behavior. The student was unaware of the handbook rules which prohibit any firearms, and was reportedly apologetic and cooperative.





Film Film Film  
Film Film Film  
Film Film Film

Film



**Allegro** - Extremely creative Danish film that doesn't quite scream *Eternal Sunshine of the Spotless Mind*, but definitely takes a page out of its book. Christopher Boe, the master of creating physical manifestations out of emotional situations for cinematic purposes (if you have not seen his film *Reconstruction*, I highly recommend adding it to your Netflix queue) returns once again with a plot that goes something like this: a famous pianist leaves his past and first love behind in Copenhagen to go to America. This past takes the physical form of a high security zone in the downtown of the city. Cars cannot go through it. Kids use the blockade to play ball off of. One day, the protagonist is called back to perform a concert in Copenhagen and receives an invitation to come into "The Zone" and learn the truth about himself and a past he has forgotten. Take away "The Zone" and this film bears the same plot as a good majority of others depicting a journey home in the interest of rediscovery. With its addition, however, the film is an extremely creative, beautifully shot and intriguingly executed film that is definitely one of my favorite narratives in Sundance this year. ML

**Don't Come Knocking** - This quiet, quirky film is the story of a famous Western film actor who decides to up and leave his life of fame and debauchery right in the middle of shooting a film. While staying with his mother he discovers that he had a son over two decades prior, and when he returns to the town where the boy and his mother live, another unbeknownst-to-him child of his happens to be there by fate, chance, the convenient magic of movies, or whatever else you'd like to call it. The film is sweet without being saccharine, dry humored without being cold, and an all around pleasant experience. While the dialogue isn't exactly genius and the performances and storyline can seem a little overblown considering the otherwise general subtlety, the film features some smartly written moments and atmosphere in spades. What really takes center stage in this film, however, is the meticulously lush cinematography. It is imbued with a sense of classic Americana that breathes new life into our national mythology of the great outdoors, from plains to highways and even to Midwestern suburbia, as if to mock the false creations of the films that the protagonist himself makes in a world where the reality is so much more than that. The lighting and coloring is flawlessly thought-out, with outdoor scenes all warm glowing sunlight and ubiquitously dominating blue skies, and indoor scenes cluttered and shadowy, rendered in colder and darker shades of green and red. In this case, the aesthetics make up for what the narrative lacks. FZ



**Wordplay** - Engaging, hilarious, interesting, and appropriate for everyone, this documentary about the world of crossword puzzles is truly fun for the whole family. The film takes us through the history of the crossword, the largest crossword tournament, and, of course, the dreaded New York Times Sunday puzzle. Probably the best film of those I had the chance to watch at the festival, this film boasts not only an amazing cast of characters that you've never heard of, including New York Times crossword master Will Shortz, but also guest interviews with the likes of Bill Clinton, John Stewart and The Indigo Girls. The only downside is the difficulty of drawing dramatic tension out of people staring at paper. Luckily the filmmaker was wise enough to make sure such scenes took up a very small portion of the film. The rest is perfect. Sure to be the big doc hit of the summer (following, of course, on the heels of *Spellbound*), keep this unmissable film in the back of your mind. ML



**An Unreasonable Man** Not a minute of this two-and-a-half hour history of Ralph Nader, highlighting his effect on the most recent election, is boring. It may not be earth shattering in its message, but it's much more coherent filmmaking than *Fahrenheit 9/11*, and boasts great storytelling, good use of found footage, and well executed interviews. This is a solidly put together piece of filmmaking that will hopefully be coming soon to a theater near you. ML



**Into Great Silence** - It's one thing to make a quiet, meditative, image-based film that shows the daily life of a French monastery, a place where cameras or visitors have never previously been permitted. It's another thing to use this concept to justify unmotivated camera movements, poor sound and image quality, and no editing strategy, and to subject your audience to it for two and half hours in a wandering mess that feels like an attempted Peter Hutton tribute gone horribly wrong. AC

The magic of coming up over the hills into Park City, Utah for the first time is only paralleled by the mystique that surrounds the Sundance Film Festival. Unfortunately, at least from what we saw, the films that built that magic were nowhere to be seen this year. Where are the *Primers*, the *Squid and the Whales*, the *Pis* of this year? Despite this, it is kind of amazing being wrapped up in all the excitement of one of the most professional, polite, and, of course, popular festivals in the world and we at *The Bard Free Press* made the best of it, viewing over 50 films. Here are some of the most noteworthy selections. By Mike Lerman and Fariyah Zaman.

# SUNDANCE REVIEWS

# SUNDANCE FESTIVAL REVIEWS CONTINUED



**Open Window** - Destined for Lifetime TV, this annoying study of the stress a rape has on a relationship tries to be *In the Bedroom* and misses the high mark by a mile. Cybill Shepard's atrocious performance shows the audience just why it's much better to have a good script than to beef up a mediocre one with star power. Almost unwatchable. ML



**This Film is Not Yet Rated** - Fun and refreshing documentary by Kirby Dick (*Sick, Derrida*) includes everything you ever wanted to know about the MPAA's film rating system: how it works, which films were its harshest targets (check out the interviews with Atom Egoyan and Wayne Kramer), and (gasp!) the names of the secret members of the committee. Pretty surface level stuff, but a great ride nonetheless. ML



**Battle in Heaven** - As many film critics have discovered, it is exceedingly difficult to explain why Carlos Reygadas's follow-up to 2002's *Japon* is so engaging without giving away the opening sequence. In the interest of keeping this magic moment fresh for everyone, you will just have to take it in faith that this beautiful, sexual, enigmatic film about a couple that kidnaps a baby for the ransom money, then find themselves in an entirely different predicament once the infant is accidentally killed, is one of the most creative films in recent years. Making bold statements on a host of controversial Mexican political and religious issues, *Battle in Heaven* does not necessarily translate well for American audiences, despite its beautiful cinematography and ingenious shock value. Regardless, it remains necessary viewing for those with a committed interest in contemporary art cinema. (Now playing in New York City) FZ



**The Science of Sleep** - We've all come to know and love Charlie Kaufman's scripts as brilliant little explorations of a clearly delineated theme. *Being John Malkovich*: existentialism. *Adaptation*: the creative process. *Eternal Sunshine of the Spotless Mind*: memory. Also, fortunately, Kaufman has been able to work with some of the best directors in the business, namely Spike Jonze and Michel Gondry. Unfortunately, Gondry, with his first foray into writing, has now shown that Kaufman is a bad influence on those who simply aspire to be like him. *The Science of Sleep* is a frantic, imaginative story of dreams and unrequited love in a French apartment building featuring an amazing performance by Gael Garcia Bernal as a Gondry-esque printer who seems to have never matured past the age of twelve and can't seem to distinguish between dreams and reality. Some find it charming and hilarious. I find it rather invasive and maddening, not only in the pacing, but also with the lack of logic that exists inside the protagonist's dreams, something that Kaufman would never do. Gondry just uses it as an excuse to put whatever he wants on the screen, most of which is just regurgitation of music videos. One of the biggest buys at Sundance this year (Warner Independent), you are sure to hear about it soon. Opinions may vary. AC



**Factotum** - In his first big American feature, Norwegian filmmaker Brent Hamer takes on the daunting task of creating a movie based on the writing of the beloved Charles Bukowski. The story centers around a writer named Henry Chinaski, played by Matt Dillon in one of his best roles in recent years, whose main side interests appear to be getting laid, drunk, and fired— not necessarily in that order. Despite the protagonist's raucous hobbies, this is really a quiet little film which consists of painfully realistic moments from day to day life— think picking up a termination paycheck within eight hours of being fired, or discovering he has crabs— and brutally dry humor. Yet despite its subtlety and the main character's ambiguous moral fiber, the film is powerfully affecting. By limiting the bulk of the action to such a minor key, Hamer not only reaches an impressive level of reality with the dialogue, but also accentuates the protagonist's beautifully written narration by contrast. This bitingly funny film achieves a surprisingly successful depiction of Bukowski's novel because, much like Michael Winterbottom's *Tristram Shandy: A Cock and Bull Story*, it avoids doing a straight adaptation of a complex literary work, focusing instead on the spirit of the writing and creating its cinematic counterpart. FZ



**Little Miss Sunshine** - The most talked about movie at Sundance this year (selling for a rumored \$10 million to Fox Searchlight) is a crowd-pleasing comedy about a family traveling from New Mexico to California to enter their chubby little girl in a beauty pageant. Hits all the right notes for a big crowd, which is to be expected when your film stars Greg Kinnear, Steve Carrell, Toni Collette and Alan Arkin, but not much originality here in a film that better be marketed right and emptied of all its numerous "fucks," or FSL definitely overpaid. ML



**Right At Your Door** - This terrifying portrayal of chaos ensuing in Los Angeles after a dirty bomb detonates is both thought provoking and intense. Though very straightforward, *Right At Your Door* is definitely the best of the of the cheaply made terror films of recent years (*Blair Witch Project* and *Open Water* included) and probably one of the better pieces of filmmaking in competition at Sundance this year. Thanks to Lions Gate Films, who seem to be specializing in horror films these days, you too will soon have the opportunity to be terrified. ML

# Oh, How Does One Love, Let Me Count the Ways

by riley wise

When I started asking people what they gave and received on Valentine's Day, I wasn't thinking: What does this holiday mean for people anymore? Is it taken seriously? Is it a "dead" holiday? Are we just fulfilling the roles we're already expected to play as boyfriends or girlfriends? What I was thinking was: people are making each other things, and they're not ashamed of it. I thought: I'm going to grab that poetry book before leaving the house. And: God, it's beautiful out. Also: what a feeling of plain excitement this is.

I decided to follow my unabashed interest in the holiday, and this is what I found: Gabby Lang gave her

boyfriend an art magazine, a cookie and a bunch of flavored condoms. Nick Albertson gave his girlfriend a rose, a bottle of 2005 Beaujolais Nouveau, a hammer and a screwdriver. Foster Itter made some very rich chocolate truffle-like cupcakes and filled them with personalized gifts wrapped in tinfoil. Analise Lafaro made a lasagna with Tom Schell. Ray Mack, glowing,

told me she received a bottle

of Jameson's and a card. Nate Green had yet to buy his



girlfriend anything, but said he planned on making a mix CD

and picking up some gourmet sausage from the butcher. Betty Cawley from the library told me her family went crazy for the holiday this year: her daughter, 9, froze chocolate-dipped marshmallows and then stuck them with toothpicks. Her husband constructed a bird for her out of milkweed pods. One person who prefers to go unnamed made his girlfriend omelets for breakfast in her dorm room. Melanie Reilly had not received anything from her boyfriend yet—he gets paid on Friday—though she made him a card and bought him chocolates. Nancy Leonard got two creampuffs from Desserticus for her husband. Molly Farley, my mother, made

a batch of chocolate-covered strawberries and shared them with her boyfriend and her kids. Regina Teltser, speaking about her boyfriend, Matthew Rozsa, said "He loves me, and that's enough." Owen Thompson was sitting across from his girlfriend, Sara Carnochan, at Kline the evening of the 14th; they agreed that they hadn't planned anything this year and didn't want to force it. Maude Standish received a loving text message from her boyfriend. Heading home to Red Hook on the shuttle, Cecca Wrobel explained that she and Tim Donovan had agreed the holiday went unacknowledged—they didn't seem to mind much.

## Book Review: Lunar Follies

by lauren kitz

*Lunar Follies*, the latest work by veteran author and Brooklynite Gilbert Sorrentino, is a dead-on pastiche which takes on contemporary art, the critics who analyze it, and the postmodern world that sustains it. The book is comprised of 53 mock reviews, gallery catalogues, magazine spreads, and cultural snapshots, all titled after different geographic features of the moon in an apparent reference to the lunacy of the art world. And for Sorrentino this lunacy is readily accessible, be it in an exhibit consisting of a "missing tableau" which gallery-goers are asked to fill in by patronizing the gift shop, or in Sir Banjo Hyde-Morrissey's erotica collection, which includes the photos "African Women Doing Dirty Things with Their Colonialist Oppressors" and "Dr. Hollman Dons Lady Campbell's Intimate Garments, with Zucchini."

Much of the book's strength lies in Sorrentino's uncanny language, which embodies all the self-seriousness, ambiguity, and pretension of contemporary criticism — above all, it is critical rhetoric that *Lunar Follies* most devilishly satirizes. When Sorrentino describes, "a group, a line, actually, of determinedly, even aggressively unlife-like mannequins," one is simultaneously delighted by his mastery of poor writing and uncomfortably reminded of a similar phrase that one read in an art or culture magazine not long ago — or worse,

that one has written oneself. The same is true of the barrage of artistic "types", who the author invites you to smirk at whilst you realize their resemblance to your favorite painter or performance artist.

In fact, several of Sorrentino's cultural characters are not imaginary at all. In "Caucasus Mountains" he makes reference to the five-pointed creature "Odradek" who terrorizes the narrator of Kafka's short story "Cares of a Family Man." Sorrentino's Odradek is, however, long dead, on display at a natural history museum, and has, appropriately, been preserved by the Prague Zoological Society and Marching Band "in what analysis shows to be a solution of equal parts hydrogen peroxide, lemon juice, and triple-distilled 160 proof Ukrainian vodka." In a sly jab at postmodern criticism he turns this character of classic literature into an art object whose profundity and "diminishment of presence" museum-goers may ludicrously debate. In "Joilot-Curie," the MESSAGES exhibit by artist Barbara Joilot-Curie — one example of such messages being "FUCK EL GRECO," is strongly reminiscent of the text-based art of Barbara Kruger or Jenny Holzer. The "Exoconceptualist plannings" in "Carpathians" clearly reference the "Happenings" of the nineteen-fifties and sixties. Nothing is sacred to Sorrentino, which the reader realizes even before

he parodies the AIDS Memorial Quilt.

By an author of lesser skill, *Lunar Follies* may have come off as bitter and plain mean, but in Sorrentino's hands the tone is playful and companionable; this is not an attack on absurdity for no one could write so deftly about the absurd were they not a true admirer of it. Graciously non-indulgent, the book enjoys its point of view without ever becoming a rant. *Lunar Follies* is truly committed to replicating the experience of trying to navigate today's art world, evidenced by the book's structure: each section is presented with little or no context, save for an occasional oblique byline beneath the title or at the end. The reviews themselves are often mottled, and give surprisingly little information or background about the works, tending instead towards name-dropping and wordy tangents. And after reading several similar sections in a row, the torrent of artistic elements blend together until they all feel to be of the same piece: a dismayed microcosm of the contemporary art world. The slender book ends, perceptively, just before the reader's



ironic capabilities are worn out and true jadedness can set in. Moreover, the crafty language and subtle social commentary of *Lunar Follies* are enough to make any reviewer, this one included, question the validity of their every word.

## Interview with Julie Rossman

by t. alex davis

I recently spoke with Julie Rossman who is a part of the new theatre and art cooperative currently remaking the Old Gym into a student run space. She is directing a play, "The Wayfarer" for her Senior Project, coming up soon in the Old Gym March 16, 17 and 18. The cast includes Julia Tadlock, Brel Froebe and Max Forman-Mullin; a host of visual and sound artists working on the production.

**Free Press:** First can you tell me a little bit about yourself and what you are doing at Bard?

**Julie Rossman:** I'm a senior double majoring in directing for theater and Russian.

**FP:** What is the play you are directing at the Old Gym? And what is the play about?

**JR:** I'm directing a play by the Russian symbolist writer Valery Bryusov called *The Wayfarer*. I used the only translation I could find, though I re-worded a lot of it because most of the dialogue was awkwardly written and unclear. I also used some text from the novel *Petersburg* by Andrei Bely, another symbolist writer who had a close relationship with Bryusov. I don't really want to say what the play is about because I don't want to give it away...

**FP:** Can you tell me about what Symbolism is or what is interesting about it to you?

**JR:** Symbolism was a literary and artistic movement in the late 1800s/early 1900s that attempted to evoke the emotional and spiritual senses. It was a reaction [thebardfreepress.vol7.issue7](http://thebardfreepress.vol7.issue7)

against Realism in that it was not an attempt to portray or represent reality, rather it viewed art as a tool to reach some sort of spiritual truth by uniting art together with life and spirituality. I'm interested in the way the movement uses narrative — not in a realistic and linear way, but in an abstract, expressive, symbolic way.

**FP:** How would you compare the play you are working on now to the play you did last semester, *The Pelican* by August Strindberg?

**JR:** Both plays address similar themes, which is probably why I was interested in directing them, but they're really different. They both deal with the unknown, and, in some way, they leave the audience in a place where they might not understand exactly what's going on. Ambiguity in theatre is interesting to me. I'm not interested in the audience knowing everything...the best theatre I've seen I haven't understood.

**FP:** Is it a narrative play?

**JR:** It's definitely narrative, but there are a lot of other layers to it.

**FP:** How are you approaching the production of the play?

**JR:** I'm collaborating with a bunch of different artists to create a sound and sculpture installation. There will also be projection involved, so I'm talking with some film majors as well. I'm excited to be working on a production where the audience isn't just sitting down in chairs and watching a play the whole time...hopefully this will be more of a three-dimensional experience.

**STAND-UP  
WORKSHOP  
NEW COMEDY  
EVERY  
WEDNESDAY**

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THE CAFE**

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## Vice President Shoots Area Couple in Face

by sam smith

*Area couple sent to Guantánamo, "living double lives as Colombian smack pushers"*

OK, so this headline is 100% not real. But the photograph is! So there's that. In fact, it's not just real, it's art! It is a part of my senior project in photography, the date of which remains painfully unknown to me at the time of printing. "What a crappy picture," you might be saying to yourself and others. "Four years of studying in that weird, clandestine, exclusive department and he can get away with that piece of shit picture I could have taken with my cell phone," is probably what you are soliloquizing. So allow me to go into further detail about my project—but not too much, because that would ruin the fun, and then you might not go to my show, scheduled to be announced later, far beyond the deadline for my family to find reasonable airfare from the West coast.

Sewn onto this adorable couple's Hawaiian shirts are a few homemade buttons with photos of me on them (I'm not usually this narcissistic, really). If you were to zoom into any of those pictures, you would notice that the background behind me is covered with copies of another photograph, also a photo going into my Proj. Were you to somehow defy the limitations of the naked human eye's abilities and zoom in even further into that picture, you might find another photo printed inside of that one, and on and on and on.

This project has enabled me to play around with the various ways in which photography is used. I have shot with more than seven different kinds of cameras for this project, ranging from the most traditional to the most professional—whose pieces of film are roughly the size of an index card—to the cheap disposable cameras sold in drug stores next to Danielle Steele novels. I have also included/stolen/appropriated the works of three of my fantastic fellow photo students, as well as a couple of images from the endless stream of stupid that is the internet (please see [www.infinitecat.com](http://www.infinitecat.com)).

But anyway, enough about me (just kidding). What do you want to know about the Bard Photography Department? Ever wondered what else is in that building you've peed in during SMOG shows? The primary reason I came to Bard in the first place was because there is a building here devoted entirely to photography. (Another reason I came here was because I made out with a boy for the first time.) When the 18-year old me was visiting Bard, I nervously walked through Woods and saw all these cool college kids holding up giant color prints, and it blew me away. Inside of this building are two black

and white darkrooms, several color printing stations, two digital printing and scanning labs, private darkrooms for seniors, faculty offices, a classroom, a studio, gallery, and the best restroom on campus to poop in.

It's a shame that the photo

black and white 35 millimeter. Sophomores learn how to work in color and how to use larger format cameras (bigger film, better film). Juniors play around in Photoshop, and then if we survive all of that, seniors can do whatever the hell we want.



department is so shut off from the rest of the school that many classes aren't accessible to non-majors, unlike other departments, that welcome any student with various levels of experience. One reason for the exclusivity of the photo department is that there simply is not enough space to accommodate every student interested in taking classes. Photo students need to spend anywhere between four and 40+ hours a week developing film, printing, washing, drying, flattening, and scanning pictures.

In order to keep enrollment low, they actually weed us out, forcing us to submit portfolios to the faculty at the end of both freshman semesters. And while I think it's pretty fucked up to judge us, rank us and eliminate us, I understand the limitations on resources that don't plague other departments that aren't dependent on students doing their work in a particular space. But still, I have taken 300-level film, music and studio art courses without having to climb up the proverbially rickety, rusty-nail-laden ladder that is the photo department.

The way that the department is structured, one need to take classes in a fairly linear order, and including one class each semester. Freshmen have two semesters of

Speaking of seniors, we've got a super fine gang graduating this semester. I would recommend checking out their senior shows, which will be starting the weekend of April 21, with new shows opening each of the remaining three weekends thereafter. As melodramatically stated earlier, I don't have the list of show dates yet, so you might as well just plan on coming to all 14 of them. Here is what some of this semester's photo senior projects are all about:

Nick "pocket aces" Albertson: Nick's pics are portrayals of natural landscapes that have been interfered with by mankind. They're gorgeous and rad. "Everybody should come. It's gonna be fucking awesome. Even if it is in the Campus Center," said Albertson, voicing a concern that we all share about the fear that our shows might be exhibited in the hallway of said building.

Allison "gumrrr" Cekala: Inspired by her former employment with the New York Sanitation Department and her recently completed senior project in environmental studies entitled "Garbage and Gotham: The History, Politics, and Geography of Waste in New York City," Cekala has been photographing places where trash has created a new geography. She is also using a camera that takes pictures on 8"x10" pieces of film, which is huge, meaning

that each picture captures more detail than conceivably possible.

Gabby "Look out for that—!" Lang: This is an erotic thrill ride of a photo project complete with slutty school girls and homoerotic school boys at a 1950s-esque preparatory boarding academy. The project documents the lives of a select few students—all in sexy uniforms—in this sick twisted world that could have only been created inside the psychotic episode otherwise known as Lang's head.

Andy "Hard Man" Hardman, Anya "Peterfeld" Rosenfeld, Eric "Peterfeld" Peterson: Andy and the Peterfelds are going to incorporate three-dimensionality into their show. A professional set designer is going to help them transform Woods into a completely new space. The intention is to create a non-gallery environment for their photos to exist in. So rather than experiencing their work as photos hanging on a wall, you will be transported to a place so wild and unimaginably awesome the only way to describe it would be to see it. It will be a "big party." Friday, April 21.

Ryan "Madame Butterfly" Mesina: This work intimately documents the life and times of Ryan's Filipino family members who have immigrated to the United States. Each person's experience is unique, and it is clear through Mesina's photos that he is going through the experiences with them, rather than being a passive observer [which is a sucky newspaper].

Amy "brown sugar" Nightingale: The queen of Victorian-esque picturemaking is back with a vengeance, making the prettiest, sassiest images you've ever seen. The interior scenes she creates using only natural sunlight shows the bedroom in a much more titillating and scintillating light than one might be used to after so many years at Bard.

Adrienne "Chaos" Pasta: The crazy-sexy-cool inner-workings of Adrienne Pasta come out in all their glory in this collection of heavily symbolic, pseudo-surreal, psychedelic portraits. They are rife with submerged emotions and contradictions in meaning and surroundings.

Hannah "Lyndon B" Johnson: This project fittingly was borne out of the endless boredom that is life as a Bard student, and specifically for Johnson, as a photo major. "As a concept boredom, though seemingly monotonous, holds enormous potential for surprise and mystery and my senior project explores the way in which the boring and the extraordinary interact when we expect it least and desire it most."

## Below the Basketball Hoop: What Do the Fans Think?

by riley wise

I never played sports when I was little and no one ever watched sports on TV in my house. I vividly remember learning to kick a ball—I was 11 years old and couldn't believe I was actually doing it. So when I chanced upon a Bard College Men's Basketball game two Saturdays ago I got overexcited. I climbed down to the bleachers, and within about thirty seconds I was leaning over into the game, my heart racing and my cheeks flushed. I couldn't believe how much it made me feel, and how alien those feelings were: I had never "rooted" for a team, never held my breath for a foul shot, never had an expletive fly from my mouth when a player I'd had my eye on slid suddenly across the floor.

I loved it! I would come to all games! How had I ignored them all my life? Sports! What were they, even, and who played them? I resigned to write about the team, devote a good hour to each member. I wanted to ask so many questions, and in a moment of divine inspiration, they all came tumbling out: What's better, basketball or reading? Do you want to be a professor, a basketball coach, or both? Is there anything as good/great as playing basketball on a team? Do you trust anyone the way you trust your teammates? What's it like to go to class the day after a game? Should being on the team count as credit? Would college be

complete without basketball? Do you ever feel like you're going to "fall apart" on the court? What is the relationship between love and basketball?

Of course when I showed up at the championship game on Saturday and took a seat alone on the bleachers I was suddenly embarrassed; I realized these questions were no good at all. Idiot! Did I really think I'd ask these real, live players questions like that? No wonder I received the "What Did I Do Wrong?" award on the soccer team in junior high: I didn't have a clue!

Slowly, I tried to orient myself to the game. I had to be serious about this, show people I really cared about the sport—although not too much. (Yes, the stakes are high on the court, but not too high.) Eventually, I came up with a new interview scheme. I would ask audience members simple questions about themselves and their relationship to the game, the players, etc.

Here's what I got:

Chris, a sophomore from Pennsylvania, doesn't play basketball.

Free Press: Do you ever watch sports on TV?

Chris: I watch a lot of hockey

FP: Is it really fun to watch?

C: No.

Natasha, a junior, works for the team, runs the

clock at games

Free Press: Are you a part of the team?

Natasha: I hope so.

FP: So you're emotionally invested in the team...

N: Yeah—sure.

FP: What's the morale like today?

N: Today, I think with all the seniors leaving, it's pretty high.

FP: All the seniors?

N: The majority of the team.

FP: Seems like they have a great energy.

N: Yeah, they really just come together. They definitely bonded because they spend all their time together.

FP: How do you think academics play a part? It seems like there's school and then there's sports...

N: Well, they're definitely very invested. They go to a school where they can play sports and be academic—the two captains are both creative writing majors.

FP: They are! I gotta talk to them!

William Rivera, a freshman from NYC, would like to be on the team.

Free Press: How do you feel like they're doing today?

William: They're playing better. Much better.

FP: Why, because it's their last game?

W: I think because they're playing against a team

with mostly white players, and for that reason, they're doing well.

FP: So it's purely racial.

W: [laughs] Yeah, purely racial.

Cat, from Austin, Texas, a Bard cheerleader.

Free Press: So you guys come to all the games?

Cat: We've been to most of them this semester.

FP: And how are they doing?

C: I think they try as hard as they can. We try to show support the whole time. And the more we get into it, sometimes the crowd gets into it, so that's what we try to do.

FP: So it's like one thing influences another...

C: Yeah, I think we work off each other.

And later on.

FP: Do you know the team members personally or would you say you have a working relationship with the team?

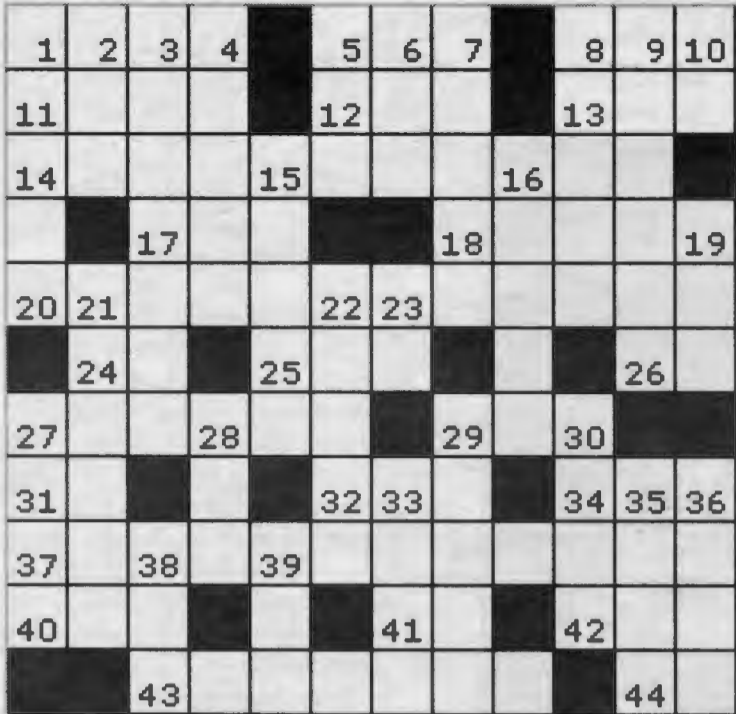
C: No, we all have social relationships with the team, but it's not like that 'cheerleaders and basketball players...' thing. We don't hang out or anything.

FP: So do you guys mostly cheer for sporting events?

C: No, we mostly do dive-bomb cheering—like we ran into Kline and cheered about Kline food and dishwashing and all sorts of funny things.... We were supposed to cheer the Debate Tournament, but somebody vetoed it.

# Crossword

## "Overlap"



ACROSS

- 1. Converse
- 5. Photoshop color option
- 8. With "amount," acronym found on paychecks
- 11. Precious stone
- 12. Civil rights leader \_\_\_ Philip Randolph
- 13. Time period, generally long
- 14. Place to store food in Neverland?
- 17. River subject of Duran Duran song
- 18. Matt that was the butt of many jokes in "Team America"
- 20. Sunglasses for marine bottom-dwellers?
- 24. Not off
- 25. Federation that may buy U.S. ports, abbrev.
- 26. With "Sports," video game co.
- 27. Ranked, as in tennis tournament
- 29. With B for "beer," party acronym
- 31. Famous Simpson
- 32. 10,000Hz band
- 34. Utah city, abbrev.
- 37. Roughhousing in the woodshop?
- 40. Doctor's assoc.
- 41. "The," en francais



Solution's to last issue's crossword

- 42. Approves, informally
- 43. To put on an inferior level
- 44. Young Drew Barrymore's little friend

DOWN

- 1. A conventional literary theme
- 2. Human ancestor
- 3. Toilet
- 4. Designer Calvin
- 5. With "gangster," music genre
- 6. Queer Alliance, syn.
- 7. Discuss banteringly
- 8. Lorca female character and play
- 9. What someone might say if they just baked cookies
- 10. Lawyer on Law & Order, briefly
- 15. Vagrant, tramp
- 16. Striped cat
- 19. Condy Rice's old position, abbrev.
- 21. Sock and foot byproduct
- 22. How the cops know you're speeding
- 23. With "outfitters," popular teen clothing store, abbrev.
- 27. Power hitter from the D.R.
- 28. Homer exclamation
- 29. Mate animals for good characteristics
- 30. Southern Norwegian city
- 33. Ibiza, to a Spaniard
- 35. Middle initial in 34-across
- 36. One could be Ganglion, Ovarian, or Sebaceous
- 38. Quantity, as in gum
- 39. AOL I.M. exclamation



Get Baldy Birdy to the castle through the craggy maze...or else!

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### SEEKING

**PLB** seeks HFKS. You: normal sized (eyes, ears). Like to search for trangles inside of clouds. Laughter and good movies. Squirrels ok. No plastic. Me: secure (financially/emotionally), dairy-queen lover, looking for that special "j" ne se

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### MISSED CONNECTIONS

You were taking cheap shots in the DDB pit. I've got my eye on you.

Julia: we were supposed to go out, but you got turned off. I'm sorry, baby, let's try again in three weeks.

You thought about writing for our newspaper, but then you never emailed us back. You read it every time it's in Kline, but don't always get the headlines. email me sometime: [freepress@bard.edu](mailto:freepress@bard.edu)